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# The use of dance as a tool for personality integration

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THE USE OF DANCE AS A TOOL FOR  
PERSONALITY INTEGRATION

by

BARBARA THROCKMORTON RANKIN



A report submitted in partial fulfillment of the  
requirements for the degree of

MASTER OF  
SOCIAL WORK

Portland State University  
1976

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## CHAPTER I

### INTRODUCTION

Dance has been a life-long love for me personally. As long as I can remember I have expressed myself in a free-style manner to music, to my feelings. In adolescence, I began a more formal study of modern dance. In my adulthood, I discovered that I could work through complex or conflicted feelings, better understand my dreams, become more self-aware and appreciative through the way in which I used dance.

In May, 1974, Anna Halprin and members of the San Francisco Dancers' Workshop came to Portland to give a week-end workshop attracting participants from all over the Pacific Northwest. I was one of those people who learned how Anna Halprin used dance as an expressive, therapeutic tool as well as an artistic creation. My interest in using dance as a therapeutic tool was strengthened and I wanted to work with the medium and learn more about how Anna used dance.

The following two summers I worked with her company in the Bay area along with other interested people from various parts of the United States, Canada, South America, and Europe.

During July, 1975, Anna Halprin and I sat down together and explored the advantages to both of us, for me to return to the 1975 Summer Workshop II as an observer of the process she was offering. Anna wanted objective feedback to improve her process; as a social worker, I wanted to understand why, how, and for whom, and to what extent dance could be an effective therapeutic tool; I wanted to explore how I felt dance could be incorporated effectively into my psychodynamic approach to casework. In August, 1975, I lived and worked as an outside observer with the San Francisco Dancers' Workshop and gathered information on 29 four-week workshop participants.

#### AIMS OF MY STUDY

This study is exploratory in nature. The material was highly individualistic and subjective, so I have deviated from the traditional empirical research approach. My purpose is to grasp what kind of person was attracted to attending a dance workshop. How does Halprin's use of dance assist people in learning about themselves? What kinds of information do people learn about themselves through her dance process? What techniques does Halprin combine with the medium of dance to get results? Are people enhanced, or better integrated by the Halprin process? Finally, my intention was to be stimulated by the Halprin process to explore possible uses of dance in

combination with my traditional psychodynamic, verbal approach to social casework. There is a special jargon that is part of workshop language. Definitions are included in Appendix I, to make the reader's understanding more accurate.

#### HISTORICAL BACKGROUND OF SAN FRANCISCO DANCERS' WORKSHOP

Anna Halprin came from a background of modern dance. In 1959, she was the catalytic agent in founding San Francisco Dancers' Workshop (SFDW), a non-profit organization to promote innovation in the cultural mainstream of contemporary art. The workshop core group was an experimental mix of people from various backgrounds: dancers, musicians, poets, architects, psychologists. Each group member brought to the dance creative process his own perspective sharpened by training in various disciplines.

Soon the company was traveling to perform its avant-garde approach to international art festivals in Canada, Sweden, Poland, Italy, Yugoslavia, and to universities in the United States.

Meanwhile, Anna Halprin invited Fritz Perls, father of Gestalt Therapy, to come and work with company members. She began working with others interested in mind-body integration: Ida Rolf and her rolfing technique, Isaac Stone's



polarity therapy. With her husband, Lawrence, Anna evolved the R.S.V.P. cycles and explored ways in which dancers and architects could use similar techniques to produce creative processes in different fields.

Since 1970, Halprin has collaborated with Xavier Nash and others to develop a multi-ethnic, racial dimension to the work of SFDW. The purpose has moved towards developing a cross-cultural community of performing social artists and community leaders.

The workshop leaders continuously incorporated ideas from other fields with those of dance: Thomas Gordon's active listening techniques, Jungian theory of archetypes and collective unconscious, EST belief that a person is perfect just as he/she is.

"The Dancers' Workshop creates new ways in which community life can come together through dance, deriving an approach to movement which is based on the natural and organic structures of the body, rather than on artificially imposed stylistic forms". (Halprin, SFDW SS-II, August 1975).

Presently, the SFDW has a winter training program and gives winter and summer workshops ranging in length from two days to four weeks.

## CHAPTER II

### SAN FRANCISCO DANCERS' WORKSHOP SUMMER II, 1975

For four weeks in August, 1975, 29 participants worked, learned, danced, and experienced growth individually and as a group. This took place in three environments: city, wooded setting, seacoast. What was the intent of the workshop leaders? What was the workshop format to accomplish these goals?

#### GOALS OF WORKSHOP LEADERS

In a telephone interview July 24, 1975, Anna Halprin expressed the intentions of the workshop from the point of view of collective workshop leadership. Halprin began,

There are three aspects of a person: feeling, body, intellect. My intention is to bring about integration that reflects the quality of our dance. Through this integration we aim to bring about an awareness of the self. Through awareness we find our soul, spirit, become one with the world. We find God, that has to do with the life force working towards a particular quality of consciousness.

Goal. For dance to be used for personal and artistic growth.

Goal. For this growth to be accomplished in a five-part workshop process. Said Halprin,

My approach to movement is based upon natural principles, the universal of body movement as opposed to stylistic forms of dance. The process is one of people interacting with the environment through an awareness of the impact we have on one another both in terms of the human environment and the physical environment.

Goal. To make use of collective creativity through use of the R.S.V.P. cycles.

I want to make use of a group dynamics process that we call collective creativity and relate to that process with a specific format we have devised called R.S.V.P. cycles.

Goal. To accentuate and artistically appreciate the rituals of daily life.

Out of these shared experiences, we use language we have evolved together to transform our daily lives as the content of our rituals.

Goal. For the participants to incorporate the workshop experience in a way as to affect their everyday lives. Halprin winds up her objectives,

To evolve processes for assimilation that will allow us to recycle the experience of the four weeks into our personal and professional lives.

#### WORKSHOP FORMAT

The workshop opened on August 4, 1975 in the San Francisco studio located in the Fillmore District, a primarily Black section of the city. Twenty-nine people from all over the United States and England registered.

The four weeks' time was divided among three environments: San Francisco studio, Kentfield Woodlands studio, Sea Ranch studio.

### San Francisco Studio

To begin that first morning, participants were asked to remove their shoes and enter the workshop clad in street clothes. As each person entered a large, dimly lit, bare room, he/she wrote down on a large blackboard how he/she was feeling at that moment. There was a variety of reactions, the most prevalent being anxious, happy, fearful, excited, suspenseful, curious. Then Halprin directed, "Go find a partner and warm up. Be aware of the connection to your feeling."

The warm-up was conducted by Xavier Nash, co-director of the workshop. He instructed the group to form two circles, an inner circle, an outer circle; and to join hands with the persons on each side.

In this position Xavier led the group to: (1) rock back and let out a light sound; (2) go up and down between standing and squatting position while the person made eye contact with a partner across the room. The partners were influenced by each other to make facial expressions and sounds.

Participants dropped hands, stood on tip toes and walked around the room at a faster and faster pace. Then they began to jump on their toes and let out any sound that evoked naturally from this activity. Stretching, loosening-up movements increased in intensity.

People then began clapping, moving to the rhythm of the clap. Benito Santiago, workshop leader, amplified the clapping rhythm on his drums. As people moved around the room they made hand contact with one another, focusing on the vibrations of the other person, broke contact, considered how they were feeling inside.

Ann directed, "Find a partner and respond to your partner. Do what you feel like doing with your partner, making and breaking contact." Participants moved expressively in pairs. Groups of dancers evolved as the emotional pitch became high; eventually exhausted people ended up collapsed on the floor.

At this point, Ann encouraged everyone to withdraw, retreat by closing eyes, going into themselves to reflect upon the individual reaction. Ann's purpose, "They've been relating to each other all morning. As a resolution they are bringing themselves back into themselves and experiencing their feelings deeply, not in their heads as they had stated their feelings earlier this morning (on the blackboard). I want them to see that they can withdraw in the midst of a group."

Ann directed them to breathe in and out until they found their body center. She questioned, "What does it feel like in there?" She proceeded, "Staying with what you are experiencing, slowly sit up and bring the experience to a closure by making some contact of recognition of a strong

experience with another person, by making eye or hand contact."

After that, group members seated themselves around the blackboard and shared how they were now feeling in their centers. People stated feelings as: "happy, relaxed, sad, less asleep," and located where in their bodies they felt that feeling, i.e., "in abdomen, chest, stomach," etc.

Ann talked to the group about what she felt had happened to them. She explained that they had experienced being specific with themselves about where in their bodies they were experiencing a feeling or a sensation and they could make use of that information. "When you have a feeling and you are able to experience it and find a way to express it, it will change as you experience and express it." She described that this was intrinsic to the creative process and could be a way of living life. "When you are able to experience what you feel, the experience itself allows you to give that experience an expression. Then you are able to continue into what comes next for you. You are constantly changing and growing and evolving. You don't get stuck there. That is creative process and growing process in a nutshell. We must go over and over this. Life is a rehearsal of art and movement process to rehearse what we already are. You are going to perform a new dance, new because you are in touch with it and you see it. Movement can alter our state of being and consciousness, and

consciousness and awareness can alter our way of moving. They are inter-connected."

