

Lewis & Clark
Graduate School of Education and Counseling
Art Therapy program

AT – 563-01 Introduction to Dance/Movement Therapy

Summer Term, 2022 1 credit (15 hours)

Time: Saturday, June 4th, and Saturday, June 11th, from 9:00 am to 5:30pm on both days.

Final assignment due: June 26th, 2022

Classroom: South Chapel

Instructor: Yael Schweitzer, LCSW, BC-DMT

Contact information: yaelschweitzer@lclark.edu or 971-404-8249

Office hour: by appointment only. Please contact the instructor to set up an appointment

Introduction to Dance/Movement Therapy

Course description

Dance/Movement Therapy is the psychotherapeutic use of movement to promote emotional, social, cognitive, and physical integration of the individual. The course presents the rationale, main principles, methods of intervention and the integration of dance/movement therapy with other mind/body approaches. Students learn the applications and effects of dance/movement therapy on diverse populations, psychological conditions, trauma, and personal growth. It is a participatory course integrating movement experiences, lectures, discussions and reading. The course is open to all. Experience in dance is not required.

Course objectives

In this course students will:

- Comprehend the development, main principles, and approaches in DMT.
- Increase attentiveness to the body, cultivate listening with the body, and develop kinesthetic empathy abilities.
- Gain skills to observe, understand and relate to non-verbal communication.
- Appreciate the contribution of the Chace approach to DMT group work, social connection, and expression of emotions.
- Understand the concept of mover – witness in Authentic Movement approach to depth psychology.

- Recognize their stress reaction, normalize it, and learn body/movement tools for self-regulation.
- Develop embodied resources in order to cope with trauma and strengthen resilience through STREAM approach.
- Understand the challenges and benefits of providing virtual DMT.
- Cultivate presence and stability with embodied mindfulness in the Mindfulness-Based Dance/Movement Therapy (MB-DMT) approach.
- Experience movement interventions for individual, couple and group therapy and appreciate the healing power of creativity and vitality in DMT.
- Appreciate the power of free dance to reveal basic humanity beyond diverse cultures, gender, body types and limitations.

Lewis & Clark graduate School Essential Policies

- This course adheres to the general policies outlined in the catalog and student handbook of the Lewis & Clark Graduate School of Education and Counseling. This includes full adherence to the following policies:
- Nondiscrimination: go.lclark.edu/gsec-nondiscrimination;
- Standards for professional student conduct and academic integrity: go.lclark.edu/gsec-conduct;
- Sexual misconduct: go.lclark.edu/titleIX.
- If you have any questions regarding these policies, please speak to your instructor for clarification.

Disability service statement:

If you have a disability that may impact your academic performance, you may request accommodations by submitting documentation to the Student Support Services Office in the Albany Quadrangle (503-768-7192). After you have submitted documentation and filled out paperwork there for the current semester requesting accommodations, staff in that office will notify me of the accommodations for which you are eligible.

Disclosure of Personal Information

Each student should decide for themselves what information to disclose. Students are advised to be prudent when making self-disclosures. The program cannot guarantee confidentiality of student disclosures given the group environment, although personal comments should be considered private and confidential – and remain only in the classroom – unless an exception to confidentiality applies.

Assessment and evaluation.

Grades are based on four components:

Attendance (10%)

Participation (30%)

Short paper (20%)

final paper (40%)

Attendance: Class attendance is expected and required. The course is participatory and experiential, skills are developed progressively, therefore attendance is especially important. Coming to class on time and leaving at the end of the day is important. A sign in/out sheet is to be completed each day. Missing more than ten percent of class time may result in failure to complete the class. This would be 1.5 hours for this 15-hour class (1 credit). Any missed class time will be made up by completing extra assignments designed by the instructor. In case of extreme hardship and also at the discretion of the instructor, a grade of incomplete may be given for an assignment or the entire course. In such cases, the work to be submitted in order to remove the incomplete must be documented appropriately and stated deadlines met. Students are expected to be on time to class and tardiness may be seen as an absence that requires make-up work.

Participation Full and active participation in all class activities is expected. It includes, beyond the movement exercises, listening to lectures, participating in discussions, asking relevant questions, and demonstrating knowledge of the reading materials. Dance/movement exercises that are practiced individually and with others constitute a major part of the course and students are expected to participate fully in all practices. Dance, movement and working with the body may trigger emotional responses. You are encouraged to take care of yourself and participate to the level of your comfort. Adjustments are available in all dance/movement practices to meet your physical and emotional needs. Please advise the instructors when such adjustments are needed (these requests can be done during the course and be specific to any practice). Please note that the purpose of these practices is educational and professional and not for personal therapy. Adjusted participations are counted equally towards grading.

