

THE HIDDEN DANCE:



AN INTRODUCTION TO PROCESS-ORIENTED MOVEMENT WORK

BY

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A L L R I G H T S R E S E R V E D

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Thankyou,

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ABSTRACT

THE HIDDEN DANCE:

AN INTRODUCTION TO PROCESS-ORIENTED MOVEMENT WORK

Amy Sue Kaplan

This thesis provides a detailed description of process-oriented movement work developed by Arnold Mindell in airich, Switzerland. The process approach reveals how movement is one of a number of neutral channel through which unconscious information manifests. Therefore, movement is an important but not exclusive aspect of human processes. The therapist follows movement when it carries the strongest signal and is ready to leave movement as soon as processes manifest in the other sensory-oriented channels.

The process approach is based on the final philosophy in which unconscious posturing and motions of the body are amplified in order to discover more about their meaning, thereby, following the unique nature of each client. This is in contrast to the predominantly causal-orientation to the body and movement which tends to try to get rid of or change body symptoms. The process worker follows the nature of the client rather than predetermined theories and goals.

This thesis shows one possible means for uniting current dance therapy modes, helping to join movement therapy with the mainstream of psychotherapy, and will help the verbally-oriented psychotherapist begin to see why it may be important to begin to work with movement and how he/she might go about incorporating movement work into his/her practice.

An historical overview of movement in psychotherapy and early movement rituals is provided. Numerous case examples are presented which are taken from my own work with clients as well as examples from process oriented seminars. The last two chapters provide a detailed account of various methods for working with the movements which arise in the therapeutic setting.



TABLE OF CONTENTS

Copyright	
Abstract.....	ii
List of Illustrations	
Preface	
Chapter	
I. MOVEMENT: A CHANNEL OF PROCESS	1
Dance Therapy Today	2
Fragmentation	2
Split Off from Mainstream Psychotherapy	3
Why the Need for a New Approach?	4
Process Work	6
Nature and Channels	6
Movement and the Other Channels of Process	7
Neutral Language	8
Underlying Pattern	10
Dreambody	11
Changing Channels	12
Process As Movement	12
Movement and Psychotherapy	13
II. DEVELOPMENT OF MOVEMENT IN PSYCHOTHERAPY	15
Historical Overview	16
Beginnings	16
Reich and Body Work	18
Other Body Work Techniques	19

Communication Theorists	22
Dance Therapy	23
Benefits of Dance Therapy	27
The Dance of the Client	27
The Dance of the Therapist	27
Venturing into Forbidden Territory.	28
Moving on	29
III. MOVEMENT IN PSYCHOTHERAPY: FROM A CAUSAL	
TO A NEW, VIEWPOINT	30
Causal Philosophy	30
Body and Movement Therapy	30
Modern Man's Dilemma.....	31
Different Methods to Help Modern Man	31
Discovering Finality	32
Looking Toward the Future	32
Changing Philosophical Foundations	33
Jung, Finality, and Active Imagination	33
Mindell, Process Work, and Amplification ...	34
Empiricism - Phenomenology or Prejudgements	
.....	34
State Versus Process-oriented Thinking	36
Danger of Breakthroughs	37
On Change	38
Stepping into the Humanistic Revolution	41
IV. PROCESS WORK: A CASE EXAMPLE.....	42
The Caged Woman.....	43
Analysis of the Work	51
The First Sentence.....	51

Primary Process	52
Secondary Process	52
Flip Flop of Primary and Secondary Processes	53
Channels, Signals and Channel Changing	54
Following Channel Changes	55
Occupied and Unoccupied Channels..	56
Melissa's Unoccupied Kinesthe*Is-	57
Initial Movements	57
More Incomplete Motions	57
Accidents	58
Amplification	58
Double Signals	59
Edges	60
Edges and Dreaming.....	63
The Edge and Psychosomatic Symptoms	63
Creating Patterns.....	64
Moral Responsibility.....	65
Feedback.....	65
Dreaming Up.....	66
The Dance of the Therapist	67
Somatic Answers.....	68
Integration and the Occupied Channel	68
Integration Goes Further	69

V. OCCUPIED AND UNOCCUPIED KINESTHESIS70

Why the New Terms Occupied and Unoccupied? .	70
A Common Language	70

Following the Entire Process	72
Neutral Terms	72
Science and Creativity	73
Identifying Occupied and Unoccupied Movement	73
Occupied Movement	73
Congruence	73
Completion	75
Unoccupied Movement	76
Incongruence	76
Incomplete	79
Spontaneous and "Happen to us"	80
Occupied and Unoccupied Movement in Our Language Structure	83
Following Unoccupied Movement	84

VI. SOME HISTORICAL ROOTS OF PROCESS-ORIENTED

MOVEMENT WORK	87
Foundations	87
Creating the World	88
Sympathetic Magic	90
Animal Dances	<u>91</u>
Fertility	92
Hunting	93
Illness and Healing	95
Transcendent Experiences	98
Dance Therapy	100
Discovering the Hidden Dance in Process Work	101
Archetypal Movements	102

Pain into a Religious Experience	103
VII. EXPLORING THE HIDDEN DANCE: METHODS FOR WORKING WITH MOVEMENT.....	105
Amplifying Specific Movement Qualities	106
Space	107
Time.	108
Weight	109
Mirroring.....	110
Inhibiting	110
Blocking.....	112
The Hidden Figure.....	113
Locating the Opponent Within.....	115
Changing Channels	116
Encourage Verbally	116
Misinterpreting	117
Reacting	117
Letting the Client Move You or You Move the Client	119
Creativity.....	119
VII. WORKING WITH MOVEMENT IN SPECIFIC SITUATIONS	120
Hugs and Handshakes	120
Group and Couple's Space.....	121
Walking	121
Working with Posture and Body Positions	124
A Few Interesting Postural Signals	125
Quick Strong Interventions in Movement	126
Working with People Who Cannot Move	126

The Benefits of "Not Moving"	127
Working with Movements Which are Far Over the Edge.....	128
Mixed Channels	129
Working Kinesthetically on a Dream	129
CONCLUSION	132
BIBLIOGRAPHY	135

LIST OF ILLUSTRATIONS

CHAPTER II.

1. Exaggerating raised shoulder 40

CHAPTER III.

1. Melissa using the space 44
2. Blocked into the Corner 45
3. Shooting arms over her head 46
4. Dropping back 46
5. Accidentally hitting me 46
6. Sitting back on the rock wall 47
7. "Closing the Door" 49
8. Springing through 50
9. Feeling sweet while making a fist 59
10. Getting to an Edge and Dropping it 62

CHAPTER IV.

1. Congruent Movement 74
2. Congruent Movement 74
3. Congruent Movement 74
4. Congruent and complete hug 76
5. Incongruent hug 77

6. Arms reaching out, hips moving back.....	77
7. Therapist not noticing incongruent movement of client	78
8. Taking deep breaths while talkinb about depression	79
9. Motions which do not complete themselves.....	80
10. Development of habitual rubbing of the eyes ...	81
11. Development of fidgeting signal	81
12. Hands showing muscles pulling away from the bone ..	85

CHAPTER VI.

1. Round dance imitating the movement of the cosmos ..	90
2. Animal Dance.....	91
3. Leaping	93
4. An animal movement in one of the martial arts forms	94
5. Shamanic dance	97
6. Whirling Dervish	99
7. Pain into ecstasy	104

CHAPTER VII.

1. Amplifying spatial direction	108
2. Slowing down timing of habitual signal to bring ou+ meaning	109
3. Amplifying weight.....	109
4. Mirroring	110
5. Slightly inhibiting the motion	111
6. Offering greater resistance	112
7. Inhibiting the client from moving back	112
8. Hidden figure constricting woman's breathing...	114
9. Fists being restrained	114

10. Forbidding	116
11. Reacting	118
12. Playing with the Monster	118
CHAPTER VIII.	

1. Amplifying shoulders while walking.....	...122
2. Amplifying hips while walking	122
3. Shifting sitting position	124
4. Head in hand	126

PREFACE



My deep love of dance throughout my life combined with my interest in psychology have led me to this thesis. I danced a great deal as a child and continued throughout college. I studied a lot about different psychotherapeutic directions and I attended a number of dance therapy classes in which I learned a great deal about various dance therapy modes.

I then became disenchanted with my explorations in dance therapy and verbal psychotherapy as I was searching for a way to bring them together; to find a way to be a therapist who could move between these worlds in a fluid manner, not having to remain locked into one or the other system. When do we dance? When do we talk? How do dreams fit in? Why move at all? How can I as a therapist decided what to do with a client?

These questions were soon answered as I found my way to Zurich and studies with Arny Mindell, the founder of

process-oriented psychology. Through Arny's encouragement and the process approach, I discovered a way of working as a therapist in which one did not need to begin with a set paradigm, but rather followed nature itself. This leads at times to movement, at times to talking, and at other times to body feeling experiences, dreams, or relationships issues. Therapy becomes a creative event which cannot be predicted ahead of time. One learns how to work with movement when it arises as part of a process and also when to drop it and move on when necessary.

The material in this thesis comes from my studies in process work and from two process-oriented movement seminars which I helped to give along with Arny Mindell and Barbara Croci. These seminars were geared toward research into the nature of movement in psychotherapy and the discovery of methods for working with it. My studies have been enlightening in many ways and always inspiring. I am especially indebted to Arny for his creative spirit, push, and encouragement, and his endless search for greater understanding which has sparked my own love of discovery. I have not footnoted every piece of information about process-oriented psychology or process-oriented movement work because it would be too cumbersome but would like the reader to know that most of this material has come from Arny Mindell. Sally Haynes provided me with information about the various forms of dance therapy and

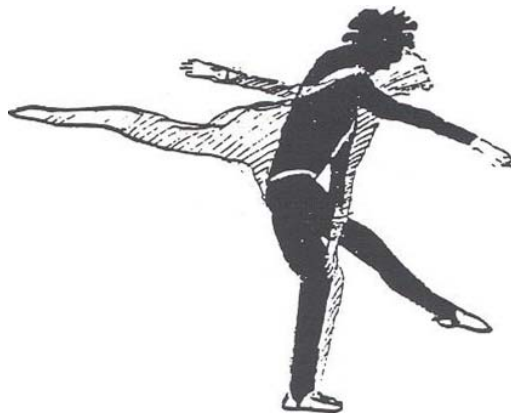
introduced me to authentic movement. I also want to thank Barbara Croci for sharing my enthusiasm about movement and bringing our my joy in dancing. Finally, I also want to thank Else Schlenker whose academic support and spiritual warmth have kept me going during some of the most difficult moments.

While writing this thesis I have found it hard to make my ideas concrete. I found that my dancer's intuition jumps ahead of my fingers on the keyboard and I have had trouble putting my thoughts down in words. It has been a great challenge for me to have to formulate my ideas into verbal expression. At times it has been utterly frustrating and I've wondered if I should go back to dancing instead of becoming a psychologist. But my love of people and my interest in technical thinking have kept me here. It has been a pleasure for me to take time away from writing to create the illustrations for this work: to try to formulate my ideas visually as well as verbally.

In an attempt to present my work, I realize now that I have most likely exaggerated the difficulties of dance and body therapies and have criticized unnecessarily. I also know that it is impossible to talk about "dance therapy" or "body therapy" as one unit because there are so many varying types of theories and techniques and have probably been negligent in representing every area. I am sure that many dance and body therapists have worked

with the same techniques and ideas as the ones presented in this thesis and I apologize at the onset for being so excited about my work that I may not have given due credit to all the individuals and directions in these fields.

CHAPTER ONE
MOVEMENT: A CHANNEL OF PROCESS



I have written this thesis in the hopes that it will be of use to both the dance therapist and psychotherapist who may be interested in learning more about the role of movement in psychotherapy and how to work with it. The approach presented in this thesis comes from process-oriented psychology which has been developed by Dr. Arnold Mindell in ZUrich, Switzerland.

In the following pages I would like to present the process approach to movement which offers the possibility of (1) unifying current dance therapy theories and techniques, (2) widening dance therapy paradigms in such a

way as to view movement as one important but not exclusive aspect of human processes; thereby helping join dance therapy with the mainstream of psychotherapy, (3) showing more verbally-oriented psychotherapists the reasons that movement work might be a useful, and at times even necessary, aspect of therapy as we follow the changing nature of the client's process and (4) the practical applications of movement work as it fits into the larger scheme of psychotherapeutic work.

Dance Therapy Today

Fragmentation

Currently "the field of dance therapy is severely fragmented. It has all the characteristics of a new field in which there are a vast number of varying theories which revolve around the use of movement in psychotherapy. While all the dance therapists would agree with the definition of dance therapy as "the psychotherapeutic use of movement as a process which furthers the emotional and physical integration of the individual,"¹ we find theoretical models revolving around Freudian, Adlerian, Jungian, Gestalt, Transpersonal, Family Therapy theories, as well as theoretical models based upon the tenets of individual

¹ American Dance Therapy Association: Proceedings of the Ninth Annual Conference, Therapeutic Process: Movement as Integration (New York: American Dance Therapy Association, 1975) p.iv.

dance therapists such as Chace, Evan, and Schoop.

Observation of movement revolves around these basic theoretical models. For example, a Freudian dance therapist might interpret what he/she sees in terms of blocks in particular levels of development. An Adlerian might see movement in terms of social drives and ambition. A Chacian oriented dance therapists might focus on the individual's ability to relate to others in movement or on the breadth of the individual's movement repertoire. Some dance therapists work solely with psychotic populations while others are restricted to "normal neurotics."³ This fragmentsation is a possible indication that there is no underlying paradigm which binds together all of these theories into one unified system.

Folit Off from Mainstream Psychotherapy

Just as the dance therapists remain divided within themselves, they are also partially split off from the mainstream of psychotherapy since dance therapy is often considered an "adjunct" to more traditional forms of psychotherapy. People are sent from verbal

²
See Penny Bernstein ed.'s Eieht Theoretical Approaches in Dance-Movement Therapy (Dubuque: Kendall/Hunt Pub. Co., 1979) and Therapeutic Approaches in Dance Movement Therapy Vol. II (Dubuque: Kendall/Hunt Pub. Co., 1984).

³
Ibid.

psychotherapists to dance therapists and vice versa. Verbal psychotherapists are generally not trained to deal with movement processes and often dance therapists have insufficient training in verbal techniques. If you believe that movement is the royal road to therapy then you will tend to ignore verbal information. If verbal information is the focus you might miss movement signals. Body workers might rule out dreams or spontaneous movement.

Why the Need for a New Approach?

At this point one might ask, "Why is it necessary for there to be a unifying paradigm at all?" I find this question extremely valuable.. Of course, every therapy form exists because it fits a particular need at a particular time. At moments someone needs a dance-oriented therapist, at other times a deep body massage like Ro:fang, or rational understanding in the spirit of Ellis. When we are particularly interested in our dreams we might seek a Jungian. When we look to our past for the answers to our current problems we might end up in a Freudian's office. The very fact that so many different therapies exist and are being created everyday suggests that there is a vast

array of human processes which people go through at
particular times in their lives.⁵

But is it possible for a therapist to move between the worlds? To be fluid enough to change his methods and perspective depending upon the moment and the needs of the client? Jung said that the best therapist was the one who could change with every session.

To my mind, in dealing with individuals only individual understanding will do. We need a different language for each patient. In an analysis I can be heard talking the Adlerian dialect, in another the Freudian...to apply a whole spectrum of therapies as the client moves the spectrum of consciousness.⁶

This attitude follows the natural changing nature of the client as he weaves through his life in different stages of growth. At moments we are dance therapists and then we have to become verbal psychotherapists or body workers. To me, it seems that finding a unifying paradigm which has the potential to evolve into any number of therapies, gives the therapist greater flexibility, creative freedom, the ability to follow a wide range of processes, and the possibility of following the flow of nature itself as it presents its own path in each moment. We no longer need a strong predetermined belief system but

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See Arnold Mindell's River's Way (London: Routledge and Kegan Paul, 1985) pp.6-10.

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C.G. Jung, Memories, Dreams and Reflections (New York: Vintage Books, 1965) p.131.

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can let each individual process determine the path that we
7
take with each client.

Process Work

Nature and Channels

How **does process work follow the individual nature of each client? Process work in theory and technique provides a framework for working with a wide variety of phenomena by focusing on** the particular channel, or pathway that information emerges in. By amplifying spontaneous tendencies in these pathways, solutions grow
8
out of nature. Thus the process worker can work with a wide variety of phenomena if he is, able to follow the information **in the particular channel** in which it manifests.

Dreambodywork cannot be predicted ahead of time since it is based upon the therapist's ability to discover and amplify the client's individual verbal responses, dream reports, body gestures and family situations. Such work is thus constantly changing and challenges the therapist's ability to continually observe himself and his client. Known therapies may appear in this work and completely new undiscovered procedures may spontaneously appear, applicable for only that moment and situation.⁹

7

Mindell, River's Wav, op. cit.

8

Arnold Mindell, Working with the Dreaming Body (London: Routledge and **Kegan** Paul, 1985) p.9.

9

Ibid., p.4.

Therefore, the process approach offers one possible means of uniting the various forms of dance therapy with verbal psychotherapy showing that these fields need not remain isolated from one another. We will see, in the following chapters how movement, according to process theory, is one of many vehicles for the expression of psychic information and is thus a common but not exclusive aspect of human processes. Working with movement alone is not sufficient in itself for dealing with a wide range of experiences, and excluding it leaves out a central channel of communication which occurs just as naturally as verbal communication.

Movement and the Other Channels of Process

Movement is one of these channels in which information may emerge. We call this the kinesthetic channel. The other channels which seem to occur most often are the visual channel, the auditory channel, the proprioceptive channel (body feeling), and the relationship channel.