Ann continued to share more of her philosophy:

"Through the process you were creating a myth. It became an archetypal experience where events and ways of being happen of their own accord. This was no accident. Movements were happening because of the nature of where you are (what emotionally is happening inside of you as a result of your perspective). Some mythology was evolving this morning because things were happening that none of us could predict. There was something in the nature of us that was creating this form. That's the myth and the archetype. It's partly a collective and partly a personal myth. Be who you are in this environment; all this diversity in the same room. Each person has a slightly different perspective. That's the myth and archetype which makes us universal and personal."

"We started out this morning by going into ourselves through the head, under the pressure of wanting approval . . . we ended by coming at our feelings in terms of a reality, a feeling state rather than a head trip."

At this time the group broke for lunch. Directions were to eat; meet three other people; draw a small self-portrait of the way each participant saw himself/herself at that moment.

That afternoon the score was: STOP, LOOK, LISTEN, GO. The purpose was to allow and encourage participants to be themselves, to trust other participants enough to be silly, to roughhouse. Anna directed, "STOP (everyone stand still), LOOK (around at each other and the environment), LISTEN (be a bird and fly), GO (move as a bird)."

This sequence was repeated for a couple of hours with workshop leaders, then participants giving directions. They experienced (1) becoming a mother or being mothered, (2) being a plant of choice, (3) being the opposite sex, (4) being a sensuous Siamese cat, (5) being a mouse, etc.

Upon closure of this activity the group again valuated, verbally sharing which activities had evoked the strongest feelings and what and where in the body that feeling had been.

Near the end of the first day, Anna talked to participants about the dance/change process. She explained that everyone had come with a body-mind imprint which would be altered in the ensuing weeks. She emphasized that most people come to the workshop with a heavy intellectual development in comparison to developed feelings and body awareness. She said, "We're emphasizing re-entrance into the self from a body-feeling doorway. We're going to arrive at intellect by becoming aware of and sensitive to our experiences (through bodily feelings). That is our reality."



Halprin explained meaning of workshop jargon: score, valuation.

She shared that the group would experience dance, themselves, each other in three different settings: urban, woodland, sea coast, for the purpose of becoming aware of the impact of environment on feeling states.

All that week, the session worked out of the San Francisco studio. Usually, mornings were spent in body movement exercises, designed to help people become more aware of their feelings and the bodily location of feelings, encouraging people to appreciate the naturalness and authenticity of the body which comes from self-acceptance, becoming aware of energy blocks or tension in the various muscles.

Each day, people drew a self-portrait which was an expression of what they had learned or experienced in themselves that day.

The group was instructed in San Francisco Black Movement, so that people would appreciate Black culture more through experiencing rhythm and movement commonly expressed in Black dances.

An afternoon was spent in learning to use Thomas Gordon's active listening technique. Halprin gave an explanation and examples of verbal road blocks to communication, then participants broke into groups and practiced active listening. After that, the technique was applied

to movement and people explored through use of body language how to enter into another dancer's consciousness with/without invading. Anna urged people to be aware of how they affect people in the life environment outside of the workshop.

On another afternoon that week, the groups divided into a male and a female section. The movement direction was for each person to express himself/herself through the dance, expressively-sexually to fit with one's own identity. The men's group expression was loud and forcefully dynamic in manner.

In the female group, women seemed uncertain as to what to do; gradually most of the women followed the lead of an assertive woman who seemed to enjoy expressing her sexuality and who seemed to be showing the others what that looked like. During the valuation, women expressed feelings of finding it difficult to feel sexual in the absence of having a man to respond to, of not knowing themselves well enough to know what their sexual assertion could be like; of feeling uncomfortable with sexual feelings, of feeling sensuous; of resenting needing to follow the example of one woman.

There was a session that week on body language which concluded in a dance of imitating various street characters observed on San Francisco streets.

One afternoon the group divided in half. One section at a time created an environment out of the large gym-like room for the other section to dance in and relate to. The direction was for people to respond as they were feeling in that situation.

The first environment was constructed with scaffolds and platforms. Hundreds of balloons littered stage, floor and hung from ceiling. Each dancer/environmental planner had a personal objective when he/she danced the score; i.e., "I wanted to play games with people and balloons," or "I wanted a place to be peaceful and centered;" "It wasn't important to me that we do the same thing;" another, "I decided, 'you do your own thing and don't interfere with mine' (own thing)."

For an hour and a half the entire group moved in this environmental space, dancing alone, in groups, whatever fit the feeling-purpose of their personal aim.

Movement became active, dynamic, hilarious, and at times frenzied as dancers climbed to the ceiling, waving balloons, rolled and frolicked amidst popping balloons.

Later the group verbalized their reactions with a one-word explanation of feeling state: "delight, intense, fantasy, jungle, cautious, spontaneity, alive." This time Ann continued the valuation by probing, "What was the strongest experience you observed? How did we use the environment?" Dancers contributed: "The balloons were

like Dante's hell." "I was a plant and felt reverent as if I was in church; then I left church and became aggressive, like a B-52 bomber." "I touched hands with people in a circle. Everyone felt and looked different." Dancers then sketched a floor plan of that environment, a sort of road map of the energy they had felt as a further means of understanding the impact of the experience. Halprin summed up her reaction, "The ways in which we observe our environment are the ways we will relate to the environment. You don't destroy something you're aware of or sensitive to--when you're aware. We can grow by observing more."

The next group of environmental designers built an enclosed, maze-like construction. One at a time dancers went blind-folded through the maze, going down steps, crawling, going through tunnels, amidst incense smells, then coming out into the out-of-doors.

People expressed that this quiet, calming experience was a direct opposite to the exuberance and frenzy of the previous scene.

Ann commented that every time she has done this score, the first group has created a complex, permissive, bizarre environment to which the second group reacts with a toned-down, directed, warm, peaceful setting. Halprin expounded on the afternoon's group process as expressed in dance:

"The type of scores developed says something about behavior process, growth, that is very human in terms of

group configuration--that we go through a process of discovery--that we do go through a process where we deal with resources--all these ideas and with very little selectivity because we need to have that freedom to explore, to experiment with all kinds of things. Right? So it (first score) comes out that way (permissive) the first time. It's very healthy and if it doesn't, it's not very healthy, because you have to try; you have to experiment; you have to be willing to take some risks. You have to allow yourself to be confused so you've gone through a kind of chaos and now out of that chaos we begin to go into a more selective process. We begin to select out of that chaos. Then we begin to valuate on that and find some sort of a blending. It's inherent in a group processing and it's a sign of health to go through that."

8 The culmination of the city environment week was spending a day out in the city doing a personal dance in that environment. Costumed people went in small groups to specific city sites and inter-acted with people, keeping in mind that each street person has his/her own body language rhythm, style of movement, and that they are doing their life dance by the way they move.

At the conclusion of the city exploration, after having gone to Woolworths, Union Square, Hyatt House, and Aquatic Park, the entire group met at the Embarcadero Fountain. A spontaneous dance evolved at the fountain to

the accompaniment of drums as the group built a totem with objects collected that day in the city.

The last city day, August 8, was a valuation of the previous day's events. People verbally shared what growth they had personally tried to accomplish and whether that had happened; what they had observed in the city; and what was important to them about their experience. Groups shared visualization and danced out their experience for an audience of workshop participants. Through this process people became more aware of what they focused on in their environment, about their perspective of seeing, and that each person had a very different experience because each person has his/her own way of seeing and doing.

The week in the city studio was concluded by a valuation of Likes and Dislikes of the week.

#### Tamalpa, Woodland Studio

The workshop moved to the Tamalpa studio, located in Kentfield Woodlands of Marin County. The purpose of the move was for workshoppers to be aware of how their body rhythms, tempos and moods were affected by the serene, natural outdoor setting.

The format of the next ten days in the woodlands was Daily Ritual movement sessions led by Xavier Nash and Anna Halprin during the mornings. Work with Ann's brand of spontaneous choreograph making use of collective creativity

and using the R.S.V.P. cycle techniques in the afternoon sessions.

Daily Ritual. Daily Ritual is a progressive series of movement exercises intended to release tension and resistance in the muscles. The movements make use of deep breathing and giving over to gravity rather than forcing the body to bend against its will.

When a person does these movements, he/she finds areas of resistance in the muscles. These are thought of as blocking the energy flow which emanates from the red zone. Halprin believes that these blocks are imprints of an earlier life tension-producing experience. To release the block, the feeling from the traumatic life experiences are felt as pain and the person often relives the strong experience. The derived benefit is a restoration of a more natural, pre-traumatic-event state of more normal functioning.