Short paper: During your usual activities throughout the week take a few minutes daily to observe your own and others' body gestures, bodily expressions, and personal space. Write down your observations. Indicate in the paper your observations, what you learned from them, and what they add to your experience in class.

Up to 1 page. The paper is due by June 11.

Final paper: Reflect on your experiences in class and choose one or two dance/movement practices that were significant to you personally and/or professionally. Describe the exercise/s and the approach/es they are based on, using the course references (PowerPoint slides are not counted as a reference). Please consider these questions for the paper:

- In what way the practice/s influenced you specifically? Have you realized something new about yourself as a therapist or teacher?
- What are the principles of the approach that you relate to? Which populations and conditions it aims to address?
- What adjustments would you do to fit this practice to your population?
- How could you integrate these practices and other DMT approaches with your main mode of intervention (art therapy, counseling, teaching)?

4-6 pages, with at least 3 references. Papers are due no later than June 26, 2022.

Final Grading

A = 94-100%	B = 83-87%	C = 73-77%
A- = 90-93%	B- = 80-82%	C- = 70-72%
B+ = 88-89%	C+ = 78-79%	

NOTE: All assignments must be turned in on the day they are due (as indicated above). Five percent will be deducted for each day an assignment is late unless permission for later submission was granted by the instructor.

Course schedule:

Saturday June 4, 2022, 9:00am – 5:30 pm

- Introduction to dance/movement therapy – history, rationale, and main principles.
- Tuning up the body.
- The Chace approach – Group work, social connection, and expression of emotions. Working with psychiatric population.
- Discussion
- Mettler approach to dance improvisation – organic movement and polarities.

Lunch break

- Online dancing - Dance/Movement therapy during the Coronavirus pandemic – therapy, healing, and connection in time of isolation. Applications for future virtual DMT.
- STREAM approach to working with trauma – acknowledging stress and resourcing.
- Applications to diverse populations and conditions.
- Q&A and home-practice. Short paper instructions.

Saturday, June 11, 2022, 9:00 am – 5:30 pm

- Non-verbal communication and kinesthetic empathy.
- Authentic Movement approach to depth psychology.

Lunch break

- Mindfulness-Based Dance/Movement Therapy (MB-DMT) approach - embodied mindfulness.
- The healing power of creativity and vitality in DMT.
- Applications to diverse populations.
- Evaluation and discussion

Suggested reading

Chaiklin, S & Schmais, C' (1982) The Chace Approach to Dance Therapy. In Bernstein, P. L. (Ed) *Eight Theoretical Approaches in Dance-Movement Therapy*. Kendall/Hunt Publishing Company, US pp 15-26

Lucchi, B., (2018) *Authentic Movement as a training modality for Private Practice Clinicians*. American Journal of Dance Therapy, Volume 40, Issue 2, pp 300-317
<https://library.lcproxy.org/login?url=https://link.springer.com/article/10.1007/s10465-018-9287-3>.

Mettler, B., (2006). Force: Impulse, Organic Dance Form. *Materials of dance as a creative dance activity* (commemorative edition). Tucson, AZ: Mettler Studios, Inc. pp 109-119

Schweitzer, Y., (2018) *The Dance of Mindfulness - Integrating Mindfulness and Dance/Movement Therapy in MB-DMT*. The International Dance Council CID - World Congress on Dance research, Dadar-Mumbai, India.

Tal-Margalit, M., (2012) *STREAM - a new approach to Dance/Movement Therapy: From Stress and Trauma to Resiliency and Growth Class demonstration - STREAM approach (Somatic Therapies, Resilience Enhancement, Awareness & Movement) for DMT*. The International Dance Council CID - World Congress on Dance research- Dance Therapy Panorama, Athens.

For those interested in further reading on Mettler approach - the following books by Barbara Mettler were donated to the library by Mettler Studios:

Materials of Dance as a creative art activity, 1960, seventh edition 2006

Basic Movement Exercises, 1973

Group Dance Improvisations, 1975

The Nature of Dance-- as a creative art activity, 1980

Dance as an Element of Life, 1985

Children's Creative Dance Book