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When we receive information through our dreams or visions we call this the visual channel. Dream workers and art therapists tend to place the most focus on this channel as do some dance therapists who work with

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visualization, art work and myth telling. Sounds which carry information signal the auditory channel. Verbal psychotherapists as well as music therapists tend to focus on auditory information. Body symptoms, sensations and feelings indicate the proprioceptive channel which is the focus of many forms of body therapy today. Spontaneous movements signal the kinesthetic channel which is picked up and expanded upon by the dance therapists. When we focus on relationship issues this indicates the relationship channel which is found mainly in couple, family and group oriented therapy forms.

Neutral Language

Perhaps we can turn to the dance therapists for an understanding of this channel theory. Dance therapists have long been aware of the value of working with movement as it is a common language which everyone can relate to regardless of nationality, age, or psychological disposition. Indeed, dance therapists have had their greatest success in their work with psychotic or autistic individuals who have, apparently, lost their ability to relate in the normal verbal fashion but who often have access to kinesthetic expression.¹¹ Movement is often seen as the most pure, untainted means of communicating because it is supposedly not subject to conscious censorship.¹²

¹¹Duggan, OD. cit., p.237.
¹²

Marian Chace in Marian Chace: Her Papers ed. Harris Chaiklin (Columbia: American Dance Therapy Assoc., 1975) p.18.

In the process theory, though, any channel can act as a neutral or uncensored pathway through which information can pass. As Mindell says:

Communication concepts like channels and process are devoted toward the most basic elements, the most archetypal behavior of all human beings. By using the neutral language of process and channels, we can understand and work with people from all over the world without even understanding the...meaning of their words.¹³

Therefore we can take the concept which the dance therapists have shown us about movement, that it is a universal form of expression, and apply it to the other channels of communication. This frees us from our reliance on the categories of "body work," "dreamwork," or "movement work," and allows us to focus on exactly what the person is doing and what type of therapy is suggested in the moment. As Mindell says, it is useful but not necessary for us to learn all of the different therapy approaches because,

... each of them appears spontaneously when the client's signals and therapy situation are followed. Process work cannot be described in terms of events because its structure and evolution are created from changing signals, channels and amplifications. Process work begins with whatever presents itself, the client's questions, problems in relationship, medical symptoms, stories of the day before, dream experiences or even the therapist's problems, and uses verbal processes, language content, body signals and environmental situations to determine the nature and evolution of the client-therapist interaction.

Therefore, he continues,

Process work or any other psychotherapy succeeds only when the therapist is able to function in the client's momentary channel, and not because of the general validity of the therapist's education about that channel.¹⁴

Therefore, a verbal psychotherapist could potentially begin working with spontaneous movements of the client in a particular moment in order to amplify one aspect of the client's overall process. A dance therapist could step away from movement long enough to pick up other types of signals occurring in such channels as proprioception, visualization, and relationships.

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Underlying Pattern

What ties all of these channel phenomena together? As we look further into these spontaneous events, through amplifying their contents, we find an overall pattern which governs these seemingly disconnected phenomena. No one signal in itself determines a process, but it is the total collection of events which signals a deeper lying pattern which is attempting to come to our awareness. Jung called these underlying patterns archetypes as explained here by Mindell:

The archetype is the connecting pattern organizing spontaneous events. Thus dreams would be a channel of

the archetype since one has minimal control over them. Body problems which cannot be influenced in a causal manner would be another channel of the archetype. Spontaneous acts of fate also belong to the description of the archetype. We see the archetype is a total picture of the spontaneous phenomena occurring in all possible channels. 15

Sometimes we experience this underlying pattern in our spontaneous motions as it manifests kinesthetically. When it manifests in dreams we notice its signals visually. When it manifests somatically we pick up proprioceptive information. When it is heard in our tone of voice it manifests auditorally.

Dreambody

An amazing discovery which Mindell came across initially in his work with dying people was that when he amplified the body motions and symptoms of these patients, the processes which emerged mirrored the dreams that the patients had had. Similarly, when he amplified dream material, the processes which emerged mirrored the patient's somatic problems and body motions: ¹⁶ hence the term "dreambody." ¹⁷ The body is always dreaming: we do not

¹⁵Ibid., p.101.

¹⁶

Arnold Mindell, "Jungian Psychology and the Body," unpublished lectures presented at C.C. Jung Institute, Houston, July 1984.

¹⁷

See Arnold Mindell's Dreambody: The Body's Role in Revealing the Self (London: Routledge and Kegan Paul, 1984).

only dream at night but our bodies are dreaming all the time. Mindell further says that, "process work, accurately carried out, often reveals the meaning of dreams before they have been reported because the work deals with the living unconscious..."¹⁸

Changing Channels

Another fascinating aspect of following processes is that when we begin to amplify the various signals which occur in particular channels, they generally do not stay¹⁹ in one channel but switch channels. The process is, therefore, expressed in many different ways and at many different levels. A pain may turn into a movement which may turn into a vision as greater detail and clarity evolve. In this sense, the ideas of body and mind are relativized. There is not the normal reference to the body/mind split but we now talk of phenomena occurring in the various channels. One is not limited then to body or movement work or verbal work but instead follows the flow of signals wherever they may go.

Process as Movement

There are many therapists today who use the term "process." Mindell defines process as the perception of the evolving flow of signals as they appear in the various

¹⁸

Mindell, "Jungian Psychology," *op. cit.*

¹⁹

Mindell, River's Wav, *on. cit.*, p.15.

perceptoral channels. Thus the process worker is a movement lover, always on the path of the changing evolution of signals.²⁰

One of the historical roots of this process concept can be found in the ponderings of the ancient Taoists who were interested in the patterns of change and movement in the universe.²¹ By careful observation of the movement of the universe, one could adjust oneself to the correct path. For the process worker, adjusting oneself to changes means following signals in their various channel; amplifying their contents and discovering the meaning behind these spontaneous events. One could say, then, that "movement" is synonymous with "process." and that process work is the art of following the movement of life as it weaves and turns down many paths and avenues.

Movement and Psychotherapy

Movement therefore is not the primary focus of therapy, as in dance therapy, nor is it excluded as in traditional forms of psychotherapy, for movement is worked with specifically when it becomes the means through which unconscious material manifests in a particular moment.

²⁰ Ibid., p.11.

²¹ For more details see Mindell's River's Way op.cit. pp.90-117.

Therefore, any therapist be he/she a dance therapist, body worker, verbal psychotherapist, Freudian, Jungian, 'Transpersonal psychologist, Gestalt therapist, etc, can begin to work with spontaneous movement in the therapeutic setting as it arises as a part of an overall process which expresses itself in many channels. The process worker focuses on movement when it carries the strongest signal and is ready to drop the movement work and focus on other channels as they arise spontaneously. Process weaves and flows through various pathways as its expression and meaning becomes clearer. The art of the process worker is to follow this dance of spontaneous events - or what call the hidden dance.

CHAPTER TWO

DEVELOPMENT OF MOVEMENT IN PSYCHOTHERAPY



In this chapter, I would like to take a look at the historical development of movement work in psychotherapy and then, in chapter three show how the process paradigm indicates the need for a shift from our prevalent causal orientation toward body and movement in therapy to a final view of body events which allows body phenomena to unfold naturally, without the judgements or predetermined techniques of the therapist. As one will see, this final view goes hand and hand with the new trend toward humanistic psychology which seeks to further the development of the unique individual.

Historical Overview

Beginnings

Most of psychotherapy today relies on verbal communication for its purposes. Although Freud was well aware of the role of the instincts in psychological development and that mental illness was determined by the conflict between the instinctual and the outer world¹ he did not include any kind of body practices in his psychoanalysis. His form of analysis relied solely on verbal communication between the client and therapist and his use of the couch and the analyst's position behind the patient's line of vision ruled out any possibility of focusing on events happening in the body. Followers of Freud, such as Adler, Sullivan and Jung began to face the client directly, noticing that the relationship between the client and the therapist was of great use to the therapeutic endeavour.

Carl Jung started experimenting with visual and auditory channels in his development of a technique called active imagination in which one allows the content of the unconscious (primarily dream material) to develop while consciousness looks on and interacts.² While this technique is primarily carried out verbally and auditorally, Jung also felt that active imagination could

¹ Fritjof Capra, The Turning Point (New York: Bantam Books, 1983) p.360.

² See Barbara Hannah's Active Imagination (Los Angeles: Sigo Press, 1981).

be carried out through dance, although he said that it was a very rare person who could work in this way through movement.³ Later on, in the 1950's, a dancer named Mary Whitehouse developed "authentic movement:" (as a result of her studies in Jungian psychology and her experience with teaching dance) a technique in which one allows the unconscious to well up inside the body and express itself "authentically in movement."⁴

Other psychotherapists such as Moreno and Perls helped the client to begin to "extrovert" his conflict situations and dreams in order to understand them more fully. Moreno encouraged people to "act out" the dramas of one's life, physically, along with the help of other participants who played various roles.⁵ Perls taught people to extrovert their internal parts and also worked with body signals of the client, encouraging the exploration of these signals and helping the person "own" these split off parts.⁶

³ C.G. Jung, "Structure and Dynamics of the Psyche" Collected Works, vol.8 (Princeton, New Jersey: Princeton University Press, Bollingen Series XX, 1960) para. 171.

⁴ See Penny Bernstein's . Eight Theoretical Approaches in Dance-Movement Therapy (Dubuque: Kendall/Hunt Pub. Co., 1979).

⁵ H.L. Moreno, Who Shall Survive? (New York: Beacon Press, 1952).

⁶ Fritz Perls Gestalt Therapy Verbatim (Lafayette: Real People Press, 1969).

Reich and Body Work

One of Freud's disciples, Wilhelm Reich, is known as the father of body work. Reich tried to discover the structures and patterns in the body's musculature which mirrored psychic problems. Stemming from his medical background, Reich's idea was based **on the medical model:** that the body is sick and in need of release from its chronic tensions which are the result of suppressed childhood trauma and anxiety. The blocks are built up as defenses against inner and outer opposition and become chronic after long periods of time. Reich was the first to work directly with the body, using hands-on massage techniques to break down this chronic "armoring".⁷

Alexander Lowen, one of Reich's pupils, carried Reich's work even further into what is known as "Bioenergetics." According to **Lowen, the body** is an energetic system and his techniques aim at bringing the body once again into an energetic, vibrant state from which it has departed due, once again, to chronic blocks in the musculature.⁸ Bioenergetics increases one's capacity for pleasure. It involves verbal psychotherapy along with a series of **exercises which** help work through

⁷ Wilhelm Reich, Character Analysis (London: Vision Press Ltd., 1976).

⁸ See Alexander Lowen's Bioenergetics (New York: Coward, McCann and Geoghegan, 1975).

blocked areas of the body allowing energetic vibrations to "stream" through the body, thereby releasing greater energy potential for the individual.⁹

In the 1960's there arose a new group of therapies which focused on experiential work. This was in reaction to the foregoing emphasis on intellectual understanding which was viewed as splitting the individual away from his experiential life. Such techniques as "sensory awareness," "sensitivity training" and the "relaxation response" are among the therapies in this category which began to focus on body experiences.¹⁰

Other Body Work Techniques

Moving even further into the realm of body work we find a new wave of body work techniques which focus almost exclusively on the body, its posture and musculature. In all of the body work techniques, as well as dance therapy, we find the idea that there is a reciprocal relationship between the body and the mind. That is, whatever happens in the mind affects the body, and vice versa. Many therapists have chosen to work in a more concentrated way with the body because they feel that working directly with the body is a more efficient and quick means of attaining

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See Alexander Lowen's The Way to Vibrant Health (New York: Harper Colophon Books, 1977).

10

Capra, op.cit., p.365-366.

their goals.

One of the most well known and drastic forms of body work is "Rolfing," developed by Ida Rolf in the 1970's. Rolfing involves deep manipulation of body tissue in order to reorganize those areas of the body which have previously solidified into dysfunctional relationships. The body is a plastic medium which can be reformed into a structure with more efficiency, which will in turn, according to Rolf, heal psychic disturbances which are the roots of the previous physical disturbances.¹²

Other body work techniques which are more closely associated with dance, dance therapy and the performing arts than psychotherapy include Moshe Feldenkrais' "Awareness Through Movement" and Matthias Alexander's "The Alexander Technique."¹³ According to Feldenkrais we have grown up in a society in which we have had to adapt at the expense of sacrificing our individual growth and development.¹⁴ The Feldenkrais technique focuses mainly upon one's ability to relearn natural patterns of movement

¹¹Ida P. Rolf, Rolfin2: The Integration of Human Structures (New York: Harper and Row, 1977).

¹²
Ibid., pp.15-45.

¹³
See Wilfred Barlow's The Alexander Principle (London: Arrow Books Ltd., 1975).

¹⁴
See Martha Meyers and Margaret Pierpont's "Body Therapies and the Modern Dancer" Dancemagazine, July, 1983, p.14.

which were lost in the course of growing up. The new learned patterns, which are more energy efficient, repattern the nervous system so that they become the predominant way of moving, replacing earlier faulty movement patterns. The technique helps the individual focus a great deal upon the connections that each tiny movement has with the rest of the body; the body then, works in a natural, fluid and coordinated manner with as little effort as

¹⁵ possible. The "Alexander Technique," also concerns itself with the relearning of efficient ways of moving. One becomes aware of the faulty "misuse" patterns before executing them and then substitutes a more useful way of moving. The work generally begins at the head and neck area, which is the central area of misuse, and then leads ¹⁶ to the rest of the body.

Other techniques such as Bartenieff "Fundamentals" help us to return to our most basic patterns of movement by discovering the natural movement paths in the body. Todd, Dowd, and Sweigard, have called upon their knowledge of bodies and the use of visual imagery as a way of accessing the new patterns of movement, visually, before actually performing them. This helps to establish coordinated neuromuscular patterns which are efficient and

¹⁵ See Moshe Feldenkrais' Awareness Through Movement (New York: Harper and Row Pub., 1972).

¹⁶ See Barlow, The Alexander Principle o□.cit.

fluid. These techniques are used widely, especially in
 17
 relationship to dance training.

There are a great deal of other body work techniques which are too numerous to mention here. Let it suffice to say that the above techniques are basically founded upon the idea that our body posture and movement habits are a result of faulty learned patterns which, when changed or substituted, can lead to greater access to energy, increased motility, fluidity of movement, and a centered placement in the gravity field.

Communication Theorists

Before we skip to the development of dance therapy
 18
 let us quickly mention the field of communication theory which has helped to further the interest in the role of the body and movement in psychotherapy. The communication theorists concern themselves a great deal with nonverbal communication bringing our attention to the fact that while we are we are talking we often have a second system of communication which happens nonverbally in our body signals. In fact it is suggested that we cannot "not

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Meyers and Pierpont, "Body Therapies," op.cit.
 pp.5-8, 17-20.

18

See Paul Watzlawick, Janet Bevin Bavelas and Don D. Jackson's Pragmatics of Human Communication (New York: W.W. Norton and Co., 1967); Ray L. Birdwhistell, Kinesics and Context (Philadelphia: University of Pennsylvania Press, 1970); J. Ruesch and W. Kees, Nonverbal Communication: Notes on the Visual Perception of Human Relations, (Berkeley: Univ. of California Press, 1955).

communicate" for communication is always happening in our
¹⁹nonverbal signal. Their detailed analysis has helped us
to be more differentiated as to what we call
communication. One of the best known theories in this
²⁰field is Gregory Bateson's double bind theory in which
he postulates that one source of schizophrenia lies in the
opposing signals being given out from one member of a
family to the "schizophrenic" member who is unable to
react to either. For example, a mother calls her child to
her with a loving smile and simultaneously pushes the
child away. Other theorists such as Birdwhistell, Ruesch
and Kees have focused a great deal on the conflicting
²¹messages which are transmitted through the body. Many of
these communication ideas are incorporated into family
therapy models in which the therapist notes where
individuals sit in relationship to one another, and take
²²note of tone of voice, and other nonverbal signals.

Dance Therapy

The place where movement itself has really found a
home, though, in psychotherapy, is in the very young but
rich field of dance therapy. Actually, the roots of the

¹⁹ Watzlawick, et al. Pragmatics, op.cit. pp.72-73.

²⁰ Ibid., pp.211-217.

²¹ Ruesch and Kees, Nonverbal Communication,
op.cit.

²² See A. Kendon's article "How People Interact" in
The Book of Family Therapy, (Boston: Houghton Mifflin Co.,
1972) pp.351-386.

use of dance as a therapeutic tool are found in the ecstatic healing dances of shamans and tribal dances. In her book on dance therapy, Bernstein quotes Meerloo saying " ...at the dawn of civilization, dancing, religion, music,²³ and medicine were inseparable..." In early shamanic practices the shaman danced himself into an altered state of consciousness in order to embark on journeys to acquire healing techniques or retrieve the spirit of the ill person which had been carried away by an evil spirit. Tribal rituals involving elaborate dance brought the dancer into immediate contact with the gods, marked initiations, ensured a successful hunt, promoted fertility and primarily kept the tribe in good standing with the great gods and powers of the universe. The dance was an expression of the relationship between man and the world²⁴ around him.

Current day dance therapists have called upon the healing powers and wisdom of movement in their therapeutic practices in a time when movement has been practically neglected in psychotherapy. Each dance therapy technique focuses upon the promotion of health through the use of dance as a physical expression of psychic problems and needs. We do not only talk as human beings but we are

²³ Bernstein, Eight Theoretical Approaches, op.cit., p.4.

²⁴ Ibid., pp.3-4. See chapter six for greater detail.

moving all the time. Movement is a means through which the psyche expresses itself. The dance therapists believe that whatever is happening in the psyche can be seen in our movement. This outward manifestation can be observed and worked with, experientially, often in a more direct way

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than the verbal orientation.

The place where dance therapy seems to have originated in modern day is in the unmedicated psychiatric

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backwards of hospitals. Dance therapists who have entered these wards have attempted to communicate with the patients inside on their own level, since most of them seem to have lost the ability to communicate verbally but have access to kinesthetic expression. Bernstein and Avstreich say that "Experience has shown that autistic,

psychotic and/or organically disabled persons have, indeed, been able to deeply engage in the therapeutic

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process with the movement therapist." Therefore, the dance therapists communicated through dance, showing that they too could enter the patient's world and help to draw him/her out of his/her isolation. Marion Chace and Trudy

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Diane Duggan, "Dance Therapy" in Handbook of Innovative Psychotherapies, ed. Raymond J. Corsini (New York: John Wiley and Sons,, 1981) p.232.