Life Choreography or Score. There was a score to introduce people to the environment. On the next day dancers related to each other by exchanging leading-following, active-passive roles.

The group was instructed by Lawrence Halprin one evening on the use of R.S.V.P. cycles. Dancers explored the R.S.V.P. cycles by creating a Food score, a ritualized food-carrying procession and sharing a dinner experience in a redwood grove.

Closure of the first week in Marin involved an afternoon trance dance.

The main project of the woodlands venture was the family scores. The ideas were derived from assigned letters people had written to family members, concerning specific conflicts they were trying to, or had resolved through the workshop.

Individuals selected the kind of animal they would pretend to be: snail, duck, crocodile, monkey, deer, wolf. On the basis of this selection, family groups formed and designed graphically a "road map" for their score. People decided what role in the family they would invent to portray and act out an actual personal life conflict.

Each family group performed its score for an intrigued audience. At the same time, dancers were taking a look at their problems and conflicts by acting them out and seeing how other people related with them, revealing and expressing their individual problems.

### Sea Ranch

For the final environmental transition, the group went to Sea Ranch on the Pacific Ocean. Headquarters was the Halprin coast house. Participants slept and ate outdoors. Here on the coast, time became less important and workshop life filled long working days.



There was still an attempt to do Daily Ritual in the mornings, but this was more difficult as the weather was cold, often rainy, and there was not the wide expanse of flat space best suited for the movements.

The primary agenda was based around being more aware of one's maleness/femaleness. To do this the group was divided into a group of men and a group of women. For two days the sexes processed separately.

I observed the women's group as they explored self-love and enjoyment of being female, anger and self-hatred connected with their lives.

To express the increased self-awareness and sexual awareness each group culminated the experience with separate scores.

The men late one afternoon in a chilling fog at high tide dramatically and daringly danced on the craggy rocks lacing the coastline.

The women selected a quiet redwood grove to dance gracefully and quietly before joining with the men in the river below.

The final two days at Sea Ranch were beach days. The first day was spent exploring the area, having a lunch ritual and dance to resolve more issues which had come up in the separate male/female dances. This evolved into a symbolic sexual coming together of male and female.

The culminating score of the SFDW SS-II was named 'Driftwood Village.' For an afternoon, dancers improvised and acted out through movement their present mind-feeling states. I watched as several men erected a large piece of driftwood into a large hole in the sand. Others followed and arranged other poles upright. Then people made personal or group sculptures in the area using sand, feathers, wood.

Some people chose to construct and play musical instruments on the beach, others danced through the driftwood construction.

At one point a large group huddled in a cave, part of the cliff backdrop of the setting. One by one the dancers dramatically exited the cave as an enactment of their personal life story and moved through the seated musicians and sculptural constructions.

The final workshop days were spent by participants making a concluding self-portrait, valuating the Driftwood Village experience, doing Daily Movement Ritual, looking back, and trying to verbalize the personal changes, making closure with soon-to-be-departing workshop friends.

## CHAPTER III

### RESEARCH DESIGN

#### INTRODUCTION

My data collection process was a story in itself.

Originally, I had designed my tool as a questionnaire. My intent was to have workshop participants share pertinent background information that I thought might affect their experience. I wanted to know how much Halprin's expectations coincided with goals of the participants. Most importantly, I wanted to find out what the personal directions were for each person, how closely they accomplished what they had hoped. I needed to know how dance was related to accomplishing change as experienced in the bodies of the dancers. What had their individual processes been like?

Workshop leaders concluded that my tool, the questionnaire, would work against the SFDW process: that of self-understanding coming from a body-feeling experience. It was feared that thinking and verbalizing expectations and experiences would "put people in their heads too much." For me to continue to research, I would have to find a less obtrusive, intellectually-oriented method of data

collection; I would not be allowed to use the questionnaire. (See Appendix II.)

I realized my task was going to be much more difficult: I would have to conclude, myself, what was happening to each participant; my data would necessarily become more subjective in nature.

#### METHODOLOGY

For data collection, I relied heavily upon valuations verbalized after each experience. Self-portraits gave an insight as to a change in self-concept. By closely watching the participants in dance events, I could sometimes be aware of change as it was occurring. This was easier to do in the cases of participants who were more verbally open to sharing or who were more openly affectively expressive.

I collected evaluations of the workshop, visualizations, valuations, taped conversations of participants of how they had been affected by the dance process.

It was impossible to be aware of the personal development, life misconceptions, personal scripts, and precise here-and-now goals for each person. As a result, I mentally closely followed approximately one-third of the dancers to get more in-depth information about the use of dance as a tool for personality integration to discover how movement had worked. Several of these people shared with me personal journals written daily, or conversed with me as the

experiences progressed which gave me considerably more insight into the change process.

From the application forms used for workshop admittance, I acquired such background information for each person as follows: state and country of permanent address, sex, age, race, occupation, expectations of the workshop. From casual conversation and observation I tried to assess whether a person had yet formulated his/her life direction and course of this direction.

I assessed each participant's experience looking for evidence as to whether or not I thought (1) any mind-body integration had taken place; (2) any change in body self-awareness had been experienced; (3) any problem had been resolved; (4) if expectations of the workshop had been met; (5) if dancers had experienced any personal insight; (6) that a person had explored or not a mental-body-feeling block; (7) that a person had worked through or not a mental-body-feeling block and was resolved; (8) as to whether a person had explored personal relationships during the four weeks.

At the closing of the workshop through taped interviews and valuations, I learned what the two most valued aspects of the workshop had been. Most of the people could verbalize and wanted to share this information.

I corresponded with Anna Halprin previous to the workshop to gather her expectations; she sent staff

feedback of the session valuation following the workshop.

Finally, several participants sent detailed reflections of their workshop experience and reports of how they felt their lives were affected.

### FINDINGS

Data was collected from those who participated in this process for four full weeks: 29 participants in all, 21 women, eight men. They ranged in age from 17 to 39 years of age. Median age was 26 years. Mean age was 26.6 years. All participants but two English men and one Canadian woman were United States citizens. States most heavily represented were California, 7, and New York, 6. Possible explanations--besides the obvious that the workshop was held in California, therefore being better publicized in California, and the fact that California and New York are the most heavily populated states--are (1) dance therapy is more developed in New York and California than most other states, and (2) the ADTA Convention was held in New York the previous year. Halprin was part of the program. Some of the participants experienced her work in New York and came to California for more exposure. Other locales represented were Massachusetts, Montana, Ohio, Pennsylvania, Tennessee, Utah, Oregon, and Minnesota.

Racially the group from which I had sufficient information about the personal experiences consisted of 29 people: one Japanese, two Blacks, 26 Caucasians.

Occupationally the group was made up of 11 students, particularly dance and dance therapy students; six teachers, dance, art, P.E., pre-school; four unemployed; two clergy; one dance therapist; one writer; one artist/writer; one psychotherapist; one dancer; one lab technician/guitar teacher.

Upon the basis of conversation, valuations and personal observation, I concluded that 13 people had committed themselves to a life direction, task or area of interest or were channeling their energy towards a particular concept or goal. I called these 13 people Directed. Fifteen people who had not yet thus committed themselves to a life goal, task, area of interest I categorized as Non-Directed. It is possible that some of the people in the latter category were committed and I was not aware of that commitment because of lack of information.

#### Mind-Body Integration

Mind-body integration I defined as recognized by a consistency of expression of thought or feeling with appropriate accompanying physical sensation or body language. One hundred percent of the participants felt they had sensed an increase in mind-body integration during the course of the workshop.

### Personal Insight Change

By personal insight change I was looking for increased or no change in awareness or understanding of the self with regard to behavioral functioning patterns or in terms of attitudinal life misconceptions. Again, 100 percent of the participants noted increased personal insight.

### Relationship Exploration

Here I was looking and listening for evidence that a person had experienced learning more about themselves in relationship to others through contact with other people. A response in this category could have been positive meaning a relationship/s had been explored, or no change, meaning no new social learning had taken place. Once again the results in this category were that 100 percent of the workshoppers felt they had further explored human relationships. This was no surprise as the workshop leadership encouraged authenticity of response and intimate contact with others; it was built into the experience.

### Body Self-Awareness

Body self-awareness means sensitivity to the feelings in the body; the physical sensation of location and flow of feelings. An increased body self-awareness was felt by 93.1 percent; 6.9 percent felt no change in body self-awareness. Breaking this down into male-female groupings, it appeared that 100 percent of the females saw themselves



as having increased body awareness; 75 percent of the males experienced more awareness, but 25 percent found no change. Speculating, this difference could be culturally influenced as feelings are more acceptably encouraged in the female's development. Perhaps the men who experienced no change were not so in touch with their feelings so readily as other group members. This could have reflected individual differences rather than male-female difference, as the male sample was small with only eight people.

