

**DANCE/MOVEMENT  
THERAPISTS IN ACTION**

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# DANCE/MOVEMENT THERAPISTS IN ACTION

A Working Guide to Research Options

*By*

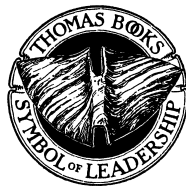
**ROBYN FLAUM CRUZ**

*and*

**CYNTHIA F. BERROL**

*With a Foreword by*

**JOAN CHODOROW**



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## FOREWORD

Robyn Flaum Cruz and Cynthia F. Berrol have produced a book that, like dance therapy itself, fosters awareness of the living body, honors diverse ways of working, and leads toward creative expression and integration. Guided by their vision of a comprehensible and useful text written by authors with exemplary credentials, *Dance/Movement Therapists in Action: A Working Guide to Research Options* is a significant contribution to the literature. This impressive collection of papers offers rich resources to all who contribute to dance therapy practice, education, and scholarship. It is an accessible introduction for students and interns as well as a useful guide for seasoned professionals.

The seeds of this book can be traced to the Research Subcommittee<sup>1</sup> of the American Dance Therapy Association (ADTA). When the committee was established in 1994, Cynthia F. Berrol was appointed its first chair. Then Robyn Flaum Cruz joined and they began their fruitful collaboration. Each brought interest and excitement, as well as rich backgrounds and professional experiences important to research.

As co-editor of the *American Journal of Dance Therapy*, Dr. Cruz invited Dr. Berrol to write a paper that appeared in a special issue devoted to different facets of dance therapy research (Berrol, 2000). From her survey of the literature, it became clear how much writing there was about research in other fields and, by contrast, little about research inquiry in the dance therapy literature. Within the same time frame, Lenore Hervey joined the Research Subcommittee, bringing her innovative perspective on artistic inquiry to dance/movement therapy (Hervey, 2000). As Drs. Berrol, Cruz, and Hervey began to work together, they made the decision to construct a survey of ADTA members to gather information about attitudes, experiences, and needs regarding research. The results of this inquiry (Cruz & Hervey, 2001) reinforced the need for a book directed to dance/movement therapists and provided the impetus to write it. A prospectus submitted to Charles C Thomas was accepted for publication in spring 2002.

This outstanding collection of papers presents a wide range of quantitative and qualitative approaches, encompassing many creative variations. At the same time it is a handbook, offering structures within which creative

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<sup>1</sup>In October 2000 the American Dance Therapy Association Board of Directors changed the name of the Education Committee, of which research had constituted a subcommittee, to the Education, Research and Practice Committee. Reference in this volume has been shortened to "Research Committee," to reflect the change.

intellect and imagination can flourish. It is such an interesting and engaging book, I found myself holding conversations with it. Just as I ask students to engage scholarly argument with their questions, comments, objections, “what-have-you,” I could hardly avoid doing the same thing; not in a polemical sense, but in trying to understand my own preferences and the preferences of others, toward a larger perspective that includes the many ways different individuals make their contribution.

Similar to life itself, research draws from both conscious and unconscious sources. Because every creative process involves an interweaving of consciousness with the unconscious, both realms should be present in every form of research, but at times perhaps, one or the other shifts from background to foreground. Could it be that “objective” approaches emphasize conscious, intentional, ego-directed procedures? By contrast, could it be that “subjective” approaches include procedures that intentionally turn toward the unconscious to evoke creative imagination as well as intellect? I wonder whether some investigators are mainly interested in the answers, while others are mainly interested in the questions?

The closing chapter of this book explores an integrative approach that brings to mind the nature of the opposites, the dynamic tension between them and Jung’s early concept of the transcendent function as “a movement out of the suspension between two opposites, a living birth that leads to a new level of being, a new situation” (Jung 1916/1958, p. 90, ¶ 189). In contrasting the paradigm of deductive (quantitative) with inductive (qualitative) research design, Cynthia Berrol draws the analogy to two approaches to movement: “I move” and “I am moved.” Pioneer dance therapist Mary Whitehouse described this creative dialectic: “The core of the movement experience is the sensation of moving and being moved. There are many implications in putting it like this. Ideally, both are present in the same instant, and it may literally be an instant. It is a moment of total awareness, the coming together of what I am doing and what is happening to me” (Whitehouse, 1958/1999, p. 43).

We turn now to the valuable contributions that make up this text. Like the research process itself, it is important that these varied approaches be explored and reflected upon by the reader. It is time to let this informative and inspiring collection speak for itself.

Joan Chodorow

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**DANCE/MOVEMENT  
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**Section 1**  
**INTRODUCTION**



## Chapter 1

# DIFFERENT CONCEPTUALIZATIONS OF RESEARCH: A READER'S GUIDE TO THIS TEXT

CYNTHIA F. BERROL AND ROBYN FLAUM CRUZ

Dance/movement therapists are immersed in the language of the body rather than focused solely on verbal communication. This concentration on dance/movement as a medium for mind/body healing—the distinguishing feature of the work that sets it apart from other types of therapy—is perhaps a factor in the ambivalent relationship practitioners have maintained with investigative research (see Feder & Feder, 1998; Cruz & Hervey, 2001; Higgens, 2001). The end result is reflected in the fact that the dance/movement therapy (DMT) literature is characterized by scant research publications in favor of theoretical contributions and practical descriptions. Interestingly, although the numbers of therapists and the populations they serve have increased over time, there has not been a commensurate increase in DMT publications that empirically support practice and theory.

Objective research has historically been perceived by dance/movement therapists as inherently incompatible with the process-oriented approach of DMT, tantamount to subjecting a personal, expressive experience to detached, microscopic scrutiny and analysis (Berrol, 2000). However, as the field has advanced over the last sixty years and spread to more than thirty-one countries around the globe, so too has awareness of the need for various kinds of scholarly research grown. Moreover, a number of American dance/movement therapists recently expressed a desire for improving their research skills and uniformly acknowledged the importance of research to the profession (Cruz & Hervey, 2001). Curiously, even though the literature of the human and behavioral sciences and various creative arts therapies features works devoted to research issues, DMT has failed to produce comparable writings, as evidenced by the dearth of published research studies. The literature focusing on the subject of research in the creative arts therapies consists primarily of the contributions of art and music therapists (Berrol, 2000).

A confluence of factors underscores the need for attention to research in DMT. The demands for accountability by health care insurance providers and other monitoring agencies have, in recent years, accelerated the neces-