26

See chapters on Chace and Schoop in Bernstein's Eight Theoretical Approaches, on. cit., pp.15-30, 31-50.

27

Penny Lewis Bernstein and Arlene Avstreich, "Object Relations and Self Psychology within Psychoanalytic and Jungian Dance-Movement Therapy" in Theoretical Approaches in Dance-Movement Therapy vol.II, ed. Penny Bernstein (Dubuque: Kendall/Hunt Pub. Co., 1984) p.70.

Schoop are two of the most influential pioneers in this
28
field who worked primarily with psychotic populations.

In 1965 the American Dance Therapy Association was
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formed and Marion Chace was the first president. Since
that time, there have been a great number of varied
directions in the field. There is a Jungian approach,
developed by Mary Whitehouse which focuses on authentic
movement, or allowing movement to well up from the
unconscious and be expressed outwardly without being
censored or judged by consciousness. The psychodynamic or
Freudian approach to dance therapy identifies and works
with the blocks in emotional development as seen in the
body posture and movement. There are also dance therapy
modes patterned after Adler's work with social drives, a
Transpersonal approach furthering the religious
significance of movement experiences, and sections which
focus on neo-Freudian concepts such as object relations,
and family oriented dance therapy. It would take too much
time to review all of these approaches in detail. The
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reader is referred to the literature. As men-
tioned earlier dance therapy normally considered an ad-

28

See the chapters on Chace and Schoop in Eight
Theoretical Approaches, ed. Penny Bernstein, op.cit.,
pp.15-30, 31-49.

29

Duggan, op.cit., 230-231.

30 Bernstein Eight Theoretical Approaches and
Theoretical Approaches vol.1, op.cit.

junct to more traditional forms of psychotherapy but is, in some cases, seen as a primary therapy.

Benefits of Dance Therapy

The Dance of the Client

Psychotherapy has gained a great deal of benefits from the pioneers in dance therapy. It is the dance therapists, primarily, who have introduced the fuller human being, who walks around with a body and expresses himself daily in gesture and motion, into the clinical setting reminding us that movement is an integral, natural form of human expression. The client, now, is no longer bound to the seat of his/her chair but can discover him/herself in the twisting, turning, bending, and swaying of his torso. His/her arms reach out in an attempt to embrace; his/her knees bend and quiver in fear; his/her back arches like a cat preparing for an attack; and his/her entire body expands in a spinning dance of ecstasy.

The Dance of the Therapist

The therapist, too, is now freed from his/her static analytic position. He/she can bring his/her own body feelings and movements into the practice. He/she can be a more whole individual, one who also moves and expresses him/herself through the body. The therapist can begin to relate in ways that were forbidden before; react and move in ways that would be severely limited had he/she remained

bound to his/her chair and professional persona. The therapist can now interact physically with the client, empathizing, augmenting, fighting, and counter balancing the motions of the client, using his own body and movement for communication. He/she also learns about his/her clients through moving with them, feeling the client's conflicts and struggles on a physical level as they interact with one another. We are indebted to the dance therapists because if they didn't dance, maybe no one would.

Venturing into Forbidden Territory

As noted earlier, it is the dance therapists who have led us once again into the backwards of hospitals and who have shown us that these people are not hopeless; that there are ways to work with these people which we are just beginning to discover; that they communicate in ways that **we** have just begun to understand. Daring to go where all else has failed, these dancers have inspired the compassion and interest of even the most pessimistic; once again opening the doors to the lives of the people inside. Marion Chace's work is described as follows:

It was through the dance that she found a way to reach psychotic patients. Rather than relying on theoretical models that stress pathology, she sought

³¹ With the exception of some forms of dance therapy in which the therapist does not take part in the movement.

³² From discussion with Arny Minden, Tschier, Switzerland, April, 1985.

out motion and health. Her profound understanding of rhythmic movement led her to create a method for contacting and sparking the life force of those afraid and alienated. She was able to break the barrier of isolation and communicate on a peer level with very withdrawn and disturbed people.³³

Moving On

The role of movement in psychotherapy has been a long and interesting one. Today we seem to be at a real developmental point in the use of movement in therapy with many possibilities as to how it fits into our work. I would venture to say that in order to progress further in this area we will need to change our most basic philosophical belief systems about people and how we work with them. In the next chapter we will explore the possibility of moving from the traditionally causal background, to which most dance and body therapies belong, to a final or teleological approach which will bring us even closer to the new trend toward humanistic psychology.

CHAPTER THREE

MOVEMENT IN PSYCHOTHERAPY:
FROM A CAUSAL TO A FINAL VIEWPOINTCausal PhilosophyBody and Movement Therapy

As we can deduce from the previous chapter, most of the body and movement therapies of today belong to a common tradition, a tradition based upon the medical or causal model and stemming primarily from the pioneer work of Wilhelm Reich. The causal model looks toward the past for the sources of our current problems and seeks to alleviate these problems by getting rid of our troubling symptoms or substituting them for more "healthy" patterns. Although many therapists feel that they are not a part of this causal tradition, I believe that many of them are

still, basing their theories and techniques on this fundamentally causal orientation.

Modern Man's Dilemma

In light of this causal philosophy we find modern man, after having suffered through the trials and tribulations of growing up in a less than perfect environment, with all sorts of tensions, postural deficiencies and breathing troubles which parallel his psychic disturbances. He is a man whose physical being has been shaped and misshaped over and over by his many sided experiences of the past. His body is cramped up in defense, stooped over from depression, and leaning and jutting out in all directions as a result of his repetitive misuse of structure. As he grows older he becomes more and more rigid, his body postures and movements become less and less capable of expressing his needs and desires, and instead become locked into patterns of limited expression. His body pays the toll for an unfortunate past. He slumbers in a twilight state, unable to awaken from his restless sleep.

Different Methods to Help Modern Man

And we have seen that there are many ways that we have discovered to help this man. The recent body and dance therapies have answered the call for physical answers to psycho/physical problems including remolding and sculpting the body, gently guiding the individual down a path of movement and posturing which will be more effi-

cient' and useful, or subtly teaching about the inner connections throughout the body which will lead to greater sensing of natural coordination. We might also try to regress backward in time to the original troubled moments and express, physically, our repressed emotions in order to once and for all release our rigid defenses. Or how about moving in new ways; expanding on what we know? How can we discover a healthier way of living?

Discovering Finality

Looking Toward the Future

For all intents and purposes we are, as yet, looking toward the past for the sources of our troubled bodies and
¹
minds, seeking to discover the roots of our problems and leave them behind in order to be free to move on. But what would happen if we looked to the future instead? What could we say about the bodies we have then? Instead of assuming that the particular body shape, posturing and movements that we have are collections of past experiences and that they are "unhealthy," "bad," "not useful" or "limited" and in need of change, what if we said that the

¹
With the exception of Mary Whitehouse's "authentic movement" which is based on Jung's teleological philosophy. See Whitehouse's "C.G. Jung and Dance Therapy: Two Major Principles" in Eight Theoretical Approaches in Dance-Movement Therapy, ed. Penny Bernstein (Dubuque: Kendall/Hunt Pub. Co, 1979) pp.54-59.

the way we are is right; that it is because of something trying to happen, something trying to come to our awareness? What would happen if we thought that our bodies could tell us something that we didn't know that might be useful to us; that our focal problems are not hinderances but rather paths toward greater growth and awareness?

Changing Philosophical Foundations

In order to do this we would have to shake our philosophical grounding quite a bit. We would become not only explorers in a new world of body and movement therapy but even shake the foundations of a belief system, a causal system, which has shaped the work which we have done and the way that we view people. The teleological or final view of body events would look at our body posture and movements as meaningful and useful.

Jung, Finality and Active Imagination

The final view of events was pioneered by Jung as he² applied this concept to his work with dreams. He believed that the contents of the dream had some important final meaning for the dreamer. In his studies of .alchemy he rediscovered the method of active imagination, or the alchemist's "cooking" in which you take the prima materia, or raw material, put it into a pot and allow it

² C.G. Jung, "Structure and Dynamics of the Psyche," Collected Works vol.8 (Princeton, New Jersey: Princeton University Press, Bollingen Series XX, 1960) pare 472.

to cook until it turns to gold.³ Jung felt that if you took the raw material of dreams and pondered over it long enough, the meaning or goal of the dream would spontaneously become apparent to the dreamer. He called this process active imagination.⁴

Mindell, Process Work and Amplification

As mentioned in the introduction, Mindell has taken this "cooking" idea further, revealing that not only dreams but all unconscious "raw material" such as spontaneous movements, habitual postures, and spontaneous body feelings are messages from the unconscious which, like dreams, are trying to come to our awareness. By "amplifying"⁵ these phenomena (Mindell's term for "cooking" or making the contents stronger) we discover their meaning.

Empiricism - Phenomenology or Prejudgments

If we amplify strange postures, rigid movements, or spontaneous motions, we let the body speak about its needs and desires. This is based on an empirical approach to phenomena. We look and see exactly what is happening and

³ C.G. Jung, "Psychology and Alchemy," Collected Works vol.12 (Princeton, New Jersey: Princeton University Press, 1968).

⁴ See Barbara Hannah's Active Imagination (Los Angeles: Sigo Press, 1981).

⁵ Arnold Mindell, Working with the Dreaming Body (London: Routledge and Kegan Paul, 1985) p.25.

amplify what we see without needing to be interpretive or judgmental. We notice, for instance, that a chin is far in front of the shoulders and say "Oh, isn't that interesting, what would happen if the chin went just a little further out?" instead of deciding if the placement of the chin is good or bad.

The tendency to prejudge can limit our ability to work empirically with the information that is in front of us as is evident in the following description of a client.

When Kate entered my studio-office for the first time, I was aware of my bodily reaction to what felt to be a configuration of sharp angles and even sharper stares. I felt as if the lines of the circular bay where we sat were being penetrated and assaulted. Elbows jabbed the cushions in spoke-like backwards motions as her body repelled itself from their softness. Instead of yielding to the potential comfort and safety of the container, she chose to sit with a bound vertically erect body attitude--a clear somatic statement that her animus was in charge of her defensive-protective armor and choreography. 6

You can see how the prejudgments of the therapist can color the type of work that we might do with each client. The term "animus" is used here as a catch word for a set of behaviors which the therapist views as assaulting and repelling and the therapist probably sees her job as helping this woman become more soft and flexible. Perhaps it would be useful for this client to amplify these sharp movements and stares. What kind of dream figures lie in

⁶Penny Lewis Bernstein and Arlene Avstreich "Object Relations and Self Psychology within Psychoanalytic and Jungian Dance-Movement Therapy" in Theoretical Approaches in Dance-Movement Therapy vol.II ed. Penny Lewis Bernstein (Dubuque: Kendall/Hunt Pub. Co., 1984) p.147.

these signals waiting to be expressed? Perhaps this woman needs to be more sharp and angular because she may be too "soft" in her daily life and her body is picking up an, as yet, unconscious aspect of herself which seeks acknowledgement and integration.

State Versus Process-Oriented Thinking

Such goals typical of many body and dance oriented therapies such as "grace and coordination," "aware of and responsible to others," sundering "rigidities," or such things as "increased movement repertoire", "correct body usage" are wonderful and sought by many people. Who would not like to be "tension free,?" These goals should be kept and the therapist should be aware that he/she has them in mind.

The problem that goals create, however, is that the therapist, in shooting for a particular goal such as ease in movement, flexibility or health, might disregard the process inherent in what the person is already doing. In the process approach a headache is not merely a headache but a particular type of experience, such as a pounding on the head, or a particular feeling of pressure, or an image of a great rock resting on one's head. Feeling blocked in one area of the body might be an experience of being held in or may be the need to be more protected and less open. A therapist might help someone who holds his shoulders in a tense way to release this tension and move

in a more fluid manner, but what about the tension itself? The process-oriented therapist would be interested in exploring the tension in greater detail. What does the tension want? How could it be useful? Indeed, a person may desperately need his so-called "tension." As Mindell says,

Opening up or resisting fate are matters of the moment. Opening up must feel right, be meaningful or be recommended by dreams. Loosening contractions or lengthening muscles in order to feel greater relaxation is senseless if a given person requires a more rigid defense: Many body cramps arise in conjunction with the need for greater negativity and combativeness. Hence removing these cramps would only repress energy which may "want" to create protection and armor. If this energy is not rediscovered, then it sometimes appears in less tractable problems than ones that manifest in the skeletal musculature ⁷

Danger of Breakthroughs

Indeed, there are an increasing number of reports about the dangers of indiscriminately breaking up tensions and cramps. Examples of the dangers of "working through" body "problems" are cropping up in literature. A number of examples are found in Petzold's Die Neuen ⁸
Körpertherapien. Mindell cites the example of a man whose

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Arnold Mindell, Dreambody: The Body's Role in Revealing the Self (London: Routledge and Kegan Paul, 1985) p.191.

⁸

See Hilarion Petzold's "Gegen den Missbrauch von Körpertherapien-Risiken und Gefahr biogenetischer, primärtherapeutischer und thymopraktischer Körperarbeit" in his Die Neuen Körpertherapien (Paderborn: Junfermann-Verlag, 1977) pp.478-490.

tense jaw was loosened in a body work session. Shortly thereafter he became severely depressed and suicidal. Later, when he worked with Minden he found out that his tight jaw process expressed a need for more determination and drive in his life. Therefore, helping this man to relax his jaw was not useful and potentially dangerous for this man in this particular moment.⁹

On Change

It is interesting to note that even when particular desired states are produced they often do not hold, as a body therapist discovered in the following report:

Early in my training, when I was concerned with aligning bodies structurally, a certain client taught me something very important. He was a bright, interesting man who made his living teaching philosophy. Because his posture was characterized by a head that hung in front of his torso somewhat like a vulture's the work focused around his neck and shoulders. After I spent much time stretching and restructuring the tissues in *his* neck and shoulders, he regained the anatomical flexibility to align his head on top of his shoulders and to fill out his chest. After one of these sessions, he was able to stand and view the world from a more upright position. He could feel his legs under him, and he enjoyed the increased feeling in his chest and stomach. I felt successful and he felt satisfied. But a half a block away from the office his shoulders began to round, his head dropped down and forward, and his chest caved in. He again became someone who was probing the world with his lurking head while tying off the rest of his body. Later, when asked about this reverse metamorphosis, he simply replied that he did not feel like himself without his head that far forward. It was

traditional for a philosophy professor to have that kind of posture. 10

As this author discovers, manipulating bodies toward a perfected type of structure will eventually give way to the earlier postures because these original postures are meaningful in themselves. This man obviously needed his "professor" identity .

Similarly, in a recent seminar, a man of about 60 began dancing around the room. His legs moved fluidly, he had a peaceful look in his eyes and yet something was incongruent. His arms seemed very still in comparison with the movement; his shoulders and chest were almost immobile and one shoulder was raised quite a bit higher than the other. Instead of trying to get him to relax this part of his body and move more fluidly, he was asked to emphasize the incongruous part, the part which did "not" move fluidly. As he exaggerated the height of the higher shoulder, drawing it even further upwards and immobilizing his chest and shoulders even more, he suddenly felt like a powerful, lopsided monster and he spontaneously started to go around to each of the seminar participants and scare them with his wild facial expressions and strong motions. (fig.1) We could have never guessed ahead of time what would come out of this man's body, but by amplifying his raised shoulder a lot of useful information came out.

1aRichard Strozzi Heckler, The Anatomy of Change: East/West Approaches in Body/Mind Therapy (Boulder: Shambala, 1984) p.64.



1. Exaggerating raised shoulder

This man's identity was to be harmonious and loving. He tended to be aware and open to people even in the most extreme situations. The monster which came out, with which he doesn't identify but which is represented in his shoulder and chest area, had to do with being strong and confrontative in relationships. This man's growth at this time had to do with the his conflict between being kind or being direct in his relationships with people.

Later on, the man told us that he had been going to a particular body therapy for about a year in which he was learning how to be graceful and relaxed. No matter how hard he tried, though, he could not get his shoulder and chest area to relax: it would not respond to the experiences of fluidity and gracefulness. Naturally, that tense part could not be put away since it is an aspect of this man's process of which he is unaware and which finds expression only in his body.

Stepping into the Humanistic Revolution

By following the body, amplifying it, and letting it speak for itself, without deciding ahead of time why someone is like that and what we should do about it, we really step into the humanistic revolution. We begin to see each individual as a separate human being whose life and nature have their own unique course. We let nature itself tell us where it is going. We as therapists do not know what is right for someone, but let nature show us the way. Mindell sums this idea up as follows.

For me, process work is a natural science. A process-oriented psychologist studies and follows nature, while a therapist programs what he thinks should be happening. I don't believe in therapy because I don't know anymore what is right for other people. I have seen so many strange cases that I have decided to go back to my original ideas as a scientist. I simply look to see what exactly is happening in the other person and what happens to me while he is reacting. I let the dreambody processes tell me what wants to happen and what to do next. That is the only pattern I follow. I do not press people. Their bodies and souls know better than I do. 11

CHAPTER FOUR

PROCESS WORK: A CASE EXAMPLE



Now let us take a closer look at process work and how one works with movement by focusing on a specific case. In this chapter you will learn more about the theory and technique of process work, you will begin to see how we work with movement and you will see how this woman's movements connect to her dreams, conscious situation, body symptoms, and relationship issues. You will see how channels flow in and out of one another and how to work with integration.

The following work occurred during a process oriented movement seminar given by Arny Mindell along with Barbara Croci and myself in Tschier, Switzerland. The seminar was geared toward research into the kinesthetic channel and methods of working with movement in therapy. We often began the day with an emphasis on a particular aspect of movement and then worked with the processes which evolved out of that experience.

Although some dance therapists provide various exercises for movement experiences, it is very rare that a process oriented therapist would use any sort of exercise at all. In fact, it is unnecessary to begin with any structure because, as mentioned earlier, the process itself will determine what you do. We focused on particular elements of movement here specifically to further research into movement work.

Of course, no single work can illustrate all the aspects of process work since each individual process has its own unique characteristics, but let us use this work as a starting point and subsequent chapters to develop the ideas further. I will begin by describing the work and afterwards I will describe the theory and techniques involved. The letters found periodically refer to specific explanations found after the work.

The Caged Woman

(On this particular day of the seminar we focused on moving in space. We started with an experiment: I stood at one end of the room and asked the people to come to me in

whatever manner and speed that they wished to. They were asked to notice what happened to them as they used the space and what sort of choices they made. Then we chose one person who wanted to work in front of the group on something which came up for him or her during the exploration of space.)

When Melissa, a 30 year old woman, began to explore the space in the room she ran very quickly and wildly around, spinning, jumping, throwing her arms out to her sides, and hanging and swinging on the stairs. (fig.1) When asked if she would like to work individually her face lit up and she said "Oh, then there would be so much room for me to move if everyone else stopped" (A)



1. Melissa using the space

She started moving once again in the same fashion as she had in the beginning. She twirled and expanded and swung from the steps. I got up to move with her and I started by moving in much the same way as she moved. But, as I got closer to her I noticed that she would slightly move away from me. I decided to explore this more and our movement together soon turned into a playful dodging game - me trying to catch her and she dodging away from me. (B)

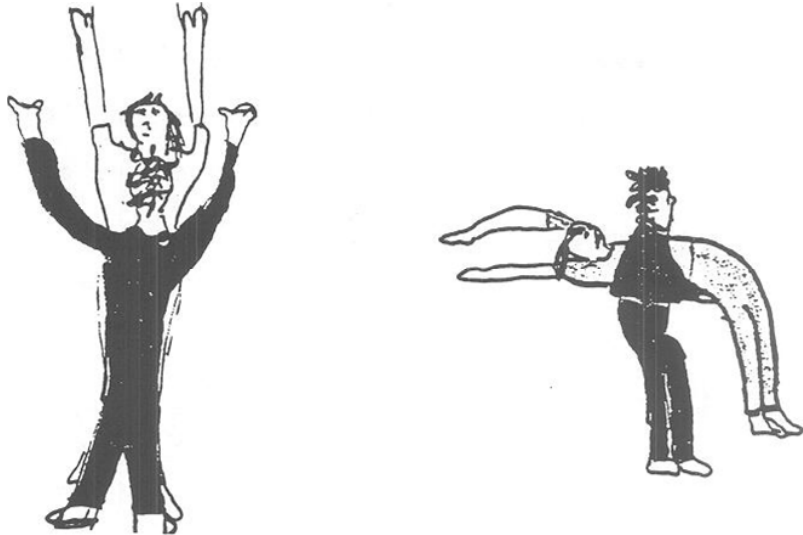
At one point the playful mood changed, though. We

had moved in such a way that I had blocked her into a corner. (fig.2) As I began to close my arms around her she started to fight me, and then she became tense, laughed, and casually walked away from me. (C)



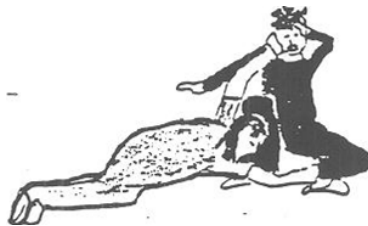
2. Blocked into the corner

Arny then suggested that we try that spot again. He said that she got to a very intense spot and dropped it and maybe we could explore it a bit more. Melissa giggled a bit and said yes. So, we went back to the spot in the corner and the same position where I blocked her again. I gave her a little resistance as she tried to a bit to push away from me. (D) Suddenly she shot her arms straight up over her head (fig.3) and then unexpectedly leaned back and started to drop to the floor with passive weight. (fig.4) (E) I quickly caught her and carefully lowered her to the ground. I remember being very astonished that she had made such a dramatic and abandoned movement of dropping backwards. Why had she done this? What was the meaning of her movements? What happened when she felt blocked in? Why did she stop fighting me and fall back?



3. Shooting arms over her head 4. Dropping back

I, too went onto the ground and as she slowly moved on the floor I moved with her, mirroring her movements. (F) At one point she turned over and hit me accidentally with her hand. (fig.5) (G) She said she was sorry and continued moving. Arny said that it might be important that she hit me: that although she didn't want to hit me, perhaps this "accidental" hitting was important and maybe we could try it again in slow motion. But she shook her head and looked down, not picking up on this suggestion. (H)



5. Accidentally hitting me

At this point she sat back on the rock wall of the seminar house and wanted to talk. (fig.6) The rest of the group sat around in a circle. She said that it was impossible for her to push her way out of difficult situations or act aggressively. Arny told her that we are not interested in her having a big breakthrough but in clarifying the situation that she is in. (I)



8. Sitting back on the rock wall

At this point Arny asked her if she liked sitting against the wall. She said that she liked sitting against the wall because it is rough and tough. Barbara went and sat behind her to act like the wall but she did not want that. Then Arny sat in front of her and asked her to be the wall but again she declined. (J)

She said that she experienced herself as being caged-in in a zoo and that when I had blocked her into the corner she also felt caged-in. Then she said that she felt bad that she had accidentally hit me. Arny explained to her that there is a strong aggressive reaction in her to being caged-in which, when not done consciously, comes

out unconsciously. (K) One way to integrate this reactivity is to be directly powerful and hurtful. Another way to deal with this situation is to "drop out" as she did with me in the corner. She said yes, it is like a "Scheintot" or an apparent death: that is, looking like she is dead. She said that when *she* gets into difficult spots in her life where she would like to assert herself she acts "dead" by being adapted and weak and doing many things that keep her busy. She said that she sees herself basically as an adapted person. (L)

At this point she began to cry. Arny asked her if she felt sad and she said in a joking tone, "No, I have liquid in my eyes because I drank too much for breakfast." (M) We all laughed and then Arny asked her if there were any other possibilities other than "dying" or adapting. At this point she shook her head and flicked her hands upwards. (N) Arny tried to have her repeat this motion but she continued to talk.

Arny asked her if she **ever** felt like caging someone in. She said, "Oh, yes, I see my son just now. If he gets out of hand I put him in his room." Arny then asked her "What does he do when you shut the door?" and she said "He kicks and kicks his legs and push with his arms to get out." (O)

So, Army said, "OK, let's make this a game. You are your son, not you. We are going to come around you and close the door and you be your son and see what happens."

(P) At this point the group came around her and "closed the door" with their hands. (Q) Melissa began to push out (fig.7) but then collapsed once more to the floor.(R)

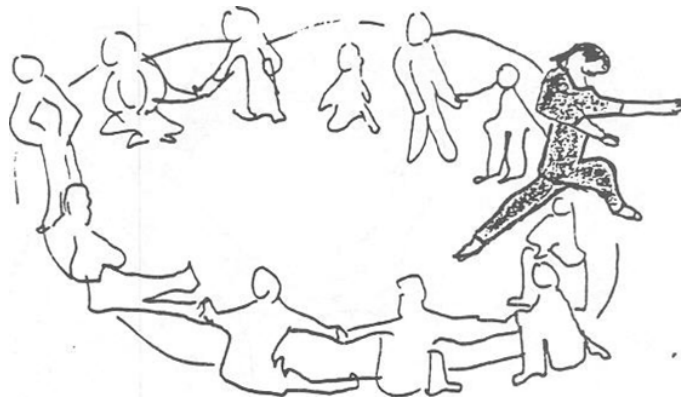


7. "Closing the Door"

At this point Army said that the work may be finished. Perhaps that is as far as she can go in the moment. (S) But she began to push again and once again stopped. Suddenly she said that she has a pain in her stomach. (T) She described the pain as a pinching and hitting pain. Army explained to her that her process has gone internal and is now being experienced proprioceptively as a "hitting" pain in her stomach.

Instead of focusing on the pain she decided to push one more time. She laid down, **her** head tucked under her so that we could not see it and she pushed with her arms

and her back. One would not think that this was the same person who started working in the beginning. She looked more like some archaic personality. She pushed and pushed and in one sudden moment she spotted a hole in the group and sprang through it. (U) (fig.8)



8.Springing through

She was amazed by herself. She said that it was an incredibly big thing for her to assert herself and escape from us. Normally, even the thought of doing things like that would terrify her. "To make space was wild for me. I just saw the hole and sprang through it. I got angry and took off."

Arny asked her if she had a dream recently. She said that she dreamt that she and her husband and son went to the zoo. There was a large pile of wood and on top of the wood was a woman with long hands pointing to the sky. She and her husband thought that the woman was a

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little crazy and the adults said "What are we going to do with this nut? Let's leave." (V)

Melissa was particularly interested in the woman from the dream so Arny said that we should show her this woman as she appeared in the work. Barbara and I went to the corner and acted out the scene where I blocked her in and she raised her arms up and then fell backwards. (W) Melissa looked on and said to me (as I played the woman) "I hate that. Where's all your energy? Get up and do something, don't just die " (X)

Analysis of the Work

The First Sentence

Now that we have a description of Melissa's work let us look at the details in terms of process concepts and theory. Let's start at the beginning with her first sentence. It is amazing to discover that the individual's first sentence or first motions instantly present the pattern for the work. Let's see how this functions here.

Melissa says that she is happy to work individually since there will be so much more room for her to move. (A) What can we derive from this statement? What we can say about this sentence is that since she is so happy that "now" she will have the chance to expand and use so much space, that normally she is inhibited from taking up so

much space. Something inhibits her from doing this. So here we notice that there are two parts.

Primary Process

One part of Melissa is the one who does not use much space, or in other words, the one who is inhibited. Later on we see that it is her own mothering instinct, her need to take care of her family and all those around her or simply the adapted one who cannot take up space. This is what she identifies as her normal. identity (N): the one that she identifies with the most and we call it her primary process.

Secondary Process

Melissa's secondary process consists of those aspects of herself which she does not identify with. In this work we see that she does not identify with the one who is aggressive and uses a lot of space. Secondary processes happen spontaneously like the moment when she hits me. (G) She apologizes quickly because she does not identify with this aggressive motion.

Processes are defined as to their distance from awareness. So, her primary process is closer to her awareness than her secondary process. You might ask "why

the terms primary and secondary"? "Why not conscious and unconscious?" The reason for this is, interestingly enough, that the primary process is also unconscious although closer to our awareness than the secondary process. Melissa's adapted side is not "conscious" because she would say that it is something that she does not like, but something that she can't seem to get rid of. It is a part of her but she does not have conscious control over it. Relatively speaking, though, her secondary process is farther away from consciousness and much harder to access.

Flit' Flop of Primary and Secondary Processes

You might notice from this work that,. to complicate matters even further, primary and secondary processes are relative depending upon the moment. That is, when Melissa is moving in the beginning she is more identified with wanting to use a lot of space and in this moment her identification with the aggressive person who uses space is primary and the adapted person is secondary. The pattern of the processes has flipped for the moment. But only for that moment because soon she begins to identify with her adapted behavior and that becomes primary.

This is a very important point for those people who work with movement because you usually begin by moving rather than starting with the normal conversations about

the client's conscious problems and interests.¹ In that case you should keep in mind that the motions that the client makes may be secondary and you will need to also discover the primary process in order to work with the entirety of the process.

Channels, Signals and Channel Changing

As discussed in chapter one, we perceive information as it manifests in various channels. We have said that the most common channels are visual, auditory, proprioceptive (body feeling), kinesthetic (movement), relationship and the world channel which are composite channels made up of combinations of the other channels. The specific pieces of information that we pick up in these channels are called signals.²

Let's look at the channels which arise in this work. Here, we see how Melissa's process begins with movement. Later she "hits" me (G), begins to "push out" (R) of the group and she also talks about her son who can "kick out." Her process manifests in these moments in movement or in the "kinesthetic channel." Melissa says that she "sees" herself as an adapted woman (L) and later she "sees" her

¹ Notes from movement seminar given by Arny Mindell, Barbara Croci and myself, Tschier, April, 1985.

² See Arnold Mindell's River's Wav (London: Routledge and Kegan Paul, 1985) pp.14-68 for more detail about channels and signals.

son doing all sorts of things in the closed room.(0) This indicates the "visual channel." At certain moments in the work she is in direct confrontation with me (C) and later with the whole group. (Q) This is indicates the "relationship channel." At another moment in the work she experiences a pain in her stomach (T). This is the "proprioceptive channel" or channel connected with body feeling. Had she heard a voice which told her to be a good woman and not be so wild, this would be the "auditory channel."

Following Channel Changes

The channels are closely connected and move fluidly
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from one to the next. As mentioned before, processes do not manifest in one channel alone but in many channels. The underlying process expresses itself in many ways and the process worker follows the changing manifestation of signals as they appear spontaneously. We can see, then, that if we work with movement or with verbal material we will also end up working with relationship issues, dreams, body symptoms, etc, as information flows from channel to channel as an expression of the overall process.

The reason for this channel changing is not known. It seems to be a fact of nature that we are multi-channelled beings: that we learn about ourselves through

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Mindell, op.cit., p.15.

many types of experiences. We feel, we move, we think, we act, we listen and talk, and relate.

Occupied and Unoccupied Channels

Occupied channels refer to those channels which are closest to our awareness: the channels which we use the most and identify ourselves with. In this case, the channel that is closest to Melissa's awareness is her vision as we can deduce from her active use of the word "see" in her sentences "I see myself" and "I see my son." Therefore the visual channel is occupied. A channel is occupied when we are aware of the signals we make in that channel and we complete these signals.

What is further away from her awareness, is her striking out, using a lot of space, asserting herself, her body symptoms and being a bit unconventional. These things happen mostly kinesthetically, proprioceptively, and in the relationship channel and are what we call unoccupied. When things "happen to us" spontaneously in a particular channel and when the signals do not complete themselves, we say that that channel is unoccupied. Unoccupied vision could be the occurrence of spontaneous images or fantasies; unoccupied audition might be the tone of our voice in a particular moment; persistent relationship problems indicate an unoccupied relationship channel.

Melissa's Unoccupied Kinesthesia

When kinesthesia is unoccupied, movements happen to us from the outside or we make motions which are sudden and only partially executed. They are spontaneous and do not complete themselves.⁴ Let's look again at the movements which are unoccupied in Melissa's case.

1. Initial Movements: In the beginning of the work, Melissa loves to expand in the space and as I get closer to her she dodges away from me. (B) It becomes clear to me that there is something which stops her from being able to move in an expansive way. What is it? Later we discover that it is her own mothering nature which stops her. Her moving in an expansive way is in reaction to something else which tells her not to be like that. This expanding, then, is unoccupied because she does not normally identify with it. It happens to her; she is unable to use it in her daily life.

2. More Incomplete Motions. When I cage Melissa in the corner, she begins to fight me and then throws her arms up in the air. (E) At another point she tries to push her way out of the group but collapses instead. (R) These are all unoccupied movements: movements of strength and self

assertion which do not complete themselves and therefore remain split off until she pushes her way out of the circle in the end. (U)

3. Accidents: When you are working with someone and an accident happens, you should think that you have found gold. This is a very clear signal of the interruption of the primary process by the secondary process. It is the unexpected thing which does not go along with the primary intentions. In this work, Melissa suddenly and accidentally hits me.(G) She does not identify with the movement, but the fact that it happens indicates that there is a part of her which needs to strike out. At that moment it happens only secondarily.

Amplification

Amplification is one of the most useful techniques in process work. Amplification means the strengthening of a secondary signal so that its contents can complete themselves.⁵ Examples of amplification in this work are found when I slightly resisted her arms as she pushed out (D) (when we were in the corner) to help her feel what she was doing and feel her strength. I also mirrored her movements to help her get more feedback about what she was doing.(F) We also amplified her feeling of being caged-in by having the whole group encircle her.(Q)

⁵ Mindell, Working with the Dreaming Body (London: Routledge and Regan Paul, 1986) pp.8-9.

Here is an example of amplification. A woman comes in and says she is frustrated because she is so weak while simultaneously hitting her knee with her fist. The reason for this woman's suffering is not because she is weak but because her strength lies in an unoccupied channel (movement) which she does not have access to. Amplifying the hitting motion would help this motion complete itself and help the woman become aware of her secondary strength. (fig.9)



9. Feeling sweet while making a fist

Double Signals

In the above example, of the sweet woman hitting her knee with her fist, we see two signals happening at once. One is the content "I am sweet" and the other is the hitting of the leg. This is called a double signal. Two

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things happening which contradict or do not go along with one another. In Melissa's case, we see a double signal when she cries and says she is not sad, she just had too much to drink in the morning.(M) What happened here? We would say that her primary signal is the crying but her secondary signal is found in her joking: like "I'm tough, I don't cry" This is another part of her which is coming out. One way to work with this is to tell her to go ahead and jokingly act tough. In that way she could have access to her tough nature.

Actually, we never know exactly what a secondary signal means until we amplify its contents and its meaning becomes apparent to the initiator. Mindell says:

When you approach double signals, you must approach them with greatest respect, for it's the unconscious itself, and you're invading someone's privacy. The reason that people double signal is because they are at an edge, that is, they're unable to do something, they cannot allow themselves to express or do something. This makes double signals difficult to work with, and it's a touchy area for people that must be treated with consideration.⁷

When the signals someone makes are the same we would call this congruency. When the signals do not go along with each other this is called incongruency.

Edges

Why are signals split off from one another to begin

⁷ Mindell, Working with the Dreaming Body, op.cit. p.64.

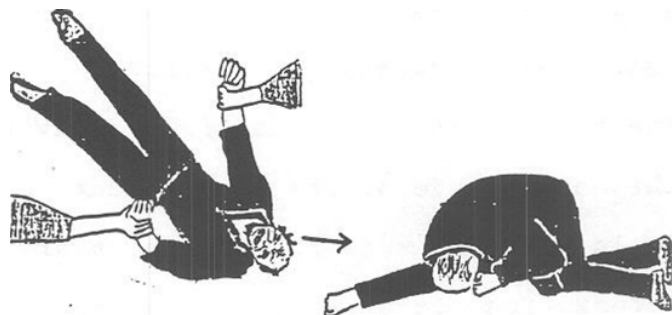
^d Mindell, River's Way, op.cit., pp.25,26.

with? Why do we have primary and secondary processes?
Standing between the primary process and the secondary
process and the thing which separates double signals in
the first place is the edge⁹. The edge defines our
identities. It is the border between that which we know
(our identity) and that which we are not aware of
(secondary process). Anything lying outside of our
identities is split off from our awareness and occurs on
the other side of the edge in our secondary signals. We
would prefer not to become aware of the secondary
information because it is usually antagonistic to our
consciousness. It challenges and pushes our identities. It
forces us to expand our concept of ourselves and our basic
philosophies about life. The amazing and sometimes
frustrating result of growing over our edges seems to be
that another edge appears which challenges us to grow in
even fuller ways.

In Melissa's case, we see the edge very near to the
beginning of the work.(C) Here we see that she begins to
fight me, she struggles with a lot of energy, suddenly
laughs and walks away. This is typical of an edge:
someone gets to a very strong and intense spot and
suddenly drops it. (fig 10) Later we see a similar
occurrence. When we go back to that spot, she begins to
fight me, moves her arms up in a strong motion but in the

⁹
Ibid.

last moment drops the energy and falls backward (D,E); and later Melissa has backed away from something very strong when she begins to push out of the group and then collapses. (R) In each case Melissa came to her edge and backed away from it.



10. Getting to an Edge and Dropping it

Other indications of the edge can be found when someone says "I just can't do so and so." Then it is useful for the therapist to challenge the client and say "Sure you cant" At this point the client might say "But I can't do it for this and this reason. My mother wouldn't like it, or it would be embarrassing, or ..."

The edge is, in fact, the place where the growth of the individual lies. If we can catch it and hold on to it for a moment, as Arny helped us do (D,H) a whole wealth of information comes out about all sides of the process. Why can't you do it? What stops you? Why can't you break out? How da4this relate to your family situation? What would you do if you used your power now? How would you look? Who are you normally? How can we bring these two processes

together? As mentioned in chapter three, breakthroughs, where the edge is not explored but jumped, are not particularly useful and may even be harmful if it is not the person's process to experience such a strong switch. Working around the edge, going up to it, back, around and maybe a bit further is the job of the process worker.

Edges and Dreaming

The edge is where the person is dreaming.¹⁰ Since Melissa's work revolved around her edge, it paralleled her dream of the weird woman and her family who decided to walk away from the strange woman. (V) In the work, this occurs every time that she begin to get aggressive and then stops. In that moment she is the "family" walking away from the strange woman. In this case, though, Melissa is able to actually go farther than her dream and find a way to let her aggressive side out, as she finds a way to push hlr way out of the circle of people at the end. (Q)

The Edge and Psychosomatic Symptoms

A fascinating aspect of edge work is that it is at the edge that most psychosomatic symptoms occur. We see this when Melissa begins to fight and then stops and gets a pain in her stomach (T) At that point her "fight" goes somatic: it happens to her internally in the experience of a pinching and hitting pain. It is common that when someone does not

¹⁰ Notes from Deep Body Work and Religious Experience seminar given by Arny Mindell, Tschier, April 1985.

go far enough with fighting that he/she will get a cramp.
When the cramp is amplified it becomes a fist which wants
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to punch}

Creating Patterns

When Arny asks Melissa about somebody she might want to cage-in he is looking for a pattern for her secondary behavior which might be acceptable to her. He discovers Melissa's son who kicks the door when it is closed. (0) "She" may not be able to react but her "son" can. This is a pattern for over the edge. Creating a pattern is very important. Without it the person may just swim in an unoccupied channel experience and be very afraid or get lost in the experience. A pattern creates some kind of structure for trying the secondary process in a way which is structured, safe and acceptable to

12
the client. It is often useful to ask someone at the edge if knows someone who could do the thing that h154 can't do, or to ask if has ever dreamt of someone who could do it.

11
Notes from Deep Body Work seminar given by Arny Mindell in Seattle, July 1955.

12
Notes from Supervision Seminar given by Arny Mindell, Tschier, October, 1985.

Moral Responsibility

Another part of this work which I would like to stress is Arny's emphasis on the moral responsibility of the therapist. This is especially important when dealing with body processes as breakthroughs usually do not hold and may even be dangerous for the client, as mentioned in chapter three. Merely pushing this woman to react and be strong would not be very helpful to her. More helpful is to have her come to her edge a number of times and allow her to decide what to do (I,S). Leaving the process in the hands of the client means that the client knows what is right for him/her. The client has his/her own timing and will follow what he/she needs. As therapists, we need to follow the signals carefully and help the client with awareness. The rest is left up to the individual.

Feedback

How much you push or don't push depends on feedback. That is, as a therapist you may make a suggestion, but you have to look for the feedback from the client to see if it is a good thing to do or not. Good suggestions in themselves will not be useful if they are not accepted positively by the client: meaning that the client congruently agrees with the suggestion. Even though someone might say "Yes, I would like to try that," he/she may turn away from you or look down simultaneously or talk in a low voice which are indications that he/she means "no" and that the suggestion will probably not work. In

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this work, Melissa gives negative feedback a number of times to suggestions that are made (H,J) and so Arny waits to try something else. For example, when Barbara sits behind her and then Arny sits in front of her in order to try to have her identify with this secondary "rough" and "tough" w411 she doesn't pick up on this idea and therefore Arny drops it. (J) Later on, she does pick up the suggestion to act like her son, at least initially.(R) This is positive feedback. Edge feedback means that the person gives equally strong yes and no signals and there is a lot of energy around, as in the beginning when we go back to the corner. (D)

When moving with someone, positive feedback will appear in a number of ways. For instance, if you gently resist what someone is doing and he/she presses harder toward you this is positive feedback. If you resist him/her then and he/she moves away, this is negative feedback.

Dreaming Up

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A fascinating concept is "dreaming up". This means that the therapist is dreamt up to become one of the client's dream figures. This happens when a client begins to double signal. For example a man says that he is a people lover while backing away and sounding irritated. Unconsciously we begin to dislike this man: we react to his double signals and begin to dislike and mistrust him

even though he is speaking about his love for humanity. Normally, we are not aware of where our reactions come from and we try to put them aside, but if we can become aware of our reactions then we have a chance to find them in the double signals of the client and use them more consciously instead of reacting unconsciously-which tends to be a lot less effective. We may just get into a fight with this man instead of using our reaction as a part of the process itself.

In Melissa's case, when *she* begins to act wildly in the beginning I am dreamt up as the "cager" (C), the side **of** her which is for the moment split off. Had I been more accurate in my observation I would have seen in her double signals exactly where the the cager was in her movements. She probably was not using her entire body, (somewhere restricting her movements) and I recall that her head was down, not in direct confrontation with me.

The Dance of the Therapist

Actually, any reactions or feelings that the therapist has can be brought to the foreground if they are the strongest signal in the moment This is what I call the dance of the therapist. For moments you may need to stop

13
Mindell, Working with the Dreaming Body,
op.cit., pp.65-57.

and follow yourself. Perhaps you feel bad because you think that you are not smart enough to deal with this client. You may need to drop out and work on yourself, even in front of your client.

Somatic Answers

At one point in the work, Arny asks Melissa if there is another way of dealing with this difficult situation. She said no, and simultaneously made a motion with her hands, flinging them toward the ceiling.^(N) This is a somatic answer to a verbal question.

An interesting thing to try in situations where you would like to ask the client for help about the next step or how he/she feels about something is to ask the question and afterwards not only listen to the verbal response, but watch the body for a "somatic answer."¹⁴ If someone says "I just don't know how to do this or that" you can say "I'm sure you can do that. How could you do it?" and then watch for a physical answer in addition to the verbal answer. For example, if you ask someone if they really want to do something and they take a deep breath, this is your answer. Help him/her to amplify this deep breath in order to find out what it means for him/her.

Integration and the Occupied Channel

Arny also uses the technique of accessing the

¹² Notes from Supervision Seminar given by Arny Mindell, Tschier, October, 1985.

occupied channel in order to help Melissa understand and integrate the material which happened primarily in her unoccupied channels of kinesthesia and relationship. He tells her to "look at the woman in the dream," as she appeared in the work by watching Barbara and I act out the scene in the corner. (X) Arny was using her occupied vision to integrate the kinesthetic material.

Now Melissa can gain distance from the situation, step back and react to her behavior in any way that she wants to. She decides that she is fed up with this adapting quality in herself and she tells me to get off - the floor and assert myself. (Y)

Integration Goes Further

To work further with Melissa, we would work more on her edges to this aggressive behavior and those figures which stop her from acting in this way. We could begin to help her assert herself in her daily relationships and also with us as the therapist in the moment. We would talk about the reasons that she feels she has to adapt and how she could begin to experiment with being assertive in her life.

Now, let us turn to chapter five in which we take a closer look at the kinesthetic channel and the terms occupied and unoccupied movement.

CHAPTER FIVE
OCCUPIED AND UNOCCUPIED KINESTHESIS



Now that you have learned a bit about process work and how movement fits in as one of a number of possible channels for the expression of information, let us take a closer look at the most valuable elements that process work adds to our understanding of movement: that is, the separation of movements into the categories of occupied and unoccupied movement. But before describing these movements let's take a look at some of the reasons that using these terms might be useful.

Why the New Terms Occupied and Unoccupied?

A Common Language for Movement

One of the greatest problems in talking about

movement is that it is a non-verbal activity. Movement has its own form of communication and we, as psychotherapists, need a differentiated way of translating that which is nonverbal into some sort of verbal expression which will enable us to communicate to one other about what movements are closer or farther away from the individual's awareness. Various dance notators, like Laban, have attempted to divide movement into efforts or qualities of movement.¹ While Laban's system is used widely in dance therapy and is very valuable in its clear description of the qualities of movement, it is not sufficient in itself for identifying those movements which are close to our awareness and those which are not. Jungian dance therapy divides movements into those which ~~we~~ do consciously and those which "happen to us" or are "authentic"² and yet there is no clear description which would tell us exactly what a conscious or authentic movement looks like. Other therapists might talk about blocks in someone's movement but what exactly does that mean? What are the different parts involved? What kind of language can we develop which will aid us in our understanding of movement and our ability to communicate about it?

¹ See Cecily Dell's A Primer for Movement Description: Using Effort Shave and Supplementary Concepts (New York: Dance Notation Bureau press, 1977) pp.11-41.

² Mary Starks Whitehouse, "C.G. Jung and Dance Therapy: Two Major Principles" in Eight Theoretical Approaches in Dance-Movement Therapy, ed. Penny Lewis Bernstein (Dubuque: Kendall/Hunt Pub. Co., 1979) p.57.

The separation of movements into occupied and unoccupied offers the possibility of communicating to one another about the movements we are observing and working with. It is a simple way of categorizing movements as to their relative distance from awareness.

Following the Entire Process

Dance therapist as well as other psychotherapists who work with movement will need the tools to discover what is occupied and what is not occupied in order to work with the client's entire process. Following only the primary movement intent ignores other, more unconscious material. At other times, you might think that you are following the person's unoccupied movements, but actually be focusing on the primary movement.

Neutral Terms

The neutrality of the terms occupied and unoccupied allows for a beginner's mind about what is happening. You do not know what a movement means but you know if it is occupied or unoccupied, closer or farther away from awareness. You know which movements the person identifies with and which are far away from awareness. This will relieve the therapist from using such terms as repression;

"limitation", grace, coordination, or inefficient posture because you can only say that a movement does or does not complete itself; is congruent with the other signals or is not.

Science and Creativity?

The idea of separating movements in such an exact way may seem at first to be too scientific for the creative experience of moving, but it seems that when you are able to locate the unoccupied movements which are happening, and when you amplify them, you are really paving the way for a creative process which is trying to happen. This creative process has been, until now, out of the individual's awareness and you help to bring it to consciousness where it can develop in much greater detail. No one knows exactly what will happen once you amplify a spontaneous gesture; you wait and watch the creative spirit of nature unfold.

Identifying Occupied and Unoccupied Movement

As mentioned before, we divide channels into occupied and unoccupied depending on their distance from awareness. Occupied movements are not necessarily conscious but lie closer to the individual's awareness than unoccupied movements.

Occupied movement

Congruence

When our movement is occupied our whole body expresses one thing in that moment. We can see by looking at someone that the entire body agrees with what is being expressed. (fig. 1,2,3,) For instance, if I feel like embracing

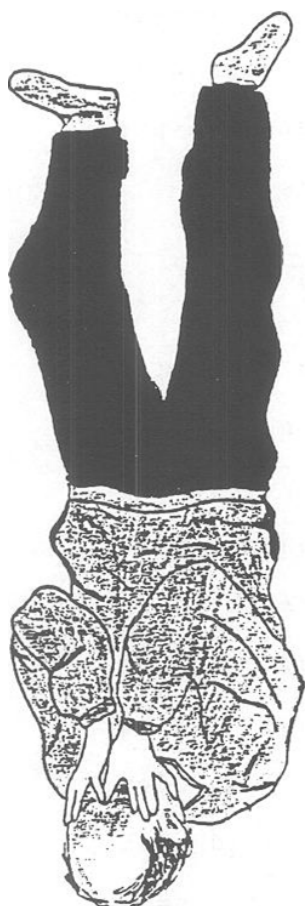
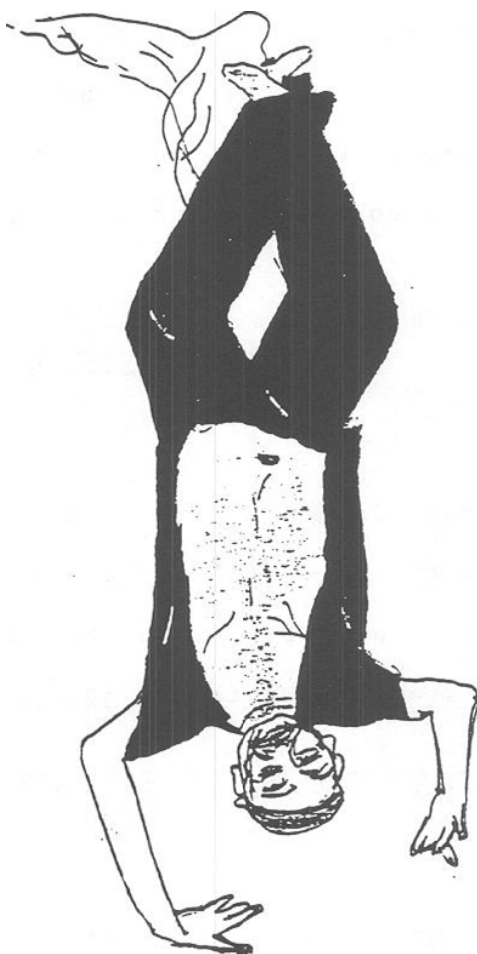


Fig. 3. Congruent X-ray

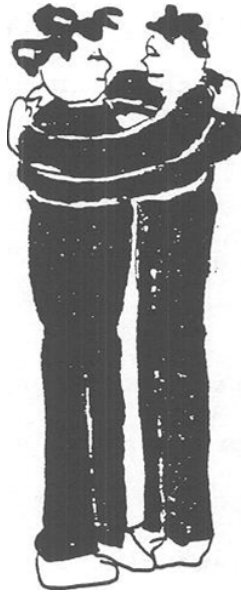
someone my whole body embraces that person: there are no parts of me in that moment which pull away or turn to the side. If I feel tense then my whole body expresses tension. When I express happiness in expansive movements, my whole body expands.

My movements are congruent with the verbal material that I am expressing. That is, if I am talking about my need to stretch and I simultaneously stretch my arms away from my body and roll my head and neck, these movements are occupied. If I say that I don't like something and I shake my head from side to side, these motions are congruent and complete in the sense that the motions go along with what I am saying and the meaning of the movement is easily understood. Kinesthesia then, is occupied.

Completion

When my movements are occupied they complete themselves. I do not swing out partially in the air and then stop but let my swinging motion complete itself and express itself fully. If I go to embrace someone I carry out the motion completely (fig.4) If I am angry then I may strike out fully without cutting my movements short. The motions are both congruent and complete.

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4. Congruent and Complete hug

Unoccupied Movement

Incongruence

Unoccupied kinesthesia refers to the motions that we make which do not seem to go along with the rest of the signals that we are making. They are incongruent. I may come up to embrace you but look in the other direction or freeze my arm motions halfway. (fig.5) I may stretch my arms out while my hips move backwards. (fig.6) My body does not seem to be one unit expressing the same message but instead expresses different messages simultaneously.

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5. Incongruent hug



6. Arms reaching out, hips moving back

Let's look at this example from a recent seminar. A woman realized that she needed to be more aggressive and she began to make motions with her arms and her face. The therapist tried to help her to be aggressive by amplifying

the client's movements. The two moved facing one another and we noticed that the therapist seemed to be moving in a congruent fashion, somewhat like an ape, primitive, arms swinging chest hanging low, growling and jumping. The client seemed to be happy with that: she faced her therapist and mimicked the movements that she saw. What was interesting, in looking at the video tape afterwards, was that while the client seemed to be going along with her therapist's movements, her shoulders remained immobile: her arms seemed to swing without the participation of the shoulder area. (fig.7) This type of movement went on for quite sometime without anything much happening until the client became frustrated and began to move her arms in an agitated way. The therapist, then, picked up on her arm movements, gave her resistance (amplification) and she began to really fight, hitting a pillow and realizing just who it was that she was angry at. If the therapist had been more alert, she would have noticed the incongruency in the client's movements long before and could have saved time.



7. Therapist not noticing incongruent movement of client

We also notice incongruent motions while we are talking. For example, a woman I worked with said that she was depressed and simultaneously took very deep breaths, expanding her chest. When we amplified these motions, she began to fight against something which was closing her in. (fig.8) Her primary process was depression while her secondary process was fighting. A young man said that he was interested in developing trust with his therapist while simultaneously leaning away from her. By amplifying this leaning away we found out that he wanted to get away from the therapist; to protect himself because he always felt too invaded. He primarily wanted to be open but his body movement, carrying the secondary process, was being closed and protected.



8. Taking deep breaths while talking about depression

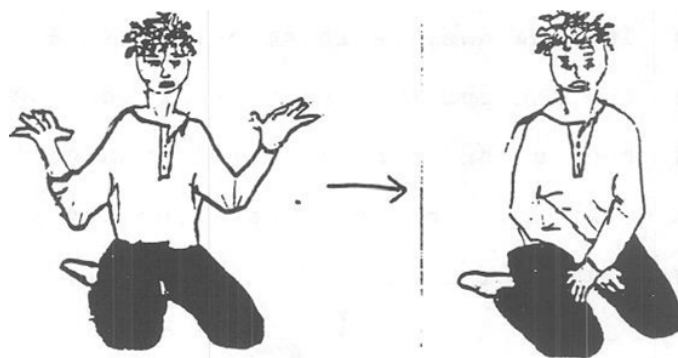
Incomplete

At the same time, unoccupied movements are incomplete in that they seem to start and stop in mid air. They are like the beginnings of sentences without any conclusions. We are left hanging as to what they are about, where they

are going and what they are trying to express. For instance, a woman sat talking and made waving motions with her hands but then put them back in her lap. These motions **were** not completed. (fig.9) Her hand motions were an

expression of her secondary process but were not

Or a man moved very gently on the ground, rolling, and turning and every so often took a deep breath, paused and continued to roll. What was in this deep breath? What else was trying to be expressed? These deep breaths were incomplete motions.

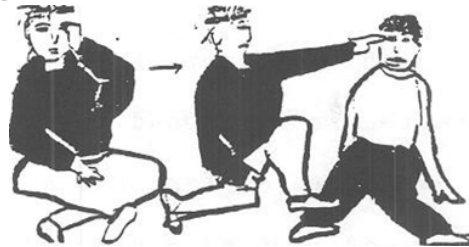


9. Motions which do not complete themselves

Spontaneous and "Happen to Us"

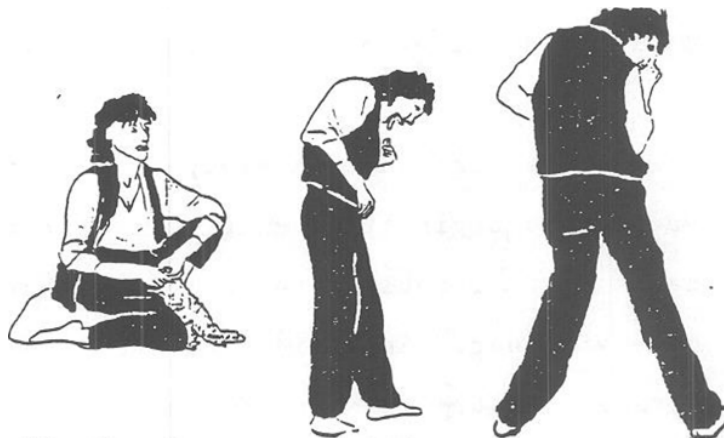
Movements are unoccupied when they are spontaneous and "happen to us". They may happen suddenly like making a quick motion with the hands or legs or may be habitual like tics, tapping of the feet, shrugging of the shoulders, rubbing of the eyes, or subtly shifting of our weight. For example, I remember a man who rubbed his eyes as he talked. This didn't seem to have anything to do with his verbal content concerning his brother who mistreated him. When the finger motion was amplified it turned into a

poking motion. He felt like a child and said that he wanted to poke his brother's eyes out because his brother always looked at him critically. His aggression against his brother was split off and appeared in his unoccupied movements. (fig.10)



10. Development of habitual rubbing of the eyes

Another example is a woman at a recent seminar who was fidgeting with a piece of cloth as she talked about her problems. She said that she was trying to handle her relationship problems in an adult way. When her hand motions were amplified her thumb went to her mouth and she became a baby who wanted to be taken care of. (fig.11)



11. Development of fidgeting signal

Also, movements which "happen to us" like getting hit by a falling branch, accidents, people bumping into us, or any movements which might disturb or intrigue us

like fidgeting children, the movement of the wind or a river, or our dream figures which move around suggest unoccupied kinesthesia. Here are two examples of accidents as unoccupied movement.

A woman I was working with started to move with me and attempted a headstand. I wasn't ready to catch her because she moved so fast and she ended up collapsing on the ground. We laughed a bit and continued moving. If I had been aware, I could have used this collapsing. I could have said "Go ahead and just collapse." In the end, it turned out that there was a very needy child in her who was in need of a mother and the mother did not want to have anything to do with the child. If I had helped her to collapse right in the beginning this would have brought out the child/mother process, in which the child wanted to collapse and the mother did not want to catch her.

Here is another example. A woman came to me who wanted to begin by dancing. We started to move and *she* said that I could move as I liked but I didn't have to move with her. She said that she trusted me. I felt a bit strange about this but followed her instructions. She ended up slipping and slightly hitting her head on the wall. She said she always does this. We picked up the falling process and when she did it in slow motion she imagined the wall coming down and hitting her and saying "You trust people too much and then get hurt. Follow

yourself and your own perceptions"

Occupied and Unoccupied Movement in Our Language Structure

Now let us quickly take a look at how we can recognize if kinesthesia is occupied or unoccupied by looking at the language structure the client uses. When someone says "I run, or "I hit someone," or "I jump" this indicates occupied kinesthesia because "run" and "hit" are active forms of these verbs and the person identifies him/herself with these movements. If on the other hand, someone says "It fell on me," or "She pushed me over," this is a passive verb usage and indicates that kinesthesia is unoccupied. Similarly, if we identify other people or things as moving like "he jumped up and down" or "she danced" or "the wind rushed through the trees" this also indicates unoccupied kinesthesia because someone else is doing the moving. In all of these cases we can watch for the unoccupied movements to manifest in the individual's secondary movement signals.

In order to see if we can recognize occupied and unoccupied movement in our language structure, let's look briefly at a description from a dance therapy session.

I asked her about the coment (sic) she had made the last week when she had mentioned body tension, and I asked her now where this was She said, a numbness in the legs and the lower arm and a sensation of muscles in the lower back as if pulling apart horizontally. I said, "When?" She said, especially after reading a long time. I asked her to show me the position in which she reads, and it was obvious that circulation would be stopped in this position because both legs were together and swung under the hips, and the arms

pressed on the chair, and yet she had no idea that this, in itself, would cause a blocking off of circulation.

I suggested a different kind of position for the following week: untwist it and I suggested that at times she stretch out...then she said she felt this tension in repeated nightmares when she awakened in a cold sweat and in the nightmare someone, and always the same person, was in uncontrollable violence to Pamela. 3

The woman's description of her back pain and the subsequent association with the dream provides a lot of information about this woman's movement channel. We know that the pain has to do with unoccupied kinesthesia because she talks about the muscles "pulling apart." Also, we see in the dream that there is someone who has an "uncontrollable violence" toward the client, once again indicating that kinesthesia is unoccupied for her. We can guess that the pain in her back is directly related to her split off kinesthetic violence and therefore it appears spontaneously in her back and in her dream as someone coming after her. Were you able to identify her unoccupied movement?

Following Unoccupied Movement

In order to sum up the concepts that we have learned up to this point about movement let us take a look

at a process work session in which a woman had a very similar type of back pain and how Arny worked with this pain. You will see how Arny works very differently with this unoccupied movement than the therapist above.

A woman described her problem as a chronic back pain which she had tried to subdue through yoga but which did not go away. First, she showed Arny exactly where on her back the pain was. Arny asked her to describe the pain in great detail. After feeling the pain for a while she said that it felt like the muscles were pulling away from the bone and at this point she made the motions of one hand (as the muscles) pulling away from the other hand (the bone). (fig. 12)



11. Hands showing muscles pulling away from the bone

Arny realized that she had switched to a kinesthetic description of the pain and helped her amplify this pulling situation by having another seminar participant pull her arms. A struggle ensued as they pulled away from

(r)

each other. To sum up the rest of the process, the woman suddenly saw that the person she was pulling away from was her mother who had always told her to be a nice girl. It was also her own mothering nature which *she* was in conflict with. When she realized this she got furious and started to be wild and acted like a firey tiger. Later, she began to apply this wildness in relationships with other people in the group.

The contrast in these two last examples brings out the features of process oriented movement work which are different from this particular dance therapy method. The first therapist is more interested in helping the client to feel better, to alter and adjust her postures so as not to unnecessarily pressure her body. Her solution is local, that is, finding a remedy for the troubled area. The process worker is more interested in working with the pain and notices that when the pain is described in detail it indicates unoccupied kinesthesia. Through amplifying the pulling movement the unoccupied movement completes . itself and the meaning behind this motion unfolds.

In chapters 7 and 8 we will explore in great detail various methods for amplifying movements and how to work in specific situations but before we do that let us turn back to history once again to see if we can discover some of the roots of these process-oriented movement concepts in history.

CHAPTER SIX

SOME HISTORICAL ROOTS OF PROCESS-ORIENTED MOVEMENT WORK

Foundations

The most basic process concepts about movement are that movement is a channel for the conveyance of information and that the kinesthetic channel can be occupied or unoccupied. We also know that by amplifying spontaneous or unoccupied movement, we discover the dreaming process happening in the moment. But process workers are not the first ones to focus on spontaneous movements and their amplification. Indeed, we find a great

deal of historical evidence that man has often been preoccupied with the motions of the world around him and

the spontaneous movements occurring in his own body. He developed many rituals for capturing these motions and holding on to the experiences that they evoked. He also took the movements that he learned from his surrounding world and his body and created dances which might influence the world that he lived in.

In this chapter let us leisurely turn to history to search for some of the roots of our current process-oriented movement ideas. I must admit that there is so much material that I hesitate to even begin because the literature is so vast and it is impossible to do justice to this historical material in such a short chapter, but let us just take a quick look for now and the reader is referred to the literature for more details.

Foucault

Creating the World

When man looked outward at the world around him he noticed the numerous movements happening around him such as the patterns of the stars and planets, the movements of animals, the growth of plants, the succession of day and night and the turning of the seasons. As he tried to get closer to his world, like the process worker, he amplified the movements which he saw there in order to feel more a part of his world and try to influence its behavior.

When he focused on his outer world, he noticed the movement patterns of the stars and planets and felt that

it was movement itself which supported and sustained the life of the universe. He began to make myths in which the world was created and set into motion by a great dance. In the Rig Veda we read that the universe was created "as a wild and magnificent circular dance of the gods, who whirl in the air the dust of chaos."¹ The Indian god Shiva, lord of the dance, is also attributed with bringing the world into being through his magnificent dance.

In the night of Brahma, nature is inert and cannot dance till Shiva wills it. He rises from his rapture and dancing sends through inert matter, pulsing waves of awakening sound, and lo! matter also dances appearing as a glory around Him. Dancing he sustains its manifold phenomenon. In the fullness of time, still dancing, he destroys all forms and names by fire and gives new rest..."²

Early Christian Gnostics and Babylonians believed that the constellations and planets themselves are performing a round dance in front of their maker.³

Like all good process workers who want to get closer to these "unoccupied" movement experiences we read of

¹
Curt Sachs, World History of the Dance (New York: W.W. Norton and Co., 1937) p.145.

²
Ananda Coomaraswamy, The Dance of Siva: 14 Essays (New York: The Sunwise Turn, 1924).

³
E. Louis Backman. Religious Dances: In the Christian Church and in Popular Medicine (London: George Allen and Unwin Ltd., 1952) pp.15-16.

Egyptian⁴ priests and the Whirling Dervishes of Turkey,⁵ who imitated the circular dance of the stars and planets by performing round dances. In doing this, man acts out the patterns of universal life, identifies with the creator and simultaneously assures the continuance of the world that he knows as he creates life anew with each performance of the dance.⁶ (fig.1)



1. Round dance imitating the movement of the cosmos

Sympathetic Magic

Early tribal people were particularly interested in influencing many aspects of the world around them, through movement, so that the world powers would function on their behalf. They needed to find ways to remain in good standing with the local gods; they needed to try to influence the weather, the growth of crops, and the animals in order to assure a successful hunt.

⁴

Ibid., p.2.

Sira Friedlander, The Whirling Dervishes (New York: MacMillan Pub. Co., 1975) p.114.

⁶

Mircea Eliade, The Sacred and the Profane: The Nature of Religion (New York: Harcourt Brace and World, Inc., 1959) pp.81-82.

Animal Dances

In his book entitled Animals and the Origins of Dance

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Lonsdale cites numerous examples of dances in which the imitation of animal movements allowed the dancer to gain the powers and skills of that animal and communicate with the animal directly. (fig.2)



2. Animal Dance

Here Lonsdale describes some animal dances of an Aboriginal tribe.

Imitative dances of the animal totems or ancestors in rites called Intichiuma re-enact simple characteristic actions of the animal, with notable exceptions. The dances are rounded out with songs describing the wanderings or habits of the animal. In the Emu Dance, for example, one of the performers imitates the emu taking a drink in a pool of water; he bows his head down, and before drinking takes a quick look to both sides; when he is assured of his safety he sinks down on his knees and goes through the motions of sipping; another performer meanwhile whistles to produce the sound-effects...A performer

Steven Lonsdale, Animals and the Origins of Dance
(New York: Thames and Hudson, Inc. 1982).

representing a snake ancestor drops to his knees, quivers and writhes, hissing. The pantomimes are short and accurate episodes from the natural life of the species. Each totem dance is performed by members named after that totem...The members' life-long association and identification with the individual species are secured through dance and related ritual forms of worship.⁸

Fertility

Dances were performed in which specific movements were used in an attempt to influence the growth of the crops. The undulating movement of the belly dance are meant to "promote life and growth."⁹ Various mating dances in which the dancers imitate or actually perform sexual acts are also supposed to stimulate the earth,¹⁰ sympathetically, to produce a rich crop. Approaching from another angle, sometimes it is believed that the higher that the dancer leaps the higher the crops will grow.¹¹ (fig.3) Similarly, the lifting up of children during the dances in old Mexico symbolizes the assurance of a tall crop.¹²

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Ibid., pp.93-94.

⁹

Sachs, op.cit., p.36.

¹⁰

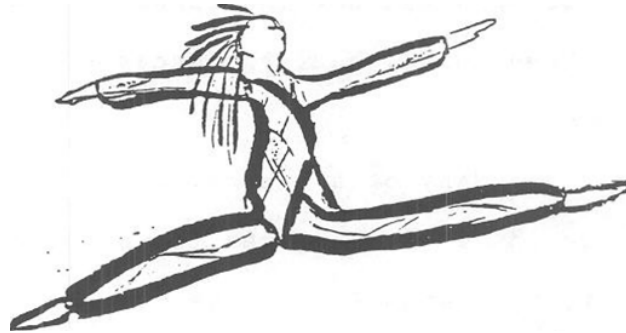
Lewis Spence, Myth and Ritual in Dance, Game, and Rhyme (London: Watts and Co., 1947) p.114.

¹¹

Sachs, op.cit., p.87.

¹²

Ibid., p.88.



3. Leaping

Imitating storms and rain was also believed to sympathetically encourage the spirits to make the rain fall. For example, Lonsdale writes about the now extinct, Tasmanians who "hurled themselves down on the ground, rolled over and over, and pounded the ground with their hands and feet. They were simply imitating in their rolling and breathing the thunder that means the beginning of a good storm."¹³

Hunting

Hunting dances aimed at winning the support and help of the animals and spirits by carefully imitating their movements. Highwater writes that in these dances "depicting the pursuit and slaying of an animal might influence the animal powers to sacrifice one of, their kind so human beings might eat and survive, etc."¹⁴ So

¹³
Lonsdale, oo.cit., p.106.

¹⁴
Jamake Highwater. The Primal Mind: Visions and Reality in Indian America (New York: Meridian Books, 1981) p. 141.

you can see how important it would be to ritually enact these animal hunting dances with great intent and accuracy.

Many of the hunting and fighting techniques are said to have been given to man through the instruction of various animals, or one could say, that man learned how to fight through his observation and amplification of animal

movements.¹⁵ (fig.4) The Monkey style of Kung Fu came, supposedly, from a legend about a buddhist monk who travelled through China with a monkey as his bodyguard.

The monkey then taught the monk his fighting techniques.¹⁶

The T'ai Chi owes its origins to the fight between a crane and a snake. The yielding, circular movements of the snake so eluded the crane that the snake won in the end. These qualities of yielding, softness, and circular patterns are among the most important in the the Tai Chi form in terms of promoting health and also as fighting techniques.¹⁷



4. An animal movement in one of the martial arts forms

¹⁵

Lonsdale, op.cit., p.60.

¹⁶

Ibid.

¹⁷

Susan Ribner and Dr. Richard Chin, The Martial Arts (New York: Harper and row, Pub., 1978) pp.125-126.

Illness and Healing

Illness was often seen as caused by the intrusion into the victim's body of an evil and unwanted spirit who forced the person to move in strange ways. A particularly strong example occurred during the middle ages when there curiously arose "dance epidemics" in which thousands of people were uncontrollably stricken by the need to dance wildly until they dropped down from exhaustion. Many innocent bystanders were so compelled by the contagious rhythm of the dance that they too joined in and were smitten with the "disease." The diseases were thought to be caused, generally, by the possession of the devil who entered the victim's body and caused his body to contort and dance.¹⁸

Interestingly enough, when these dances happened in the courtyard outside of the church, the punishment was not that they should stop but in some cases that they had to dance longer, perhaps even for another year.¹⁹

What a fine example for amplification! One of the most well known dance diseases of the time, from which we have the dance called the tarantella today, was the disease called tarantism which was said to be caused by the sting of the tarantula. Tarantism was described as follows.

Many who had been stung relapsed into a state of maniacal confusion, and at the sound of music they

¹⁸

Backman, op.cit. See pp.170-258 for a detailed account of the dance epidemics from the 12th-19th centuries.

¹⁹

Ibid., p.174.

were so moved that they had to dance for joy. they danced until they were completely exhausted but many relapsed into melancholy and lost consciousness. Amidst laughter and tears death itself might have ensued. Towards the end of the 15th c. this Tarantism was widespread throughout Italy...²⁰

The prevalent belief at the time was that the disease could be exorcised, by dispersing it through the body by dancing wildly and thereby sending it out through the skin.²¹ Similarly, Sachs presents similar cases in which the sick person dances until the disease is driven out of his body. For example,

The sick Toba women of the Gran Chaco dance faster and faster within the circle of townspeople, who sit and sing, until the sickness spirits escape in perspiration and are driven into the woods by one of the men with a firebrand. ²²

Clearly, the most prevalent healing dances were performed by the shaman, or medicine man of the tribe. The shaman is able to work himself into a state of ecstasy through intense and wild dancing. (fig.5)

With his knees flexed, his body bent over, his eyes closed, hopping from one foot to the other, he jumps around in a circle until he has achieved a state of ecstasy. The dance becomes more rapid, the movement wilder and more convulsive until finally the dancer collapses and then regains consciousness.²³

²⁰ Ibid., p.7.

²¹ Ibid.

²² Sachs, on.cit., p.141.

²³ Ibid.



5. Shamanic dance

The shaman is then able to travel to spiritual realms where he might retrieve the spirit of the ill person which has been stolen by an angry spirit or learn about healing techniques which he will be able to use. He may imitate the movements of various animal helpers to enlists their help or the dance itself might drive the evil spirits out of the sick individual's body.²⁴ In all cases, his main vehicle for healing is found in the ecstasy of the dance which allows him to leave his normal human identity and enter the realm of demons and spirits²⁵ in order to gain knowledge into the illness.

²⁴Lonsdale, op.cit., p.89.

²⁵

Sachs, op.cit., p.141.

Transcendent experiences

Like the shamans, other groups of people have focused on the ability of dance to bring the dancer into an altered state of consciousness in which the dancer is released from the bonds of this world. The dancer then experiences him/herself as part of the entire world or in direct communication with god. At some point, man must have discovered that he could achieve this state by amplifying certain types of movements over and over again. Some of the most common movements which bring about ecstatic or trance states include simple repetitive motion over a long period of time with a steady beat or increasing tempo, repetitive whipping of the back, bouncing and whirling, and the repetitive execution of contorted motions.²⁶

Probably the most well known group which has developed a system based on reaching this transcendent²⁷ state is the Sufi Whirling Dervishes. (fig.6) Indeed, the purpose of Sufism is "to convey direct knowledge of the eternal."²⁸ Through repetitive whirling, the dervish is able to leave ordinary time and space or as Friedman

²⁶

Notes from Rona Halprin's workshop in Dance Therapy Intensive, Naropa Institute, Boulder, July 1984.

²⁷

Friedlander, op.cit.

²⁸

Ibid., p.22.

says, the dervish "neutralizes the earth's glue." He
 begins to turn and "with extended arms, the dervish
 embraces God."³⁰



"""".....■"-

6. Whirling Dervish

Similarly, the saints of India along with the early
 Jewish and Christian prophets used dance as a way of
 achieving a highly ecstatic state through which the dancer
 was able to commune with god.³¹ "The -roking of prophecy
 by such bands required vigorous physical exercises, the
 dancing and whirling growing ever wilder until a state of
 ecstasy was reached."³² The wild shaking movements of the
 present day Shakers, reveals a similar pattern of dancing

²⁹

Ibid., p.17

³⁰

Ibid., p.92.

³¹

Sachs, op.cit., p.141.

³²

Encyclopaedia Judaeica, vol.5, s.v. Keter Pub.
 House Ltd., Jerusalem, 1971, p.1263.

in an ecstatic manner in order to commune with god. ³³

Now that we have a very general background in dance rituals, let's look at what we, as therapists, have gained from these dance practices.

Dance Therapy

As we come to our more current day dance enthusiasts we find the dance therapists of today who have picked up, in an introverted way, many of these early movement ritual ideas. For instance, the dancing out of repressed emotions frees us from the grips of habitual patterns. This is reminiscent of the healing rituals in which the sick person or shaman "danced out" the troubling illness. We can then learn in dance therapy how to expand our movement repertoire in order to discover new possibilities in our lives. As we give expression to our inner worlds in movement, we reenact sympathetic magic techniques in which we learn from our inner figures. As we dance we come into ³⁴ contact with what Schoop calls the "Ur", a transcendent experience in which connects all people through this common language of movement. Some dance therapists such as Espanek have begun to experiment with the use of "whirling" as a means of achieving an ecstatic state which

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Edward Deming Andrews , The People Called the Shakers (New York: Dover Pub. Inc., 1953, 1963) pp.6,30.

³⁴

Trudi Schoop, "Reflections and Projections: The Schoop Approach to Dance Therapy" in Eight Theoretical Approach in Dance-Movement Therapy, ed. Penny Lewis Bernstein (Kendall/Hunt Pub. Co., 1979) pp.36-37.

allows "consciousness to withdraw and permits an inward gaze and contemplation."³⁵

Discovering the Hidden Dance in Process Work

Process Work has obviously found its roots in the development of these dance rituals and dance therapy techniques but goes one step further by discovering that you do not have to look far to discover the experiences mentioned above. It is not necessary to create rituals or systems to access these various experiences because by amplifying exactly what is in front of you, you can discover animals, monsters, demons, religious experiences,³⁶ or god. In fact, archetpal movements like whirling and shaking arise spontaneously if we follow our body motions.³⁷ The unconscious, the creative spark of life, is right in front of us in our unoccupied motions. As noted earlier, the process worker does not try to "heal" the individual by getting rid of his symptom, in the spirit of shamanism, but instead, by amplifying that which is already happening, the experience that the individual

³⁵

Liljan Espanak, "Trance and Ecstasy in Dance Therapy" in Therapeutic Process: Movement as Integration Ninth Annual Conference, American Dance Therapy Association, New York, October, 1974.

³⁶

Discussion with Arny Mindell, ZUrich, December, 1985:

³⁷

Notes from movement seminar given by Arny Mindell, Barbara Croci and myself, Tschier, April, 1984

needs in that moment arises spontaneously. Here are a few examples in which amplifying unoccupied body motions brings about many of the experiences we have talked about until now.

Archetypal Movements

A woman told a dream about a snake who wanted to bite her. Her body was shaking as she told the dream because she said that she was afraid of the snake. Arny helped her to amplify her shaking motions and they turned into an ecstatic and religious dance in which the woman felt that she was at one with the universe.

A man was talking about his conscious situation saying that he found that he was always feeling sad lately and felt insecure, but he did not know why. As he talked his body turned slightly to the right. Arny noticed this and helped him to turn even more and soon he began to whirl and whirl until he collapsed on the floor. After he collapsed he said that he felt like he was eight years old and he was terribly upset about the separation of his parents. The purpose of the whirling, in this case, was to "spin him back in time:" to help him disidentify with his normal identity in order to discover the child in him who was suffering. The whirling arose spontaneously in the body in order to help this man change his awareness.

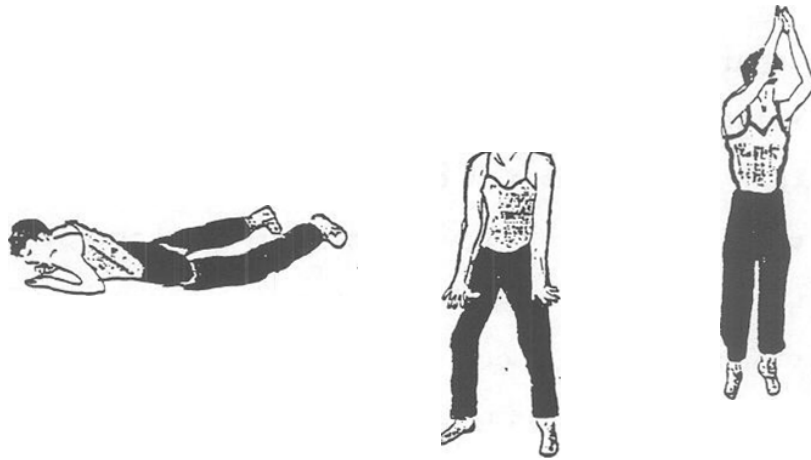
Another interesting example is of a woman who had an

injured ankle. She said that her injured ankle was very stiff while her other ankle seemed to roll. Along with this rolling motion came a belly-dance; and along with her stiff ankle came a very stiff and exact martial artist. It turned out that this woman could never say "no" in relationships. She was always open and loving and "fertile." Her stiff and injured ankle wanted to teach the rolling ankle how to be more direct and less open.

Pain into a Religious Experience

Finally let's look at an example of how a woman's lower back pain turned into a religious experience. This woman identified herself as someone who was always depressed and could never get anything done. She layed on the ground and Arny helped her to feel her back pain. She said that it felt like a fist and after a while it felt like the fist was lifting her up. She got off her feet and began to jump ecstatically in the air as the "fist" lifted her up. She was grinning from ear to ear as she swept her arms up in front of her as she jumped up and behind her as she landed.(fig.7) She then started to sing a song about a hero's journey to the stars and about reaching for those things in her life which inspired her. Her back pain was trying to lift her out of her identity as a depressed person and have her go after her goals.

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7. Pain into Ecstasy

So you can see how merely amplifying what is already happening in an individual's spontaneous motions and body feelings can lead to many archetypal experiences. Now let us look closer at technique for amplifying these spontaneous motions which occur and how you can work with certain specific situations.

CHAPTER SEVEN
EXPLORING THE HIDDEN DANCE:
METHODS FOR WORKING WITH MOVEMENT



How can you help to bring out the meaning behind incomplete motions? What tools do we have? If I see an incomplete motion or catch an accident or spontaneous motion, how can I work with it? In this chapter let's explore some of the ways that you can work with movements as they come up in your practice. In the next chapter we will see how to work kinesthetically with specific situations and talk more about how to work with the movement as part of a larger process.

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Once someone begins to move, or you have helped a person pick up on an unoccupied kinesthetic signal there are numerous ways that you can help him/her to amplify that material in order to bring it further into awareness and complete its message. Amplification is the technique which will help you with this task, but there are many ways to amplify movements, as I'm sure you know. There are probably hundreds of ways to amplify movements and you should consider this only a beginning point for exploration. I'm sure that the dance therapists and dancers have many, many more techniques here.

Amplifying Specific Movement Qualities

A very strong way to amplify movements is simply to "amplify" the various elements of movement. that is you can make them bigger, smaller, stronger, use more space, add sounds to it, etc. The more you are familiar with various movement qualities, the easier this will be for you to do. Such movement notators as Rudolf Laban have helped our awareness of various movement qualities which are inherent in every movement such ¹as space, time and weight. It is interesting to note for purposes of channel theory, that the fact that movements take up both a cer-

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See Cecily Dell's A Primer for Movement Description (New York: Dance Notation Bureau Press, 1977) pp.20-30.

tain amount of time and a travel through a certain pattern in space distinguishes kinesthesia from the other channels. For example, proprioception, usually lasts over a period of time but does not travel through space. When a body feeling begins to travel in space it becomes a kinesthetic signal.

Space

There are many ways to amplify space. You can take a very small movement and ask the person to do it bigger, or use more space. You can physically help someone to amplify his/her spatial direction by pulling the person further in the direction he/she is moving (fig.1) or for instance lifting him/her up. It is also very helpful to have the client use his/her whole body to make a motion which is happening in only one part of the body. For instance, if a client is lying down and his/her leg begins to shake, it is useful to have him/her get up and shake with his/her whole body, taking over the secondary process with the entire body. Another interesting example of spatial work happened at a recent seminar. A student was working with another student. They began to move together and the "client" said "Could you move closer to me? I need more contact with you." An interesting thing to say at this point is "What happens if I move back a bit." This amplifies the signal by doing the opposite. (see forbidding) Instead of moving closer to her, moving back would instantly bring out the conflict this woman has

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about contact.

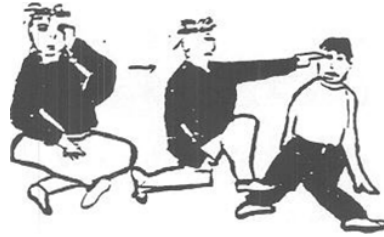


1.Amplifying spatial direction

Time

A very useful technique for amplifying the timing of movements is to slow them down to a crawl. Often, unoccupied movements are very fast and it is useful to catch them and stretch their timing out. Do you remember the example of the man in chapter five who rubbed his eyes as he talked? By slowing down this rubbing motion he realized that he wanted to poke his brother who mistreated him.(fig.2) Working in this way is like making a meditation out of spontaneous gestures. If you have a tendency to push your glasses up or shift from side to side as you read this, why not catch the motions and do, exaggerate their timing and try to discover your secondary

process in the moment.



2. Slowing down timing of habitual signal to bring out meaning

Slow motion is also very useful when working with particularly violent motions or motions which feel out-of-control to the client. Slow motion allows the person to explore the movement without being so afraid.

Weight

One can explore the lightness or heaviness of a movement. For instance, a collapse could be explored by letting the person give all of his/her weight to you or you could give your weight to your client. Or, just lightly picking up an arm or leg amplifies the weight of that limb.



3. Amplifying weight

Mirroring

ther way that you can help a client with his movements is by mirroring his or her movements qualities. (fig.4) This technique has been used a great deal in various dance therapy forms, particularly those dealing with psychotic populations, as mirroring has been found to be an effective way to "feel one's way" into another's world and help that individual to feel that he/she is not so isolated but that others can be a part of his unique world.²



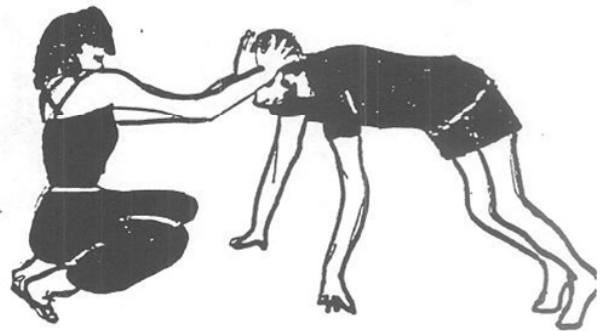
4. Mirroring

Inhibiting

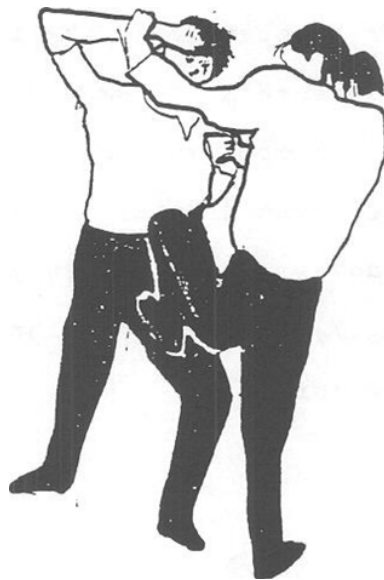
Another very strong way to amplify movement is to inhibit it. For example, if someone begins to move forward, you can lightly resist the direction of the movement

²Diane Duggan "Dance Therapy" in Handbook of Innovative Psychotherapies, ed. Raymond J. Corsini (New York: Wiley and Sons, Inc., 1981) p.235

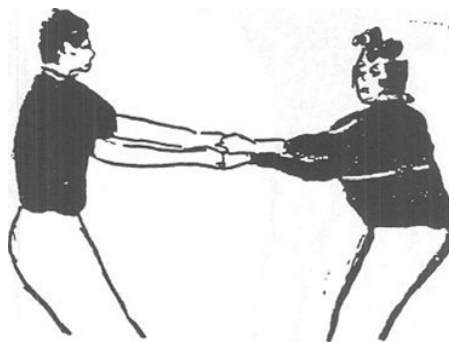
in order to strengthen the signal.(fig.5) If you begin to resist someone's movements and they move with greater strength toward you then you are on the right track and can offer even greater resistance. (fig. 6) Or if the client moves back you can pull him/her slightly toward you. (fig.7) Inhibiting helps the client feel more of what he/she is doing.



5. Slightly inhibiting the motion



6. Offering greater resistance



7. Inhibiting the client from moving back

Blocking

This form of inhibiting a movement is useful when someone begins to punch or swing. The therapist can block the movements the client makes by his own hands or arms, body or with a pillow or something else around. In any of these cases, after the client has the experience strongly, the therapist should try to find out from the client

exactly who or what it is that he is pushing against, hitting or caressing as the case may be. Both inhibiting and blocking bring in another aspect mentioned in chapter four, that is, the "hidden opponent."

The Hidden Figure

One of the most valuable discoveries in process work that has to do with movement is that often when someone is moving there is a hidden figure. That means that when someone moves he's often moving against some force which pushes him the other way, or if he is hitting, he's hitting someone who is there but who we can't see. Mindell says that every motion is against something, if only gravity. The slightest bit of resistance will help amplify the movement and bring out what he's moving against. Merely fighting and striking out without an opponent leaves the person with an unintegrated experience of rage without a greater understanding of who or what he's fighting against.

Do you remember the woman I mentioned in chapter five who took deep breaths as she talked? I wondered if she wasn't breathing deeply in reaction to something constricting her. (fig.8) I told her this and she said that she did have the experience of something confining her. I went behind her and held her shoulders down and told her to try to find out who or what it was that was holding her down. You can also have the client switch

parts with you and hold you down and find out why he/she is doing this holding.



. Hidden Figure Constricting Woman's Breathing

Similarly, in a recent seminar a woman was angry at another woman and she made motions as if she wanted to hit the other woman. Her motions were very strange though: her arms were bent at the elbows, the hands near the face, but broken at the wrist and bent backwards. This was a very strong signal indicating that there was somebody pulling her hands back, not allowing her to strike out. In order to work with this signal you can go behind her and hold her arms back and see if she can find out who or what is restraining her. (fig.9)



9. Fists being restrained

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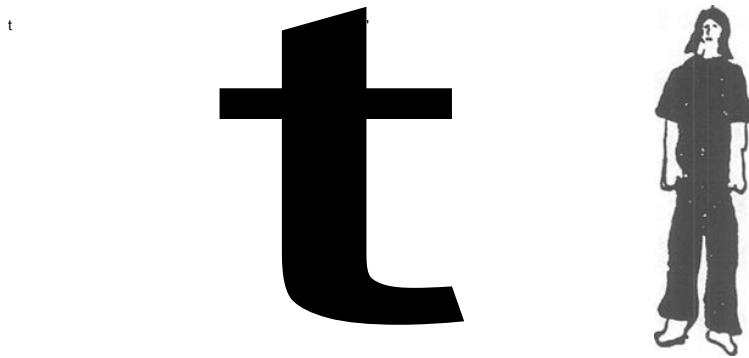
Locating the Opponent Within

Often, when you finds out about the person who is restraining the client there is still a piece of information missing. That is, how does the client restrain him/herself? How is he/she like the person who is restraining him/her? Perhaps an example would be helpful.

This example comes from a dance therapy book. A woman had tension in her intestines which she describe as hard and taut. The therapist asked her to make an image of the pain and she saw an oozy blob which then transformed into an image of a tightly closed fist. With this image then came the word "mother." The client, said that whenever she would relate with her mother her intestines would tighten, especially when she was angry. Here, the dance therapist, Alperson, says that the woman realized the connection between the symptom and her repressed anger toward her mother. But there is a piece of information missing. How is the client "like her mother?" The mother is probably this client's own "blobiness." We can imagine this because her first image was so different from the tension in the intestines. The first image which came to her was her primary process, the blobby mother. The secondary process,
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the fight against the mother's blobbiness.

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Erma Dosamantes Alperson, "Experiential Movement Psychotherapy" in Eight Theoretical Approaches in Dance-Movement Therapy vol II, ed. Penny Lewis Bernstein (Dubuque: Kendall/Hunt, 1984) pp.274-275.

A very strong and possibly one of the best amplification techniques involves forbidding the signal. That is, instead of working directly with the movement you can say "Stand still and tell me what you are missing now." (fig.10) By doing that, the impulse behind the signal comes out very quickly.



10. Forbidding

Changing Channels

In order to help people understand what they are doing in movement it is useful to have them stop and use another channel. For instance they can watch you making their movements or they can draw the movements thereby utilizing the visual channel. Or perhaps you can stop for a moment and talk about their experiences and then to begin to move again.

Encourage Verbally

When someone is moving you can help .. go deeper into it by talking to in an encouraging way. You can

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say "yes, that's it", "fantastic", "wow" or anything else. The person feels that you are with 'f%'04-4-c and supporting what rldS'Ylt \ doing.

Misinterpreting

A useful amplification technique is to purposefully misinterpret. That is, when someone begins to move and can't understand what it is that ?Nf.IShe. ■5 doing you might make a way out guess about it. Like "I bet you are scratching your head because you are hungry." They client often laughs and says "No, I'm doing it because..."

Reacting

Reacting to someone's movement can be very effective in helping the person become more aware of what `!"-4!6'Ae doing and strengthen the movement signal. (fig.11) Here the therapist uses his own reactions to help amplify a movement situation. For instance, I remember working with a woman who was very shy. She curled up on the floor and stayed very quiet until at one point she burst up and made very shocking wild movements with her arms. Since I was very shocked, I tried to really bring this shocked reaction out. I moved back quickly, had a stunned look on my face and said "Wow, you are really shocking, why don't you shock me even more" At this, the woman shyly and then with more intensity got up off her feet and chased after me and shocked me all over the place. This woman had an edge against being shocking and standing up for her own ideas

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and feelings. By reacting strongly, she was able to try out this shocking process in great detail. Afterwards we talked about how she might be more "shocking" in her life and we also begaa to work on the edges, or figures who told

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11. Reacting

The therapist may react in any number of ways to the client. Sometimes you may want to play with a friendly monster who begins to emerge, or pull on it, or just look at it, or make noises at it or anything else that pops

into your head (or body). (fig.12)



12. Playing with a Monster

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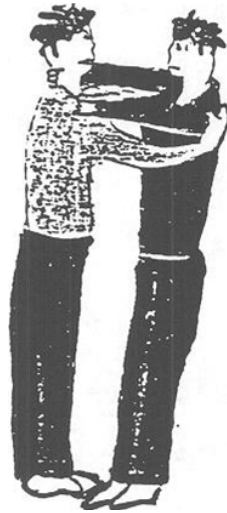
Letting Client Move You or You Move the Client

A useful technique in trying to find out more about a kinesthetic signal is to ask the client to create the movement that is happening to him/her: a JA your (the therapist's) body, or to move you around like a puppet. That is, ask the client to become the movement maker. Let's say that a person begins to shake in one area of the body. You might want to ask the client to shake you in that same place and see if he/she knows why it is that he/she is making you shake that way. Here you quickly connect up with the secondary process - the process behind the movement signal.

Creativity

All in all, the way one works with movement depends upon the creativity of the moment. Amplifying space, inhibiting the movement, forbidding it, letting the client move you as a puppet, reacting following your own movement in a moment, are all ways that can be used creatively. I am sure that dancers and dance therapists have discovered many many more ways to work with movement. Have fun.

CHAPTER EIGHT
WORKING WITH MOVEMENT IN SPECIFIC SITUATIONS



Let's continue now with descriptions about how to work with movement in specific situations.

Hugs and Handshakes

The development of awareness of the secondary process in movement is not an easy one. The unoccupied movement is often very subtle and well hidden by the intentions of the primary process. But if we begin to increase our observational skills we will see that we can discover entire processes in the most ordinary movements that people make. In fact, our initial meeting with our

client could supply a wealth of information about his/her process, just in the first hug or handshake. By slightly resisting the individual who seems to fall back a bit as he/she hugs you (amplifying by inhibiting), or grabbing the client who holds on for a long time (amplifying the movement) or beginning to pull away slightly (inhibiting), **we** have already accessed a process which could otherwise take a great deal of time.

Of course this is not always the best way to deal with secondary processes. There is often the need to sit down and talk, or go slowly and it all depends upon the feedback you get from your client and your own creativity and exploratory spirit. With those two things in mind, you can always be ready to give up your interventions or try things which you otherwise would be shy about.

Group and Couple's Space

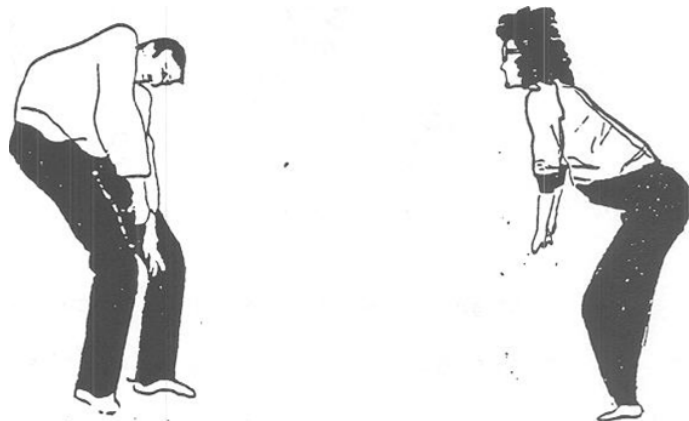
Another very effective movement possibility is to work with the space between people. Many family therapists also work with the distance between people. You can amplify the closeness between people or the distance thereby bringing out the meaning of their positions. It is also useful when working with couples or families to just get up and begin to move people around. It is surprising how fast the processes come out when you do this.

Walking

One of the most amazing, simple ways to access a process is by simply asking someone to walk. Do you remember the example in chapter three about the man who walked around the room with one raised shoulder? Learning how to work with such everyday movements as walking can be really useful. If someone comes into your office and begins walking around how can you work with this walk directly?

What do you see when you watch someone walk or perform any simple movement? You generally see a person whose intention is to walk around the room. You notice his/her foot pattern, the position of the head, the general placement of the body, the speed, the heaviness or lightness of foot, etc. Now, if you compare this person to your own ideal of what a normal person looks like walking, you will see all kinds of things which do not go along with your ideal image. Perhaps their feet turn out, one arms moves and the other doesn't, the head sticks out, the walk is very rapid, the feet barely touch the floor, etc. A good question to ask yourself is, "What part of the person, or parts, just does not seem to fit the pattern." "What part of his/her body does not go along with the rest of the body?" Or better, "What doesn't walk?" These special parts which "do not walk" are the incongruous parts, the ones which carry the secondary process. How can you work with these secondary processes?

A very quick and simple way of working with the incongruity in walking is to ask the person to amplify the incongruous part. For instance, if the person tends to walk with one shoulder higher than the other, you can encourage him/her to raise it even higher. (fig.1) If someone walks with his/her hips extended back, why not ask him/her to amplify this even more. (fig.2)



1. Amplifying shoulders while walking.
2. Amplifying hips while walking

A man in my movement class recently did this walking experiment. We noticed that he seemed to walk with one stiff leg. When he amplified this stiffness he said he felt like a cripple with one leg. This immediately brought out a central issue in this man's life about being healthy or being crippled, which meant to him being hurt.

Working with Posture and Body Positions

Similar work can be done with posture. Often you can see the conflict of two processes in the way someone shifts his/her weight as he/she talks with you. You can simply ask the person what the difference is between sitting in these two ways. (fig.3)



3. Shifting sitting positions

I recently worked with a woman who started talking to me but as we sat on the ground the lower half of her body faced out the window (away from me) and she intermittently turned her head toward the window and continued to talk to me. I encouraged her to turn all the way toward the window and she said that she wanted to go away, that she was feeling bad that I didn't start on time that day and she felt hurt. She preferred though not to tell me her feelings because they were "infantile." Her secondary body position, facing out the window was the beginning of a hurt child in her who was upset that I started late. Her primary process was to face me, continue relating normally and ignore her hurt.

A Few Interesting Postural Signals

A common postural double signal is when a person talks about how open they would like to be but simultaneously his or her body remains closed or his or her legs come in. An interesting signal which is very subtle can be seen when someone is laying down or sitting in the cross-legged position on the floor and as you approach he pulls his knees in toward his torso, or if laying on the floor, just bend his knees up. A woman at a seminar was laying on the floor and as her therapist approached her she bent her legs up and put her feet flat on the floor. The therapist encouraged her to bend them further and it turned out that she wanted to hide her stomach which she thought was fat. Later on, she realized that (after amplifying the "fat" stomach) her "grandmother" lived in her stomach and wanted to come out and be more grandmother-like with her children -- cooking and householding instead of working all the time.

Another very common postural signal is when the person puts his/her head in his/her hand. (fig.4) This is really two signals happening at once. You can discover this by putting your hand in place of the supporting hand and let the person first experience the "head" part of the signal. It is often a child, or someone who is in need of support. The other half of the signal (you can ask him/her to support your head for instance) is usually a parental

figure who is supporting him/her, who he/she does not have any awareness of.



4. Head in hand

Quick Strong Interventions in Movement

Strong and fast movement interventions can be helpful in various situations. It is useful if the therapist is completely exhausted or if the client is stuck in one channel. This approach is useful when someone is utterly blocked in one channel, such as talking. You can just stand the client up and start to walk around with him/her, look for the primary process and secondary process in movement and work with it right away. This often has the effect of relieving the client of the need to verbalize and allows him/her to experience his/her process in another channel.

Another quick method of working with movement is just to pick up the client's arm and start to move it around. Very soon you will feel a certain tendency in the arm and you have quickly accessed the secondary process.

Working with People Who Cannot Move

This last type of intervention mentioned above

"moving someone" can be particularly useful when working with someone who has a physical injury, someone who is paralyzed, confined to a wheel chair, or someone who is physically ill. You can gently move the injured limb or even move another part of the body which is not injured. Or you might want to move for the person, moving in front of him/her so that he/she can watch and perhaps guide and instruct you as to how to move.

The Benefits of "Not Moving"

It is important to mention here that there are times when "not being able to move" may be a very important part of a process and should not be ignored in favor of getting someone to move again. For example, a woman I knew came down with a very severe backache which made her hunch over and completely stopped her from moving. She had to remain in bed for a number of weeks and was unable to go to work and do her normal daily activities. She had tried a number of different body/postural therapies but had had no luck. When I asked her simply why in the world she might have a symptom like that she said that she is always in control of her life, goes to work everyday, works very hard, does all of her errands and never strays from the routine. For this woman to miss one day of work was a real disaster. She said that she felt that the inability to move made her learn how to relax and give up her routines; stop guiding life and follow nature. She felt that as soon as she learned that, she would not have the backache anymore.

Working with Movements Which are Far Over the Edge

If someone comes to an edge and is afraid of moving in a particular way, for instance if he/she feels that the movement will be too violent, or too aggressive, or too grotesque, or too silly, one can work with this by switching to the visual channel and asking the person not to move anymore, but just to look and see these movements and to describe them in great detail. Or you can use the visual channel in another way if you, the therapist can act the scene out for the client, so that he/she can get distance from the secondary process.

As mentioned earlier, this is also a time to help the person create a pattern for this **secondary_behavior** as we saw in the case of the "son" in Melissa's example. In another example a woman began to pound the floor. She slumped down and said that she felt enraged but had no idea why. She was afraid to go further because she felt that she would be too wild and out of control if she kept going. Taking her fear seriously so as not to push her, Arny said, "OK, don't move or feel, just see what it is that you're doing. See who it is that you are hitting." She said that she saw herself hitting one of her parents. Arny said "Go ahead and watch that scene in great detail. Describe it to me." She was then able to go very deeply into her fantasy and discover many aspects to her rage. This created a pattern for her earlier disorganized movement and then she was able to go back into the movement

and simultaneously speak to her parent about the things that were upsetting her. Creating patterns, then, are important so that someone does not just swim in an unoccupied channel.

Mixed Channels

It is possible that while you are moving with someone that another channel is present simultaneously. For instance, I worked with a woman once who was pushing me and as she pushed she looked me intensely in the eyes. I did not pick up on this visual signal but it turned out that she needed to "see" more of what she was doing, to have another perspective. I could have suggested that she stop moving and just look or step out and watch me enact the scene with someone else. Similarly, someone may talk while he/she moves or cry while he/she moves. It is best to separate these signals, to work with them one by one, in order to clarify what is happening.

Working Kinessthetically on a Dream

Mindell points out that by watching exactly how your client tells a dream already provides you¹ with an indication as to how to work with that dream. If the client describes the dream events in kinesthetic terms

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Notes from Supervision Seminar given by Arny Mindell, Tschier, October, 1985.

and begins to make motions, he/she is suggesting movement work. If he/she focuses on the colors and images in the dream this suggests visual work. Here is a simple example.

A woman came to me who was in a great conflict about her life. She felt put down by all the people in the society she lived in because she was from a minority group and she was so upset that she wanted to leave and go to another country. She told me a dream in which she was carrying a baby on her back and riding a motorcycle. She said that in the dream she had put her foot down on the brakes a number of time and as she told me this she made a br_aking motion with her foot. I took this as a sign to work kinesthetically with that signal and I went around to the other side of her and put my foot against hers and told her to go ahead and make that motion again. I put my foot there in order to offer a little resistance to help her become more aware of what she was doing. I Encouraged her to go ahead and brake. until she knew why it was that she was making that motion. After a little while she said, "You have to stop treating yourself like a minority person. Put the brākes on Stand up for yourself and who you are. Stand up for your individual nature. NOC[

Hopefully, the above examples have given you an introduction to some of the possible ways of working with movement in specific situations. There are so many possible situations and methods that I have only been able

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to touch on some of them in this thesis. Hopefully this will spur others to investigate the details of the kinesthetic channel and methods for working with it in more detail.

CONCLUSION



In this thesis I have attempted to present the process-oriented approach to movement work. This area is so vast that I realize that I have only begun to touch on the most essential aspects of movement work.

Process oriented movement work offers the psychotherapist a way of viewing movement as an integral part of therapy; movement is one of many neutral channels through which information flows. We see how channels flow in and out of one another, all circling around a particular process which is trying to capture our attention. The idea of channels relativizes the body/mind dichotomy. We are no longer separated into body and mind but we see that processes tend to manifest sometimes verbally, or in moments auditorally, kinesthetically, proprioceptively, etc. We are able to flow with the changes, to become movement lovers - forever on the track of the changing manifestation of process.

To be a process-oriented therapist means that you are both a scientist and an artist. Careful observation of channels and signals help processes develop creatively. You notice how processes seem to rest in "static" places and then move on again. You try to let go of, or at least be aware of, predetermined theories and techniques in favor of following the flow of nature itself; believing that nature will provide the necessary answers if listened to. It is a continual dance in which we take part; watching, jumping in and discovering the spontaneity and creativity of every moment.

The final philosophy supporting process work. shows that by amplifying spontaneous motions you can discover the underlying processes which are trying to come to our awareness. We discover the hidden dance and help it to express itself more fully. Sometimes we stumble upon a religious experience; sometimes we discover a demon or dragon who is asking for expression and at other times a needy child, or the beginnings of a relationship process. Dance therapists can begin to look into those strange movements people make and find out what they are there for. Goals are dropped and the concepts of health and disease are relativized as we explore the individuality of each human being. This is where the creativity begins; the seeds of learning, growing and understanding.

There are many research areas which can be explored

with this process-oriented approach to movement such as work with psychotic individuals, retarded people, or the physically ill. I am particularly interested in exploring in greater depth the levels of kinesthetic signals; for instance the difference between momentary signals and long term movement signals such as the movements we make according to the body structure that we have. Are long term movement signals directly related to our mythical struggles?

I would love to continue writing now but I notice that my body is jumping up and down inside and I can hardly sit still anymore. What sort of dance is happening now? Where will it take me?

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