#### Resolution of Problem

This category was based on any interpersonal or intrapersonal area of difficulty in a participant's conscious awareness previous to coming to the workshop. Samples of problem resolution were: conflict with father or mother with whom participant made peace in own mind and then took action to let the parent know of the change by either letter or phone call; being in conflict about whether to act or not on sexual feelings; feeling unaccepting of herself as a woman because of her female body.

In this category, 65.5 percent of the total group indicated they had resolved a problem; 27.5 percent did not resolve a problem and I did not have adequate information to judge about 7 percent. Table I breaks this data into male-female categories. My speculation as to this difference is that because many of the women had dance-directed goals and none of the men had dance-directed

TABLE I  
PROBLEM RESOLUTION, BY SEX

	Resolution	No Resolution	Couldn't Tell
Male	50.0%	37.5%	12.5%
Female	71.4%	23.8%	4.0%

goals, the women may have been able to use dance as a medium with more success due to increased familiarity and comfort, than the male participants.

In terms of being directed/non-directed and problem resolution, slightly more non-directed people seemed to have success.

TABLE II  
PERSONAL DIRECTION INFLUENCE UPON  
PROBLEM RESOLUTION

	Resolved Problem	Did Not Resolve Problem	Not Enough Evidence
Directed	61.6%	30.8%	7.6%
Non-Directed	73.3%	20.0%	6.7%

#### Exploration of a Block

By block, I'm referring to a mental-feeling--body block--a block that one might or might not have been aware of before coming to the workshop. This block would have

been experienced as a behavior one could not change or energy blockage due to muscular tension.

Of the total group, 96.5 percent felt they had explored at least one block. On 3.5 percent, one man, I did not have sufficient information to give an opinion as to whether he had explored a block or not.

#### Worked Through a Block

This meant expression of a changed, new, different behavior, attitude or physical appearance. The first day of the workshop this new mode or attitude was not part of the person's repertoire. The affected person experienced the change as a result of using dance, working through muscular tension to release energy. This release was felt as energy flowing through the body or as a conscious awareness of mental conflict resolution. Examples are: (1) a life script before was, "I can't have my strength; I have to get beaten." After the change, "I will allow myself to use my strength (assets)." (2) Before: Woman fearful of being open, vulnerable to a man. After: Woman felt comfortable enough to be open and vulnerable to a man of her choice.

Working through a block is a long, complex, in many cases lifetime process if it is accomplished at all. Such a change has impact upon the total personality. In light of the opinion of 55.1 percent of the group, such change

occurred in a very short time--four weeks.

TABLE III  
WORKED THROUGH A BLOCK,  
BY SEX

	Worked Through Block	Did Not Work Through Block	Not Enough Evidence To Tell
Male	37.5%	50.0%	12.5%
Female	61.9%	23.8%	13.8%
Total	55.1%	31.0%	13.1%

I looked at working through a block in terms of directed and non-directed persons:

TABLE IV  
PERSONAL DIRECTION INFLUENCE ON WORKING  
THROUGH A BLOCK

	Yes	No	Not Enough Evidence
Directed	46.2%	30.8%	23.0%
Non-Directed	66.6%	26.7%	6.7%

From this it appears possible that more non-directed people worked through blocks than directed people.

#### Expectations Met

Did the participant get what he/she wanted from the experience? Responses are shown by sex.

TABLE V  
EXPECTATIONS MET, BY SEX

	Yes	No
Male	62.5%	37.5%
Female	80.9%	19.1%
Total	75.9%	24.1%

Results were based on the final valuation of the workshop, likes and dislikes of the workshop, and informal conversation with participants. The significance of differences is exaggerated by percentages, but the women seemed to have been more satisfied in getting from the experience what they had wanted or expected to get.

I wanted to look more closely to understand these results, so I divided the people into age categories:

TABLE VI  
EXPECTATIONS MET, BY AGE

	Under 24 Yrs	25-29 Yrs	30+ Yrs
Expectations Met	9	7	5
Expectations Not Met	2	2	3

People under 24 years were the most satisfied, followed by the 25-29 year age group. The least satisfied group were the 30+-year-olds. Since it appears that people came seeking increased self-awareness, younger people by virtue of fewer years' experience may have had more to learn about themselves than people over 30. Any change sought may be accomplished less easily with increased age. If people came seeking self-awareness and change, younger people got what they wanted more than the oldest group of people did. Perhaps the change was more evident and dramatic in those under 24 years.

Next I looked at the expectations from the perspective of a person being directed or non-directed:

TABLE VII  
EXPECTATIONS MET IN RELATION TO  
PERSONAL DIRECTEDNESS

	Expectations Met	Expectations Not Met
Directed	76.1%	23.9%
Non-Directed	80.0%	20.0%

There was not a significant difference in terms of satisfaction of expectations met between directed/non-directed people. Expectations may have varied greatly between directed/non-directed people: a directed person

might seek techniques or increased skills for later professional use whereas an undirected person might be expecting the workshop to help him/her become centered, directed, or to make some other major life change.

#### Most Significant Gains

Here I assessed the first and second most valued experience or result of the workshop as expressed by participants. People had stated such gains as: "reinforcement of self-direction," "understanding me in group process," "learned more about dance therapy," "more at one with self, friends, environment, God," "dance and stretch." I regrouped these responses into gains in self-integration, personal relationship with others, professional relationship with others, self-awareness, and other, respectively.

There were a total of 53 responses, so not everyone verbalized two gains, and a few verbalized no gains; however, that does not mean gains did not occur, but rather that I do not know what they were.

As shown in Table VIII, the three areas of most valued gain are self-integration, self-awareness, and personal relationships with others. Sixty-five percent of participants felt that they had gained something for themselves in their personal development and the most important gain was self-integration, closely followed by self-awareness.

TABLE VIII  
 MOST SIGNIFICANT KINDS OF  
 CHANGES EXPERIENCED

	Self- Integration	Self- Awareness	Others Personally	Others Professionally	Other
1st Importance	17.3%	15.2%	13.3%	3.7%	1.8%
2nd Importance	15.2%	17.3%	9.6%	0.0%	7.5%
Total	32.5%	32.5%	22.8%	3.9%	9.3%

#### CASE STUDIES

To better understand the change process, I closely observed nine people throughout the four weeks. I randomly selected and concentrated on what was happening to these people as I watched them dance and do movement ritual. I perceived their conflicts to be, noted when and if change was made in their bodies or mental attitudes. I noted facial expression, body language, verbal tone and content, frequency and pattern of seeking out contact with others or seeking time alone. I conversed with these select few after it appeared change had taken place. I listened to and recorded their valuations. At the end of the workshop, I talked with each of them about how they felt the change had taken place within them.



The following case studies represent three people selected from this group of nine. I chose these people not only because each had expressed that she had experienced an important personal change, but also these individuals were especially understanding of themselves, verbally expressive, and open with me about their change process.

Carole, Age 31

Carole came to the workshop a person who carried herself posture-wise in two extremes: "The first, the one I've had all my life, is with a sunken chest, shoulders forward, head forward, knees locked, pelvis tipped under, so my spine is curved, flexed. The second is with my chest out front, shoulders down, pelvis tipped back so my spine is almost hyperextended, knees slightly bent, head settled into my neck with my chin down." Carole did not feel comfortable with the first posture or the feelings that went with it, nor did she understand why she altered her stance from one to the other.

During Daily Movement Ritual sessions, several shifts took place within Carole: (1) she discovered a more comfortable, natural-feeling spinal position; (2) she began to open up her chest more and liked the feeling; (3) she became more aware of her chest and comfortable with her breasts. After the movements, "I would feel very 'chesty' and 'outfront.'" She drew a visualization expressing her

altered posture at Tamalpa:



Figure 1. Carole  
silhouette,  
side view.

During the first week of the workshop, Carole began wearing a particular hat when she felt like expressing this new feeling. "Whenever I wanted to feel 'hip' or 'outfront' (at this point the only way I saw being upfront, chest out, was to be 'hip') I'd put my hat on." Eventually she was able to dance, perform with confidence without the hat on. "The scores, particularly the first week, gave me room to experiment with these different ways for me to be."

During the family scores at Tamalpa, Carole played an 8-year-old boy. She was uncomfortable and afraid of her family and kept feeling, "I must get myself enough space. I was afraid of others in my family taking my space. An observer commented that I showed dominating behavior and I was struck by how differently I perceived myself."

"In the animal family score, I was a young female cub . . . my performance consisted of being very close to my mother, following her around, being protected by her. I loved it so much that I spent much of the next few days relating to people that way, cuddling a lot, really feeling

comfortable being with people in that way--a new experience for me. I've always felt that I should act old and independent and grown up around everyone. It was great to be a kid and get so much love and comfort from other people."

During the drive to Sea Ranch, Carole found herself bored by the conversation of others in the car, as it pertained to children. Carole said she had the feeling she was much too young to have children. The following day at Sea Ranch, Anna instructed each woman to draw her experience of life as a woman. "My drawing was of myself as a young girl, proper and shy, with the title, 'I'm too young to have children.'" Carole danced out this visualization and struggled expressing inner feelings as opposed to giving the group what she thought they might want.

The next two days were the most significant for Carole, performing the "Self-Love" and "Self-Hate" scores.

In the "Self-Love" dance, Carole expressed herself as a sensual woman. "I was truly myself; I felt dynamic and alive." Carole became aware of her need to perform and get feedback from others out of an insecurity of knowing who she really was.

During the "Self-Hate" score, "I was amazed at some of the sounds that came out of me. My throat was more open than I can ever remember. My sounds were clearer and freer and came from a deeper place than I can remember. I was also aware that much of the time I sounded like a baby."

From this experience Carole drew two significant visualizations, one depicted the shuddering, angry and disgusted feeling in her chest; "the other was a picture of me similar to the 'outfront' picture only this time I drew a fetus in the belly with a red umbilical cord." Carole had a proud feeling about this picture.

Through movement exercises, Carole became aware that she considered her legs, and particularly her knees, fragile. She learned that she has an old feeling of support or security when she locked her knees, which added to the sunken posture. Standing in the new way, knees slightly bent, was insecure at first even though it felt better to her body.

During the "Self-Hate" score, acting out the pregnant woman visualization, Carole felt shaky, like she couldn't support herself. She decided to be the baby and with another woman enacted her own birthing while making new clear, intense sounds. During the birthing process she describes, "I would stop for a few seconds (after being startled by her own sounds) and then the movement and pushing and crying would begin again. There was a spontaneity about this that was unusual for me.

"I slowly pushed my head down Layton's body until my head was resting on her pubis. There I stopped for a few moments. My feelings shifted; I sat up, my eyes still closed. I opened them. I didn't know what was happening. I felt dazed and confused. The world was entering my eyes.

Suddenly, I focused on Anna who was nodding her head. She seemed to be saying, 'I see you--you're there and I acknowledge your separate beingness. You are a valid person.' I stood up and continued standing up on my own two feet. It was an incredible moment of identity for me. I was more alive, more myself, open and basic, more responsible for my entire self than I feel I have ever been. It was the climax of the entire workshop for me."

The rest of the workshop, Carole continued to dance out a feeling of being a woman and to express pregnant and birthing fantasies. Her body posture became more consistently an expression of self-confidence, more upright; chest open, knees flexed.

Soon after the workshop, Carole bought a poster, "I am a woman giving birth to myself."

Previous to the workshop, Carole shifted her life position from living much of the time in an unsure, frightened, insecure child feeling to being a more self-confident, secure woman. She used the movement exercises and dance scores to explore her personal conflicts and dilemmas. In this way she learned that when people frighten her, she is dominating; that her child-body posture expressed fear that she couldn't stand on her own two feet, that she needed to protect herself with a sunken chest and rounded shoulders. Carole explored how it felt to be dependent and was able to let herself be a dependent child for several

days. During the act of dancing she realized that she is directed more by what she thinks others want than by who she is. Her birth represented a confidence to be herself, to get to know her real feelings, to stand on her own two feet. I observed following this experience that Carole appeared less inhibited, more joyful, more at ease when expressing herself verbally, and she carried herself in a more upright manner.

#### Joan, Age 31

Joan came to the workshop overweight, stayed to herself in the beginning days of the workshop, and appeared unhappy and uncomfortable with herself, at times seemed irritated while doing scores.

The second week she told the group that she did not know how to reach out to people and she had wanted people to come to her. She took responsibility for her problem and realized she wanted to more actively seek relationships.

Through drawings, Joan shared she had tried to imitate her father or any man she admired; a drawing of her mother was head only, no body. Joan's own self-portrait portrayed herself in a masculine stance. She indicated she did not like being a woman.

Joan claimed herself to her waist. Below the waist felt uncomfortable and not a part of her. Movement ritual helped her re-own body parts. "The hyperextensions got rid of my protective feelings about my stomach, crotch, thighs

(the whole works)." Spine stretching exercises gave her spinal cord needed pulling.

Scoring was particularly useful to Joan. During the family score, she portrayed an 80-year-old grandmother, a reminder to her of her influential Aunt Isabel. Isabel represented to Joan how a woman could be accomplished and independent. Isabel was single and had worked in the army overseas during the war. Joan associated the army with Isabel having done men's work.

Joan said when she was ten years old, she was aware of being in conflict about growing up to be a woman. Being a woman meant instead of being a person, and Joan became self-enraged. This meant to her that many professions and crafts would be closed to her or that in the case of ones that were open, i.e., writing and music, she would be distinctive as a "woman" writer or "woman" musician. "I felt I could do whatever I wanted because I'm a strong person, but I would always be a 'woman,' whatever, and that would not be the same as a professional--that would be a freak and would not be first among equals or an achievement judged among equals but a separate thing, i.e. exception to the rule or of special consideration. The world to me was men. I've never felt in good terms about women because they weren't really people to me. Men were the real people and I went around trying to imitate them . . . I was frustrated that I would never be the 'real' thing."

During the women's "Self-Love" and "Self-Hate" scores at Sea Ranch, Joan made progress with her conflict. She self-consciously, at first, began to move in a self-caring manner. Gradually her movements took on a more sensual quality. She seemed to enjoy this feeling and commented that she could relate to both her upper and lower halves, that she felt more like one body, that her lower half was not so repugnant to her. She concluded that her body had always worked well for her, had done what she had asked, and she didn't want to be ashamed of her large size.

She was able to express rage in the "Self-Hate" score.

Not only did her image of herself change, but she began to express a feeling of more comfort with and appreciation for other women.

Joan concluded by the end of the four weeks that she was a person and so were other women. She showed her acceptance of women by congenially spending time with them and expressing her enjoyment of this. Her relationships with men changed, too. She became more comfortable with men, feeling she was OK the way she was and she didn't have to be one of the men.

Previous to coming to the workshop, Joan had dealt with this conflict in psychotherapy. She said, "The psychotherapy was helping, but I only went once a week. I don't know how long it would have taken me to get there (conflict resolution) at that rate."



Joan had a long-term misconception which was seriously affecting her productiveness, her happiness, keeping her from living her life satisfactorily. By concentrating on her problem for four weeks, acting it out in scoring, relating intimately with other people, and doing movement exercises, she was able to better come to terms with her sexuality and the feelings that generated about herself and others.

Julie, Age 36

During the workshop sessions, Julie worked on two major conflicts. She saw herself as expressing herself from one of two positions--as either a raging, angry person or as a smiling, dependent little girl. Julie wanted to use the angry energy in a constructive way and she wanted to be a "southern woman," not a little girl or "Southern Belle." Another pattern expressed throughout her life was that she was in competition with a more beautiful girl/woman for the attention of the boy/man she wanted.

Julie confronted these problems with zeal. She found that by doing movement ritual she got in touch with sharp stabbing pain in her lower spine and in the back of her neck. She dubbed this feeling the "daggers" and drew the feeling and danced the feeling. She grew increasingly sure that these daggers were self-rage at not being able to integrate the "impressive bitch" or the "people pleaser." Julie

made use of an active listening session to talk about these feelings.

Julie did several related dances. In one she was a 6th grader. Halprin acted out the part of her boy friend. The boy friend told her she wasn't pretty enough and that she couldn't be the queen. Someone else could be the queen.

When dancing out a "dagger" drawing, Julie proclaimed "Julie's here to stay. I'm a southern woman; I'm not a Southern Belle." She indicated when she was feeling hammered she wanted people to stay away.

When doing a rage score, Julie expressed anger. Her face grimaced into a snarl, the snarl in her spine. After that, she became convinced she could learn to use the energy behind her anger if she could but channel it.

After the workshop, Julie was anticipating returning to the South after having spent a year in training for the ministry in San Francisco. She had grown and changed, become more confident, more assertive and outspoken, but feared how these changes might complicate and not be accepted by her husband or people in her southern community.

The final score, Driftwood Village, offered a catalyst to consider her dilemma. By acting out, dancing, she concluded she had the strength to survive whatever she encountered and that she would be able to find a way to express herself authentically some place between these two poles, angry bitch - Southern Belle.

The people whom I interviewed indicated that they felt talking about what was happening to them on a one-to-one basis was helping them better understand the transitions they were making.

## CHAPTER IV

### DISCUSSION

### CONCLUSIONS

Through my research, I sought answers to the questions: can dance be used to effect the integration process; for whom does this work; how does the change process come about?

During this dance workshop, all people felt they had experienced increased mind-body integration, personal insight, and a chance to explore relationships. The most appreciated gains in the opinions of the participants were increased self-integration, self-awareness, and experiences of self with others. Through the workshop process most felt they had explored problems and slightly more than half felt they had worked through a block; however, it is difficult for a person to tell whether he/she has completely worked through a block. Once these people return to their own environments this change probably will require continued work to be integrated into their lives.

It was the opinion of participants that through the workshop process they had experienced increased personality integration. Dance scores and movement exercises were an essential ingredient of this process, but many other factors acted to effect change: concentration on feelings and

personal problems without usual life responsibilities; a ready-made community of people coming together with the expectation of relating openly and intimately; teaching and use of EST philosophy, Gestalt techniques, Thomas Gordon's active listening tools; use of visualizations to express and clarify feelings; valuations to reflect upon and verbally express experiences. It could be said that using dance with these conjunctive tools led to personality integration for these people.

For whom can dance as a modality work? In this workshop those who appeared to benefit the most were people who were accustomed to expressing themselves through the medium of dance whether as part of their cultural background or through formal training. It seems as though comfort with the medium is important.

Those who were less directed felt they benefited more than those who were already focused. Perhaps they knew proportionately less about their identities which is why they hadn't committed themselves to a direction and hence had more to learn about themselves. Focused or directed people may have evolved other methods of self discovery, so this experience did not have as great an impact on their lives even though they may have gained professional dance-theatre-art related skills.

People who came to this workshop expected or anticipated they would gain insight using Halprin's techniques and

they did. It appears that if a person can lower his/her inhibitions to dance-act out conflicts, those who are physically healthy enough to do the exercises can benefit from this modality in terms of achieving self-awareness and many can become more integrated in personality.

Case studies shed light on how the change process works.

Interviewees indicated that by doing the movement exercises, they became aware of body location of feelings, that they became aware of feeling in places of their bodies they had not felt for a long time, that they became aware of pain or tension, felt it related to an emotional conflict.

The dance scoring process gave opportunity to act out the feelings and conflicts, to see how the feelings looked expressed outside of the body, to become aware of how others experienced their feelings or conflict. Scoring allowed people to experiment with new behaviors and their effects on themselves and others.

Visualizations offered another look at a problem.

Valuactions and active listening brought the use of the mind into the problem-solving situation, so a person could reflect on the feelings/conflict enacted and make decisions about alternatives. People interviewed expressed a wish to have more chance to talk on a one-to-one basis about what was happening to them. Being listened to, and having questions from an objective listener regarding what

was happening, served to help people clarify and understand their experiences.

In addition, individuals interviewed indicated that the entire process including a variety of people, variety of environments, following ideas expressed by Halprin, had all been of benefit.

For my purposes, being interested in dance as a therapeutic tool, I would improve on the process by building in ways for more verbal expression. I feel misconceptions about life from early experiences and poor learning from inadequate models hinders development of human potential and creates emotional problems. To change these misconceptions, I would make use of feelings, as well as the intellect, working together. Awareness and consciousness are mental processes and for many people are most clearly expressed and understood by others through verbal exchange. I would build in one-to-one verbal discussion sessions to reflect upon and become more aware of what happened during the dance scores. I see scores as a safe, acceptable way to act out feelings to aid awareness. I think scoring creates the dimension of living and expressing "present" feelings. In this way a person can know the benefits of living fully in the moment.

#### SUGGESTED IMPROVEMENTS

Three-fourths of the people expressed that their expectations had been met as the expectations related to

learning more about themselves. The last day, participants indicated areas for improvement for future SFDW summer workshops which would make the experience even more satisfactory.

Those most often mentioned included:

1. Daily Ritual Movement sessions every day.
2. More undesignated time to allow people to do personal dances, to meditate and reflect and verbalize upon what was happening to them for better psychological integration.
3. More theoretical instruction from the leaders so people could understand what was happening to them.
4. More of an egalitarian relationship between staff and participants.
5. Less direction by the leaders as to score outcomes. Some people felt scores were strongly directed and set up for particular results and were hence predictable results, not the result of collective creativity as indicated, i.e., Driftwood Village.
6. Food emphasis at Sea Ranch should be on nutrition rather than ethnic differences.



## CHAPTER V

### COMBINING DANCE AND PSYCHIATRIC SOCIAL WORK

#### INTRODUCTION

From earliest primitive times, man has expressed his emotions and feelings through dance. Primitive man used dance as a magical way to attain tribal survival: he celebrated victory in war, mourned his dead, cured his ailing body (Rosen, 1974, p. 43).

He danced everything that affected him emotionally and that could not be expressed in words--his fears, his religion, his awe of elemental phenomena--and the physical movement became the externalization of his thought. Through movement he communicated his deepest desires and convictions and shared them with others in his group.

Anthropologists and dance historians agree that dance movement was utilized purposefully and deliberately to express primitive man's individual emotional needs and those of the tribe (Rosen, 1974, p. 44).

Through dance, people of Eastern contemporary cultures make contact with their inner selves, expressed as godliness.

That dancing should be a way of reaching God is an idea foreign to our Western minds, yet it lies in the center of Hindu thought. The God, Shiva, created the world by dancing its first rhythm into being and mortal man can attune himself to this cosmic motion, the source of the whole life process, through participation in its ritual . . . Through the rhythmic movement of the dance, the individual attains poise and dignity in the flux of life; his soul is purified and he approaches

the unity of being which is the god of all human experience. (Program notes for "The Dances of South India," a recital by Shanta Rao, presented on May 12, 1955 by the Juilliard School of Music in cooperation with the Museum of Modern Art in New York.)

In our Western culture, dance evolved into a highly technical, formal discipline performed in the main by only the creative and artistic people. Isadora Duncan, in the beginning of this century, tried to change this formal ballet conception of dance and in so doing created the beginning of what we now know as modern dance (Rosen, 1974, p. 45). Her basic concept was that physical movement is the natural, biological reaction of man to his inner emotion or "soul." The essence of modern dance is that movements flow out of ideas, motion from emotion (Schultz, 1973, p. 12). Martha Graham continued the evolvement of modern dance in this country. Graham describes,

There is a necessity for movement where words are not adequate. The basis of all dancing is something deep within you. I have always sought to reveal an image of man in his struggle for wholeness, for what you might call God's idea of him, rather than for his own idea of himself. (Roose-Evans, 1970, p. 12)

Through the evolution of modern dance into the use of dance as therapy, we are once again beginning to use dance as a tool for projecting one's own being.

By its insistence on direct transmission of emotional experience through body movement, freed of the restraints of convention and traditional styles, contemporary (modern) dance has returned to the beginning of the cycle--to primitive dance. (Rosen, 1974, p.45)

Trudi Schoop, a dance therapist with psychotic in-patients, has developed this credo (1974, pp. 44-45):

1. Man manifests himself in his body; the body is the visual representation of the total being.
2. Mind and body are in constant reciprocal interaction, so that whatever the inner self experiences comes to full realization in the body, and whatever the body experiences influences the inner self.
3. Whether thoughts and feelings are rational or irrational, positive or negative, split or unified, acknowledged or inhibited, state of mind becomes embodied in the physical being. It is manifested in the body's alignment, in the way the body is centered, in its rhythmical patterns, in its tempo, sounds, use of tension and energy, in its relationship to space, in its potentiality for changes. All these factors determine the body's expression. They affect the way it moves, and moves about.
4. Through the body, man's mind experiences reality. His senses inform his mind of his very being. They tell him how he is, who he is, and where he is. Sight, sound, smell, taste, and touch incite his mental processes.
5. Mind and body are fused by their reciprocal interaction. Their collaboration insures human unity.

Schoop goes on to make the point that man can be influenced through either the mind or the body. Psychoanalysis has demonstrated that a change in attitude elicits a corresponding physical change. Through dance therapy a body behavioral change affects a corresponding mind change.

Both methods aim to change the total human, mind and body, which leads me to believe that if the psychotherapist and the dance therapist could be persuaded to join forces, the patient wouldn't stand a chance of maintaining his disturbance. (Schoop, 1974, p. 45)

My opinion is that therapists could develop a modality which uses the strengths of both the psychodynamic and dance approaches. I am assuming that verbal techniques have proven their effectiveness in curing psychological problems,

so I will present a dance/movement theory from a change point of view.

#### THEORETICAL BASIS FOR CHANGE THROUGH MOVEMENT

##### Affect Breaks Through Somatically, Previous to Reaching the Mind for Understanding

When a person experiences trauma, if this is not worked through mentally at the time, and if the feelings are not released physically, the body imprints that experience by holding tension in the muscles. Body energy flow is then blocked at these points of tension. Release of this tension is as follows, suggests Alexander Lowen (1975, p. 28):

The use of physical pressure facilitated the breakthrough of feeling and the corresponding recovery of memories. And it served to speed up the therapeutic process.

Lowen says change occurred in a patient, thus "Affects had broken through somatically after the patient had yielded in a psychic defense attitude" (1975, p. 19).

In her dance therapy with mental patients, Trudi Schoop (1974) has seen and experienced that if symptomatic tension can be released, its causative mental conflict can probably be resolved; for in dealing with the physical symptom, the causative feeling is being dealt with directly.

Lowen learned from Reich that energy can be bound by chronic muscular tension (1974, p. 19).

Feldenkrais (1949) explains that what we call awareness comes mainly through muscles; a small part of this

information reaches us through the skin, digestive tract, and breathing organs, membranes, and inner surfaces of mouth, nose, and anus. The automatic nervous system reacts immediately to this stimuli and takes action, and not until the action is completed or almost over does the brain understand what has happened.

Lowen (1970) stresses the intimate relationship between movement and thinking. He feels that every movement of the body is perceived by the conscious mind and gives rise to both a feeling and a thought.

Both Lowen and Feldenkrais (Schutz, 1970) feel that since thinking stems from movement, if man has an enlarged capacity for movement performance, he will have greater thinking capacity.

Feldenkrais (1972) has developed a set of movements to send new messages to the nervous system which send new messages to the muscles. This process allows more body freedom and mobility, more freedom of feeling, thinking and sensing.

When the tension blocks are removed, the result of the free flow of energy is a more integrated functioning of mind and body.

#### Movement and Exercises Create Increased Awareness of Body Parts

Awareness gives us the capacity for judgment, differentiation, generalization, the capacity for abstract thought, imagination ... awareness of our organic drives is the basis of man's self-knowledge. (Feldenkrais, 1972, p. 48)

Feldenkrais explains that the parts of the body which a person uses every day are easily defined as the person is thus very aware of these parts. Body parts which are infrequently used are dull or mute in a person's awareness and then only play an indirect role in the person's life and are almost missing from his self-image when he is in action. Through movement exercises and scoring, a person becomes more aware of himself and becomes more whole.

#### Dance Offers a Way to Act Out Feelings

Improvisation is a form of 'physical doodling,' a process of non-verbal free association during which the individual permits his body to move spontaneously and unguardedly. Elimination of the mind's controlling influence can cause underlying feelings, long rooted in the subconscious, to erupt into the body. Their actual physical performance brings them into the person's subjective awareness . . . In such movement breakthroughs, your body is telling you about feelings you didn't know you had. (Schoop, 1974, p. 143-44)

Through this process (Schoop, 1974), the person can then view himself more objectively and contrast the newly exposed feeling-expression with his actual present reality. Recognizing the disparity leads to further self-evaluation and a conscious wish for change.

Through physical expression of his feelings, the person confronts himself and literally catches himself in the act. Following this, a person experiences a sense of well being resulting from allowing himself to express whatever feeling has come into the body and expressing it without conflict, thus giving himself permission to fully act-out

and through an emotion (Schoop, 1974).

Rosen (1970) says that by acting-out an emotion, bringing out into the open, the individual's anxieties in interpersonal contact, insight into personal problems is enhanced.

Schoop (1974) states three valid results of enacting content of a psychotic mental patient's delusion:

1. He has been unable to share the secrecy of his delusion, to expose it and to cope with it; he has destroyed its power to control his existence.
2. Both sides of a person's existence have been recognized, and he can contrast reality with delusion.
3. Because the physical production of a person's imaginary world requires constant evaluation of both sides, he is led toward the discovery of the healthy balance between fantasy and reality.

After years of doing dance therapy, Schoop (1974) tries to achieve certain definite goals with mental patients (p. 157):

1. To identify for each person the specific parts of his body that have been unused or misused, and to direct his actions into functional patterns.
2. To establish the unifying interactive relationship between mind and body, between fantasy and reality.
3. To bring subjective emotional conflict into an objective physical form, where it can be perceived and dealt with constructively.
4. To use every aspect of movement that will increase the individual's ability to adapt adequately to his environment and to experience himself as a whole, functioning human being.

#### DANCE MOVEMENT TOOLS CAN ENHANCE PSYCHOTHERAPEUTIC PROCESS

In most areas of the psychotherapeutic process, dance can bring out body knowledge to couple with verbal-mental tools.

## Diagnosis

Attention to body messages can give diagnostic information.

Body posture, mannerisms, stance, carriage are an accurate vocabulary to express feelings uncensored by the mind. When noting body structure, the therapist looks for muscle tension, decrements in physiological functioning, imbalances in movement and structure to gather information which reflects blockages, limitations and traumas (Schutz, 1973). One can even locate the approximate time of the crises as earlier or more significant trauma are more deeply ingrained in the body structure (Schutz, 1973).

Acting-out fantasy, basic erotic and aggressive drives can be accurately expressed through movement. Words can often provide only a limited description of feeling. Dance offers a socially acceptable form of expressing and feeling what is behind a fantasy (Rosen, 1974). Among other benefits, the therapist gains diagnostic information.

Free association in movement has been usefully combined with response to stereotyped words to create a projective diagnostic test, similar to a Rorschach test (Rosen, 1974).

By observing what the body and movement exercises can reveal, the therapist can get a clearer picture of a patient's problems than if he/she was limited to what the patient could share verbally.



### Relationship Formation

Use of movement can help facilitate relationship formation between patient and therapist.

Joanna Harris, dance therapist at Langley Porter and Napa State Hospital, describes a special patient-therapist relationship of openness, warmth and fluidity which is primarily experienced. "Joanna analogizes this special relationship to a 'mother-child rapport' in a sense that many of the body habits are formed during early years through body messages the child receives from the mother" (1975, p. 31). Both therapist and patient can express themselves in a primal way to establish a relationship.

In mental hospitals, a relationship between a withdrawn psychotic patient or an autistic child and a therapist has been formed and developed by the sensitive imitation or gentle identification the therapist has made by reproducing a patient's movements. From this initial awareness that he is understood by someone, the patient can gradually go on to use more traditional approaches.

Patients in catatonic withdrawal require a highly individualized approach which will reduce their anxieties and give consistent reassurance. Contact which may be impossible to establish on a verbal basis can be achieved through a motor experience and reinforced by an accepting, satisfying personal relationship. Together they create a situation whereby the patient is, to some extent freed from resistive isolation. (Rosen, 1974, p. 135)

No change can take place without a relationship between patient and therapist. Dance offers alternative ways to reach people.

### Psycho-Movement Increases Awareness

Dance has a value in "opening-up" patients and making them more accessible to verbal therapies (Rosen, 1974).

Through dance acting-out, a person can have a socially acceptable outlet for aggressive feelings and other feelings often labeled as negative. In this way the patient can externalize and differentiate the feelings so his feelings become more clear.

Dr. Edward M. Burns, clinical director of Mendota State Hospital, stated:

The movement session . . . disclosed a recovery of empathy and a development of constructive insight into interpersonal relationships which had formerly been painful, confusing, distorted, or denied. It offers an opportunity to observe total responses and clues to deeper and more subtle feelings that might otherwise be concealed or uncommunicated in the formal interview with its emphasis on spoken communication. (Rosen, 1974, p. 58)

I have found it useful to explore dreams through movement. One can act out the various parts of the dream. When the body and feelings are concentrating on the dream, the resulting movement makes unconscious "slips." In this way, one can sometimes carry a dream further, understand the implications, or work through the problem.

### Socialization - Re-Education

The first step toward personality integration for the psychotic patient is to be able to communicate his emotional needs (Rosen, 1974). Self-expression is encouraged, as the emphasis of therapeutic dance is on spontaneous response as

a direct form of social communication (Rosen, 1974). If a patient can utilize this mode, he has found another avenue for reaching out to others, for sharing his emotional life with others, for making social contact.

An important part of the socialization process is to find socially acceptable channels for expressing inhibited drives. "For the psychotic, who has given up control, it is a learning process" (Rosen, 1974, p. 51). The patient can work toward social adjustment by expressing erotic and aggressive drives through dance movement (Rosen, 1974).

Used with groups of neurotic individuals, dance/drama offers a socially acceptable testing out mode for usually inhibited feelings. A person can experiment with new behaviors and note how far he can go, how others react to his increased self-expression. Such groups offer a safer environment than acting-out upon the people in one's real life.

Dance offers to group process other means for social learning besides verbal expression.

Mental health professionals can use dance/movement tools in their work and have better diagnostic information, means of reaching some clients to establish a therapeutic relationship, modality for patients to act out their feelings, relationships, dreams and increased ways of helping people become more comfortably socialized.

## USING A MIND-BODY THERAPY WITH MANY GROUPS

I like the spirit of Trudy Schoop's statement that a person with an emotional problem doesn't stand a chance of retaining it if it is attacked through traditional social means such as psychodynamic therapy coupled with a modality that speaks to the body of the person. How would this be done? It could be used with different treatment populations in a variety of ways.

I envision a treatment modality in which individuals seeking change meet on a one-to-one basis with a therapist for discussion of problems in conjunction with group dance sessions. The dance sessions would include movement exercises to increase awareness of body parts, feeling sensations plus group acting-out improvisational scores. During the movement sessions there would be a minimum of time spent on verbalization. Later, during the one-to-one sessions with the same therapist, the patient could work verbally with what he had learned about himself, sorting it through mentally, recognizing misconceptions, thinking of alternative ways of dealing with the problem. In the subsequential dance session, the patient could try out alternatives with a group, act out other feelings, relationships, or dreams. I think therapy and recovery would be faster using the two approaches. Movement would allow for full discharge of feeling and offer a way for unconscious dilemmas, delusional as well as realistic ideas to be expressed.

Traditional psychodynamic casework would make possible the more thorough understanding of problems for personality integration. I believe this would provide a more complete, a more holistic approach to mental health treatment and personal growth.

Movement could easily extend and make more complete the Perls Gestalt techniques or Moreno's psychodrama techniques.

#### In-Patient Settings

These approaches could be utilized with psychotic, schizophrenic in-patients, not only as a treatment modality, but also to give physical activity to hospitalized people.

Even though we usually don't expect to cure sociopathic or psychopathic personalities, a mind-body modality could offer means of acting out feeling in a socially acceptable way as well as give physical exercise to institutionalized people. This would give a release to both physical and psychological tension. This would work particularly well in penal institutions for juveniles.

#### Out-Patient Settings

In group therapy sessions, dance could be used with the entire group or with individuals singly to make use of creative, non-verbal expression and release of feeling. Moving physically together could add to a feeling of closeness between members and offer a shared and gratifying release of

emotional tension.

Not only would movement be good in combination with verbal techniques in treatment groups, but it would also enhance personal growth groups. People could act-out various facets of themselves, strengthening little-used areas of their self-concepts.

### Children and Adolescents

Dance could be used in conjunction with or substitution for play therapy with children. Both means make use of free, spontaneous expression of feelings and acting out situations to which children would and do respond.

Work with adolescents needs to be a building up of personality strengths, and offering a chance for the youth to express increased libido drives in a way that will not do repercussive damage. Typically, youths who act-out in life are known as rebellious, out-of-control, delinquent, etc. These same negatively-labeled feelings could be emoted through dances without damaging side effects. A youth could dress in costume and act out various characters in his/her personality and take a look at these facets of himself.

### Alcohol and Drug Users

Movement exercises would be particularly useful in alcohol or drug rehabilitative programs. Through body exercises as Feldenkrais or Halprin movements, people could become more aware of how their bodies feel, what makes their

bodies feel good. Perhaps this would provide incentives to treat their bodies more kindly.

A combination mind-body therapy has possibilities for a broad range of people and situations.

In conclusion, as a result of personal experiences, after having observed people at SFDW Summer Session II, 1975, and after having studied and worked with people in the fields of psychotherapy and dance therapy, I feel there would be benefit to clients from the evolvment and utilization of a mind-body therapy.

How warranted these feelings and suggestions may be, or become through refinement of theory and practice, from a scientific point of view, is a matter of experimentation and research.

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APPENDIX

## I. TERMINOLOGY

active listening - a way of listening for feelings beneath the word content; that accepts what the other person is and how he feels even if one does not agree with him.

ADTA - American Dance Therapy Association.

center - location of psychological feeling core or energy feeling core.

collective creativity - synergistic products resulting from a group of people problem-solving together each committed to valuing other points of view and feeling free to express one's own point of view.

EST - Ehrhardt Training Seminars; current upper-middle class Bay Area rage; a compressed "get yourself together" sensitivity group concocted by Werner Ehrhardt.

myth - commonly held beliefs about origins of occurrences.

performance - the resultant of scores; the 'style' of the process.

RSVP cycles - a group process devised by Lawrence and Ann Halprin making use of Resources, Scores, Valuaction, Performance.

recycle - to continue a process by evolving or changing from the previous score.

red zone - hypothetical area of body mid-way between navel and pubis bone and mid-way between front and back in center of body from which exudes the central energy or life force.

resources - what you have to work with: human and physical and their motivation and aims.

ritual - a ceremony created for common experiences.

score - a dance "road map" process devised for the purpose of expressing feelings and conflicts in a performance.

totem - an object representing something of symbolic value.

trance dance - a lengthy, group dance where participants achieve a trance-like state and express a collective unity.

valuation - evaluation of the results of a dance score in terms of (1) whether group plan was followed;  
(2) sharing of personal emotional experiences;  
(3) discussion of how these experiences in part could be recycled in the succeeding score.

visualization - a drawing representing objects from a feeling point of view.

II

PROGRAM VALUATION FOR D/W

I am attempting to evaluate the workshop experience of each participant to determine how and why and for whom movement affects a person in terms of growth. Five times during the workshop I will ask you for some feedback about your experiences. Please answer the questions as accurately as possible and make your comments and suggestions as thorough as possible. All material will be kept in confidence and your identity will not be known even to me. Thank you for your cooperation.

Barbara Rankin

I.D.# \_\_\_\_\_

## A. Background information.

1. Age:
2. Sex:
3. Ethnic background:
4. Educational level achieved:
5. Field of educational study:
6. Life direction or interest:
7. Present living arrangement:
8. Present economic means of support:

B. Rate the importance to you personally of Anna Halprin's goals and expectations for the workshop. Mark X on the line that closely approximates your feeling. Use the back for comments as needed.

1. To use dance as an integrating tool for personal awareness and artistic expression to find our "soul," "spirit," and evolve a particular quality of consciousness.

Strongly Objectionable	Mildly Objectionable	Lukewarm	Interested	Strongly Interested
1	2	3	4	5

Comments:

2. D/W has a five-part workshop process. In which of these are you particularly interested in exploring?
  - a. Becoming aware of natural, universal principles



of body movement.

Strongly Objectionable	Mildly Objectionable	Lukewarm	Interested	Strongly Interested
1	2	3	4	5

Comments:

b. Becoming aware of the impact of the physical environment upon our ways of feeling and interacting.

Strongly Objectionable	Mildly Objectionable	Lukewarm	Interested	Strongly Interested
1	2	3	4	5

Comments:

c. Learn to use the R.S.V.P. cycles evolved to analyze collective creativity.

Strongly Objectionable	Mildly Objectionable	Lukewarm	Interested	Strongly Interested
1	2	3	4	5

Comments:

d. To make use of daily living experiences as content for ritualistic dances.

Strongly Objectionable	Mildly Objectionable	Lukewarm	Interested	Strongly Interested
1	2	3	4	5

Comments:

e. To learn to assimilate the experiences of the workshop in a way that they will be useful personally and professionally.

Strongly Objectionable	Mildly Objectionable	Lukewarm	Interested	Strongly Interested
1	2	3	4	5

Comments:

C. What are your personal goals/expectations for this four-week experience? Please list your top three goals in order of importance.

1.

---

0 10 20 30 40 50 60 70 80 90 100

2.

---

0 10 20 30 40 50 60 70 80 90 100

3.

---

0 10 20 30 40 50 60 70 80 90 100

August 11: What are your top three goals for yourself in order of importance as you begin days at Tamalpa (may be same as before).

1.

For use August 20	Rate where you think you are in reaching this goal:
	% 0 10 20 30 40 50 60 70 80 90 100
	On back, explain how you think any change was accomplished.

2.

For use August 20	Rate where you think you are in reaching this goal:
	% 0 10 20 30 40 50 60 70 80 90 100
	On back, explain how you think any change was accomplished.

3.

For use August 20	Rate where you think you are in reaching this goal:
	% 0 10 20 30 40 50 60 70 80 90 100
	On back, explain how you think any change was accomplished.

August 21 - As you begin your experience at Sea Ranch,  
 what are the three most important priorities in order of  
 importance?

1.

Rate where you think you are in reaching this goal:

% 0 10 20 30 40 50 60 70 80 90 100

On back, explain how you think any change was  
 accomplished.

2.

Rate where you think you are in reaching this goal:

% 0 10 20 30 40 50 60 70 80 90 100

On back, explain how you think any change was  
 accomplished.

3.

Rate where you think you are in reaching this goal:

% 0 10 20 30 40 50 60 70 80 90 100

On back, explain how you think any change was  
 accomplished.

D. Mark yes or no and explain further when you can.

1. Do you feel that dance was a useful tool for you in exploring your awareness of yourself?

Yes \_\_\_\_\_ No \_\_\_\_\_

Explain:

2. Do you feel that dance was a useful tool for you to help you become more expressive?

Yes \_\_\_\_\_ No \_\_\_\_\_

Explain:

3. At any time during the workshop, did you have a "spiritual" or "religious" experience?

Yes \_\_\_\_\_ No \_\_\_\_\_

Explain:

4. Did you learn anything about the natural movements of your own particular body?

Yes \_\_\_\_\_ No \_\_\_\_\_

Explain:

5. Did the physical environment have an effect upon the way you felt or interacted with others?

Yes \_\_\_\_\_ No \_\_\_\_\_

Explain:

6. Do you think you can use the R.S.V.P. cycles  
in your daily life?

Yes \_\_\_\_\_ No \_\_\_\_\_

Explain: