THE QUANTUM HEALING DANCE MATRIX;
The Dance Therapy Journey into Change and Healing (tm)
(a work in process)
(c) 1997
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INTRODUCTION

This report is about a very ancient tool for change, one that is as vital and dynamic as the other currently popular tools of transformation such as meditation, visualization, body work, yoga, counseling, and other spiritual practices, including shamanism. The "change agent" described and discussed in this report is dance movement therapy, or in its streamlined version, the Quantum Healing Dance.

Dance movement therapy is both the art and the discipline offering individuals direct, concrete, physical tools for Self discovery. It offers paths to releasing restricting or non-aligned patterns as they are manifest in body posture, degrees of tension, everyday "pedestrian" movement patterns and in expressive gestures.

Dance Movement therapy is the conscious use of the expressive and functional, non-verbal ,manifestations of an individual in relationship with a catalyst/facilitator/therapist---in order to release restricting mind/body sets, which inhibit or impinge upon a more comprehensive personal development and reality. The physical, bodily, expressive interactions are seen as key to the change, to transformation and insight processes.

With the dance movement experiences, an individual has the opportunity to uncover the root of an old pattern, and to modify it if it has become outgrown or outdated. Simultaneously, the individual is able to release or undo parts of patterns in which s/he is entangled. Dreams, verbal discourse, imagery, art work and music are supporters of the process, but only adjunctively in supporting the key focus of the dance therapist.

Defining psychoterapy and then dance therapy will allow us to energize the belief in this powerful, ancient tool, into a cohesive, coherent theoretical position.

Psychotherapy is a time of interaction, with one or more individuals, focusing upon the intra and inter psychic worlds as they become defined and clarified. It is a time of confrontation, of truth discovery, of commitment to caring, sharing, and connecting with the various elements of development, of essence, and of life goal planning with current and former realities.
The role of the therapist is that of supporter, challenger, teacher, confidant, limit setter, facilitator; engaging his/her skills in order to assist the client to move forward in order to evolve into one’s fullest potentiality. The client’s potential for creativity, personal expression and fulfillment, and increased social interaction, are all areas assisted and facilitated via a conscious, healing, dance movement experience. Ultimately, clients gain skill and mastery and deeper satisfaction with their lives; living and working with love and joy and an ability to become midwife to their own personal life/goals plan.

**ESSENCE OR SOUL-SELF**

Philosophically, a fundamental premise is that each of us is host to a unique essence or being, and that this essence gives shape and form to our personality and to aspects of the self. However, it is far greater than any one aspect of our beingness and subsumes categories of feelings, of thoughts, of ideation, of skill, weaving a consistent theme throughout our physicality, mentality, spirituality. When we are in harmony with its energy or "vibration", we feel loved, at peace, in union with ourselves, and have access to a personal locus of control. When we are unable to sense this essence, or have lost access to it, or don’t trust it’s subtle emanations and guidance, we can become enmeshed in co-dependent relationships, painful career choices, situations in which there is little feeling of satisfaction or success. Feelings are often dulled, repressed, or denied, causing various kinds of mis-directed, personally harmful behavior---usually compulsively driven; ending in addictions to sugar, alcohol, drugs, sex, danger, shopping, etc.

Basically, dance movement allows us direct access to this essence, or Soul-Self (Leventhal, 1997), since rhythm, movement, expression into space concretize the felt level of perception, allowing us to reach a state of heightened awareness. This is the first crucial step in all healing modalities, and leads eventually to the acceptance of and the strengthening of the core essence. Which in turn brings us back into balance with our higher purpose. It also directly empowers us by giving us a sense of physical control and extended range; which in turn creates an expanded perceptual focus with an ability to see more conscious options for behavior.

Concepts such as balance, alignment, control, and strength can be directly experienced through planned dance movement events, and then extend meaning for individuals as metaphors for daily living. This is partly how dance therapy causes an integration and alignment of body to mind, mind to spirit, spirit to body, etc. Dance is the manifestation of the spiritual, ephemeral worlds, but it utilizes the concrete, physical, apparatus to express. It is in the interpreting and the imaging which occurs during actual therapy that the potential for an immediate, three dimensional event is defined.

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In learning to dance our own unique dance, we begin to attune with our biological timing, our own physiological cycles and rhythms and the subtle resonating energy which hold patterns of cellular information experienced on an inner, felt level (Langer, 1953, and Gendlin, 1962). As we begin to move spontaneously in a purely non-competitive, self-expressive way, authentic qualities of the deepest core of our essence begin to be discovered and realized. Dance movement therapy goes beyond the spoken word in allowing us to have a three-dimensional, fully integrative experience, in which there is a connection and alignment with elements of our personality related to the body, the mind or intellect and the creative, spiritual realms.

In re-remembering how to use our physical body expressively, we are allowing ourselves to discover a vehicle for bringing into conscious awareness a subtle body dance, leading ultimately to an alignment with our highest potential for development and personal discovery.

From the earliest of recorded history, humankind has used dance as a change agent, integral to healing, community rituals of celebration, preparation, communication. Cross-culturally people have always been aware of the therapeutic and cathartic powers of dance. For the Greeks, dance was able to produce mass elation. Joost Meerloo, the Dutch Psychiatrist and dance advocate, found that: "The holy craze and abandonnement of inhibitions had for them a reviving and healing action". (p.23) Their mystery dances were part of a drive for rejuvenation and a greater intensity of life.

Dance movement is the human being's vehicle for physical expression. It is celebration through action. Dance, in ancient times was the vehicle for all important interactions and life events, integrated into the fabric of society and into an individual's experience of life itself. Even today, in many parts of the world, dance is the Shaman's or Healer's tool. (Leventhal, 1997, p. 12).

THE DANCE THERAPIST

Dance therapists utilize the most basic of dance and movement experiences as tools or intervention techniques. These tools (motor development, flow, gravity and weight) have all been shown to be important in development. Essentially, the therapist begins by meeting the client inter-actionally on the developmental level most foreground for the individual at the time of the interchange. In a dance movement idiom, such a level gets translated into what this author/clinician is terming "flow-readiness"; those qualities of motion that the client exhibits in his use of rhythm, space, and degrees of energy. Using this movement expression as the organizing basis of the relationship, the dance therapist creates, or helps to facilitate direct, energy structures or events in time and space. These events become actual movement experiences with boundaries that are clear or become

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secure and reliable for the client.

Dance therapists, able to flexibly adjust their body movement qualities (i.e. force, time space and flow) to match or interact with those of their clients are able to recapture or re-establish some early developmental experience----become what Dratman referred to as a "substitute" mother (1967), in the building of a therapeutic relationship. Mutuality, attunement, synchrony are all concepts describing one deeply felt, communicative experience by the mother (or caretaker) and the infant. This author is suggesting that such bonding be viewed as resultant of a sharing of energy flow and that energy flow can be regulated and "taught" as a means of communication. Therapists working with infants base their interventions upon this notion of a dyadic energy exchange (Kesterberg and Buelte, 1977, Ostrov, 1981).

DANCE, DEVELOPMENT AND ENERGY FLOW

The dance experience lies at the very root of our being and is intricately bound up with our life force and development. From conception, through birth and into the earliest bonding with the mother/caretaker, the dance of soul to soul communication begins. This initial, non-verbal bonding, attunement lays down a basic pattern of personality integration and matrix for the rest of our life; retrievable later through a basic, dance movement experience. When we lose our connection to the dance (as we will define it a little later in this report), we have lost a connection to the deepest essence of our core self. This lack of awareness of such a connection often becomes the basis of feelings of disorientation, alienation, and finally dis-ease, often leading to serious illness. Those of us involved in the contemporary movement of therapeutic, healing dance, have discovered that dance is fundamental to the expression and communication of our "soul-self"; necessary for a balanced, integrated life. None of this is new; contemporary dance movement therapists have simply been able to re-discover and finally to codify that which ancient humankind knew: dance was/is essential to our very existence.(Op.Cit., p.11).

Dr. Valerie Hunt (1995) states that "the healthy body is a flowing, interactive, electrodynamic energy field. Motion is more natural to life than non-motion--things that keep flowing are inherently good. What interferes with flow will have detrimental effects. (p.48) Further, when Dr. Hunt discusses healing related to this field, she says that "As energy field blocks are removed and energy flows, neuropeptide information chains are apparently activated to facilitate normal healing responses. Thus it seems that energy fields have an immediate, direct effect upon the healing response as well as a long term one. (p.258)

One particularly striking example comes to mind in which focusing upon energy flow with a client in a healing dance movement therapy session caused an important shift in
the course of this client’s illness. Mrs. G. sought assistance when her previously in remission cancer re-appeared, and metastasized to her liver. She came to therapy both to help her adjust to the illness, but also to try and use alternative healing modalities (whilst continuing her standard medical treatment). After several sessions of working with dance movement, visualization and various Shamanic healing practices, Mrs. G. was able to "identify" a strongly negative voice in herself that seemed to her to be fighting her in her determination to recover her life and free herself of the cancer. During this same session, whilst moving expressively, she uncovered an energy quality which she was able to describe as being in her "healing channel" While she moved this energy quality, Mrs. G. was able to visualize this quality as light and as energy surrounding her diseased organs as well as "patching up" her personal energy field (also referred to as "dynasphere" or personal space in Quantum Healing Dance). She was able to feel how her energy pattern shifted when she physically moved out of her "Dynasphere" and moved into what she called her "negative self space". She was able to contrast the two polarities in movement, giving her an "edge" in being able to release the negative voices and strengthen what she felt were the healing aspects of her self. She learned to strengthen her own line of defense against the cancer by using her soothing, healing rhythm/energy flow as an antidote to high levels of stress, fatigue, or fragmentation of her energy. Shortly after this pivotal session her cancer appeared to be going once again into remission.

These remarks are often difficult to comprehend unless one has had the good fortune to re-experience the power and the mystery of the dance event personally. For in today’s sophisticated, highly technological world, dance no longer exists in our immediate consciousness as part of our daily emotional and physical fitness routines. The basic dance experience is decidedly separate from our immediate needs and desires. Most of us, when in distress, would not use dance as our first source of relief or insight. Yet, as we will describe, history shows that the dance experience was integral to many healing rituals; being used to calm, to gain insight, to alter behavior and even cellular interaction. In the past, we were always one with our alive, vibrating bodies. Our bodies and minds were not separate from each other; each reflected the other in harmony and balance. We hadn’t yet learned about the brain/mind/body split. All of life’s cherished moments could be contained and expressed through dance forms.(Op.Cit. p.13).

This potent healing experience exists once again today, having been re-discovered some 50 years ago. Professionals using dance as their key tool for catalyzing healing, behavior change, emotional integration can be found worldwide in Special Schools, Psychiatric facilities, Eating Disorder and Substance Abuse Centers, Geriatric Treatment Centers, and more. Dance movement therapists are employed in the corporate world, in Universities, and within a variety of research facilities.

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Today, in our contemporary world, healing, transformation, pattern and paradigm shifts, energy and flow, are familiar and enticing word concept/constructs for the modern, dance movement therapist. In dance therapy the potential for discovery, insight, recovery, release, and reforming, become foundational and key tools as the dance therapist assists in the healing of the wounds of growth and development and adjustment to a rapidly changing world.

QUANTUM VS. NEWTONIAN PARADIGMS

Dance therapy, or the Quantum Healing Dance (tm) (Leventhal, 1997) offers us the opportunity to acknowledge and experience our inner worlds of sensation, image, feelings, as they are felt internally in our own unique sensoriums. Then these vague, difficult to grasp impressions are brought into the outer, reality-defined world via expressive action of the physical body in a dance movement event. In the healing dance event, an individual begins to create a personal language for stored memory; particularly those pre-verbal memory traces—the shadowy, subtle areas of our being (deepest essence/Soul-Self). In creating a method and a language to discover these non-verbal realms, we are able to re-access feelings, memories, and images. In so doing, we unearth knowledge crucial to our continued growth and development. The Quantum Healing Dance event is not a pre-defined set of exercises, dances or routines. It is unlike many other therapies, where we present a symptom and search for a relief. Quantum Healing Dance is a dance movement therapy process experience; both a methodology for "discovery" and "recovery", as well as for re-forming and shaping new patterns of adaptation and growth.

There are several core areas catalyzed and developed during healing dance movement experiences and they cluster around four major areas:

1. Those related to personal growth and emotional, potential development;
2. Those related to actual healing, whether emotional, physical, psychological or spiritual;
3. Those related to assisting us to regain spirit and energy;
4. Those related to the simple wonderous experiences of the unfolding processes towards greater knowing. (The idea of 'unfolding' is a core concept in the Quantum Healing Dance Matrix and will be discussed further in this report).

On a most fundamental level of interaction, the dance therapy treatment has the potential to bridge a gap of understanding between the old, Newtonian, linear view of the physical...
world, and the newer, inter-connectedness and conscious responsibilility of the Quantum world.

On the one hand we have the old view of the world, the Newtonian model; mechanistic, linear, cause and effect thinking and conceptualizing. And in reality, on a day to day basis, most of us feel obliged and compelled to describe our mental, physical and emotional processes in linear, familiar, "Newtonian" way. However, there is also a newer view or paradigm which exists simultaneously; the world described in the "new physics", quantum explorations offering us an opportunity to elaborate upon the felt, but unseen world of spirit, creativity, and feeling. In short, a way of conceptualizing, organizing and describing mysteries of intuition and perception that many have experienced, but few have shared.

Not only were we lacking a concise language and body of knowledge to support experience and knowing in the realm of "spirit", but to do so often meant ridicule and isolation by society.

Stanislav Grof, a Psychiatrist with an extensive background in consciousness research in discussing the "reductionistic world-view of mechanistic and materialistic science" states that ...."there was no place for mysticism and religion. In this context, spirituality is seen as a sign of primitive superstition, intellectual and emotional immaturity, or even severe psychopathology...." (p.12). Grof references a 1931 paper by Franz Alexander in which he has referred to states achieved during Buddhist meditation as self-induced catatonia, and mentions also a 1976 report from the Group for the Advancement of Psychiatry in which mysticism has been interpreted as an "intermediate phenomenon between normality and psychosis". (p.13). Fortunately, though, the old mechanistic, Newtonian-Cartesian model has slowly been shifting into a more comprehensive view of phenomena as well as human behavior-potentiality. As Grof concurs, "the world of substance was replaced by that of process, event, relation". (p. 14). And within this newer paradigm consciousness exists the seeds of the dance event to shift, change, heal.

The various sensibilities stimulated via a quantum focus lifts a basic therapeutic experience out of symptom relief (using Self Psychology tool of Empathy, understanding, etc.) as the end result (and often the place where basic psychotherapy ends its treatment and its vision of wellness). Adding the quantum focus allows individuals to move towards a greater, fuller, sense of their individual and collective potentials, helping to bring a balance back into one’s life, and also extend and transform a blocked, or outdated vision/life plane/focus. The Quantum world theory allows us in the healing dance arena to appreciate the power inherent in being able to "embody", "enlighten", "align"; just a few examples of life metaphors concretized with expressive dance movement.
In becoming adept and flexible at aligning the Newtonian realms of theory and practice---i.e. working with key concepts and elements from Ego Psychology, Object Relations, and the functional and structural use of the physical body, with the Quantum realms of theory and practice---i.e. Spirituality, "felt level", imagery and visualization, inner knowing and personal locus of control, higher self/purpose, mysteries of art and creativity--, we begin to access and to create a comprehensive treatment modality; one in which the entire personhood is contacted, respected and offered tools and/or options for personal evolution.

**THE BASIC DANCE EXPERIENCE HISTORICALLY**

How the Dance event itself contains the seeds of such remarkable change potential can be traced historically through Dance's integration with societies' various rituals of bonding, magic, healing, hunting and growth. In such contexts we refer to a "basic dance experience"; rather than performance or stylized dance forms such a ballet, modern or folk. It is what the dance critic John Martin (1941) referred to as "...the dance arising from an innate potentiality of all men...the presence of a stirred up emotional state". Further explaining, Martin states that as each human being experiences basic, biological impulses, physical movement is the "normal first effect of mental or emotional experience". (p.69) We could imply then, that when in our collective cultural histories our verbal language was limited, and did not enable us to express those feelings which transcend understanding, the natural urge to express a charged or stirred up state became expressed in bodily action—or expressive movement; this is essentially the basic dance.

Many aestheticians and phenomenologists throughout the past 100 years have attempted to understand the importance of dance in the human being's life; and there has been a consensus as to the importance and the meaning of the basic dance experience as it relates to the nourishment of the human soul. It seems to be about the embodiment or the concretizing of feeling or emotion through abstract bodily gesture or action. In the expression comes a sense of self empowerment and integration. It is the communication between consciousness, sensation, will and perception. We could say that by the time we actually express all of our various sensation and perceived experience, we are defining an activity which relieves and sustains the human experience.

Dance historian Lincoln Kirstein (1935) describes the "magical dances" of "primitive people":

...magical dances were the first methods for dealing with the unknown and as such were the earlier manifestations of both science, religion, and forms which were more immediately impressive, of poetry, drama, and their combined use. Imitation of animal movements by dancers is recognized all over the world. (p.6)
And as dance aesthetcian Lois Ellfeldt relates:

...dance started long ago, when one man began to relate to another, to his surroundings and to the unknown. It has been linked to an expression of emotion, a delight in filling space with designed actions, or most often, to express relationships with something outside of oneself... (p.13)

Ellfeldt’s thesis is that dance seemed to offer magic solutions to dealing with an unknown or hostile world.

As Curt Sachs (1937) wrote in WORLD HISTORY OF THE DANCE:

...in the life of primitive peoples and of ancient civilizations scarcely anything approaches the dance in importance....on not occasion in the life of primitive peoples could the dance be dispensed with. Birth, circumcision, and the consecration of maidens....the dance in its essence is simply life on a higher plane... (p.4-5)

In understanding and evaluating the importance of dance in early civilization do we begin to have an understanding of how in current society it becomes fundamental to the treatment and healing of ills of the psyche.

Suzanne Langer (1953) has discussed the Dance as a life force, an all encompassing entity of the human experience. In her analysis of how dance might come to be viewed as an expressive phenomenon, she found that, aside from being a basic abstraction of what she calls the "virtual spontaneous gesture" (p. 187), it (the dance experience) is also able to create and organize in the realm of virtual power. She has suggested that to interpret dance thusly helps us to understand the meaning of dance throughout its history:

...all sorts of puzzling dance forms and practices, origins, connections with other arts, and relations to religion and magic, become clear as soon as one conceives dance to be neither plastic art or music, nor a presentation of a story, but a play of powers made visible... (p.187)

It was Langer’s contention that "dance" grows out of a feeling in the body. Namely, a sense of personal power as expressed with a "will". Ultimately this sensory experience becomes represented in an abstracted bodily activity. It is this activity which she believed became "dancing" (p.190).

The dance phenomenologist, Sheets-Johnstone (1966/1980) explored further Langer’s embodiment theory working on clarifying the duality of function that dance seems to embody simultaneously; that dance is both expressive of and creates a symbol at one and the same time. From an inner urge, there is a reaction, but the reaction creates its own experience. The body and the expresser-perceiver are one; there is no separation. A complex chain of sensory-emotional-cognitive events are set into motion. Merleau-Ponty (1962) in the PHENOMENOLOGY OF PERCEPTION further relates this seeming
duality of perceived experience back to the body itself as the phenomenon:

...by thus making contact with the body and with the world, we shall also rediscover ourself, since, perceiving as we do with our body, the body is a natural self and, as it were, the subject of perception... (p.206)

**THE RELATIONSHIP OF HEALING DANCE TO PSYCHOTHERAPY**

What might we conclude from these philosophical and historical references to dance, and how might these examples aid us in our understanding of modern Dance Movement Therapy?

Since all psychotherapy appears to work towards a place of self help for the client or patient, this probably can be referenced as an aiding in the activation of the Will, and in the development of an observing ego, and the strengthening of the basic ego functions. Thus, the clear potential existing in the basic, form free dance experience is that it helps a client to recapture a "form" or an embodiment of life or spirit; that aspect of human nature or development that somehow the individual was not able to apprehend, integrate or respond to during development.

In generating and supporting energy manifestations, individuals seemingly devoid of a conscious will to live begin to re-experience personal power through the body's expressive mode. In so doing a crucial life chain is re-established in which body-self and self Essence or "soul-self" begin to resonate and to extend the individual's core being and potential.

In current Dance Movement Therapy treatment it has been found that individuals become empowered through self directed, and increasingly self mastering experiences as they begin to recognize space, size, weight and contrasts through the first direct experiences with the body. From the time of our earliest developmental experiences, these perceptual elements are stimulated and facilitated by our naturally endowed body movement in interaction with our physical environment. The simultaneous expressive and symbolic functions referred to have their direct link to body movement because of the immediacy of the physical self. The dance movement expression becomes the basic building block of all symbolic formation, creativity, communication, and learning.

The tools are immediate, present always available, and are simply the macrocosm of the 'tools' available in all of nature in its purest state, before perception or form become concretized. They are: force (energy), time, space and flow. These are the pure elements which constitute dance movement, but they are also the pure elements inherent in forming all phenomenon of nature, life, experience. (Leventhal, 1987).

Dance is an act of communication and intimate knowing and sharing. With and through

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the basic dance experience we may be with and find meaning among individuals whose
gender, mother tongue, cultural and socio-economic background differ from our own.
But eventually we find that we have a basic tool for reaching individuals needing
assistance in healing. Healing deep rifts within one's private heart/soul place, or in
communication, or in physical, emotional or mental functioning, expansion.

Dance movement therapy appears to be an important vehicle for helping us uncover
personal behavioral patterns as well as opening us up to the realm of shifting paradigms,
assisting us to move from a Newtonian to a Quantum sensibility and understanding.
Dance might even be the holomovement of which David Bohm (1980) describes the
implicate order. Bohm suggest that there is a whole coherent space/place concept which
encompasses all matter and life: the "implicate order" out of which our current reality
becomes shaped or defined-----"the explicate order". His belief is that no one thought can
grasp the whole, because thought itself is only a part, not the whole. Further, Bohm
states that"...fragmentation originates in essence in the fixing of the insights forming our
overall self-world view, which follows on our generally mechanical, routinized and
habitual modes of thought about these matters". (p.80).

In an early description of successful treatment using dance as a form of therapy with
hospitalized psychiatric patients, Marian Chase, one of the early dance therapy pioneers
described her method:

"...you are not working toward re-conditioning or muscular movement as is done in behavioral
modification and effort shape movement. You work toward letting the movement come from the
patient so that they can experience the feeling. The dance therapist then responds to that rather
than imposing the muscle movement to condition the postural change". (Chaiklin, 1975, p. 229)

Another early dance therapy pioneer, Trudi Shoop (1974), discusses how she became
devoted to helping individuals re-discover dance when she related a personal experience
of change through dance:

".....I've always thought of the body as man's tangible reality...in the course of choreographing
my fantasies and dancing them out in reality, I remember now that positive changes occurred in
my own nature...those first pantomimes had acted as a 'dance psychoanalysis' for me...I
discovered conflicts deeply embedded, that I'd never been aware of before...and now that I think
of it, many of my basic problems actually disappeared". (p.26)

In dance movement therapy, we are literally exploring uncharted territory, though we are
using somewhat familiar language to attempt to describe our processes. But finally, in
the dance movement event we are in the realms of Energy, vibrations, pure space/time;
thus we learn to be prepared for the unexpected, the miraculous. There comes a
realization that we don't always have a language to describe our experiences, yet these
"non-describable" experiences become vital and life changing. Here is a description of
one Australian woman's experience:

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"...I will never forget my first experience of dance as I know it today. At the time I was very much into 'talking' about my various difficulties and I was investigating new ways of 'talking'. I went to an introductory evening where we were to experience a taste of two different facilitators and their work. In order to visit the one that I wanted to experience, I also had to experience a dance therapist. I was very annoyed about this, very resistant, but decided I'd just have to suffer the dance stuff.

To this day I remember nothing of what I thought I wanted to experience and everything about what I did experience through the dance---

Within seconds a group of total strangers were united through movement which spoke of ages long ago, of instinctual ritual; we were united through rhythm, through eye contact and through sheer joy and fun.

It was magic...a sacred magic that somehow I knew but somehow I'd lost somewhere...

What happened, though, was largely an unconscious happening...

I became aware for the first time how emotions are held in the body. I knew this, but I didn't know it in my body. The first time I danced fire, I felt so ill in my stomach— that was the first indication to me that I had a personal issue around fire—an issue that still isn't clear, but one that continues to unfold over time. I've become aware of two different urges in my body and soul, one towards fire—one towards water.

My whole self, body, mind and spirit are searching for ways to integrate these two polarities—and the Dance is there for me every time—one of my greatest teachers" (Laura, Australia in Leventhal, 1997, p. 25-26).

Essentially, dance movement therapy is involved with the psychodynamic/psychotherapeutic growth of individuals in treatment. Using the body and the voice as its fundamental means of communication and expression, dance movement therapy is concerned with processes that lead to unblocking resistances manifested in a frozen musculature, a rigid response pattern, or frozen postural patterns. Any or all of these may limit an individual's range of feeling expression, perceptual reception, reality testing, interpersonal relating, self esteem and self concept development, and body image awareness and continuity.

Many clients or patients in treatment have extremely limited and fixed movement patterns, which often reflect an equally frozen emotional state. Wilhelm Reich (1972) theorized that defenses were rooted in the body as chronic muscular tension, stating that, "every increase of muscular tonus in the direction of rigidity indicates that a vegetative excitation, anxiety or sexuality has become bound up" (p. 375). He concurred that tension in specific body parts relates to resolution of conflicts by the repression of basic affects (e.g. holding in the chest being considered as indicative of repressed feelings of
needing and longing) (Leventhal, 1994).

Many theorists and clinicians have offered documentation and hypotheses to support the notion that the immediacy of the experiences that we have with the body determine health and well being. One of the most outstanding concepts to support the notion of using the body in a healing model was first voiced by Sigmund Freud. In 1923 he wrote that the "ego is first and foremost a body-ego; it is not merely a surface entity, but it is itself the projection of a surface". Further explaining how intrinsically connected the ego is to the physicality of the body, he states: "the ego is ultimately derived from bodily sensations, chiefly those springing from the surface of the body. It may thus be regarded as a mental projection of the body". (p.96)

Our body physicality has a kinesthetic memory, which guides our responses in familiar, accepted patterns, until such time as we can release the memory by accessing its import, working through its dynamic and moving out of range of its vibration, when it no longer suits our concept of self. Dance movement therapy works on two tracks simultaneously: 1. The movement -- release and body-self re-education and 2. The dance -- unfolding and creating a new resonating field in which an emerging, larger concept of self may be expressed, realized and gently "held."

However, just to dance is not enough, for in experiencing dance alone without attention to the multi-levels of our perception and being, the ultimate tools for transformation and re-shaping our deepest essence are not accessed or even available. Dance alone is exhilarating, is challenging, is even therapeutic, but finally it lacks a specific third dimension without which the expectation of growth and change will remain unrealized. The third dimension has to do with the therapeutic process and the expression of a psychodynamic imperative, rather than a performing or creating aesthetic. With the therapeutic process dimension, we have dance THERAPY. In dealing with pure dance, even when it is focused on self-expression, the third dimension is about aesthetics, art, performance, and usually not dedicated to a personal processing and working through of personal thematic material.

However, any or all of the aforementioned are elements utilized in dance movement therapy as means or techniques to achieve insight, release, working through and the affirming of a life plan or individual goal. But in the dance movement therapy matrix, these elements are the means to which we find our inner dance of becoming. They are our tools of self-discovery and enlightenment and are used with an intent and consciousness towards growth and change. They exist as vehicles or tools, never as goals in and among themselves.

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TREATMENT OUTCOMES

Significant changes have been shown to occur as a result of therapeutic dance movement treatment, particularly in the areas of body-image development, self concept development, and the ensuing elements and/or behavior affected by these constructs. For example, clinical dance movement therapy with exceptional and mentally, physically, or emotionally challenged children has resulted in increased attention spans, diminishment of impulse control issues, and greatly enhanced gross and fine motor development (Leventhal, 1983/94). Other research show that as energy is expressed, released, and formed during dance movement, general energy levels are increased; fragmentation is reduced; and as body defenses diminish, feelings, thoughts, and actions become more integrated. Dance movement with the elderly has been shown to result in enhanced cardiovascular and respiratory function; increased development of strength, endurance, coordination, control and balance; and development of receptive and expressive language (Leventhal/Schwartz, 1989, Leventhal, 1994).

In our deepest, transformative dance movement event we combine the experience of being in and of energy which appears to waken or call to awareness our deepest, most creative, flowing beingness; we and movement become one, we are energy, we are power, we are out of fragmentation and into wholeness.

GUIDE TO UNFOLDING STAGES AND TRANSFORMATION POTENTIAL

Certain guidelines or parameters that have been discovered over time, create an environment in which the individual has the opportunity to discover an unfolding totality of riches of the self in discovery. These guidelines honor the "mystery" of the quantum world, but make use of various theory, concepts or models of transformation which help to facilitate an individual on a growth or transformational journey. The concept of "unfolding" is used in the context of both enlarging and deepening a perceptual frame of reference simultaneously.

Some of the considerations that are accounted for in the Quantum Healing Dance Matrix (tm) relate to:
- creating a physically and psychologically "safe" environment;
- re-educating individuals in the use of the body self as a source of relaxation, release, extension;
- honoring stages of growth and development of individuals as expressed and defined through their interpersonal relating and body movement manifestations;

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utilizing proven tools of creative expression through dance;
- making space to embrace the unknown without need to encapsulate or codify;
- honoring and extending dance movement therapy principles of growth and development.

There are many paths of entry into the realms of discovery and transformation afforded through the dance/movement event. Which one is chosen is dependent upon the presenting issues of the client, their behavioral patterns, and, if children, their stages of development and/or phase or level of object relations. The following outline allows us a loosely organized frame for understanding what the client will be experiencing and also what the therapist can help to strengthen or support as the client begins this journey of self-discovery/development.

Stage I  Developing and strengthening the belief that indeed there exists a core essence: working with images, hunches, discovery of our "movement master," releasing the judge and critic, finding our unique soul song/dance, and exploring the material in our "seven chambers" (various key concepts of self taught and explored in Quantum Healing Dance Matrix Training).

Stage II  Discovery of the "false" self or various protective personae: extending the spontaneous movement vocabulary through a variety of explorations in and of space, merged and separate with other individuals, various mastery building experiences

Stage III  Staying with the feelings generated from the discovery of the division between the real and the false self; dancing the dance as it becomes expressed, allowing it to unfold in all its dimensions

Stage IV  Strengthening, owning, and exploring the qualities of the basic essence: dynasphere, range, unfolding dance movement processes (a five level process described by Leventhal in "Moving Towards Health: Stages of Therapeutic Unfolding in Dance Movement". Med-Art International, New York, 1992)

Stage V  Release of the qualities and strictures of the false self

Stage VI  Expressing and releasing the pain, trauma, memory

Stage VII  Assimilating the qualities of the basic essence and forming more life-

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supporting, healing and enriching patterns

These are concepts which help to clarify processes clients will be experiencing, and several may occur simultaneously. For the therapist to become sensitive to these stages helps the client feel connected and in control, rather than overwhelmed by an influx of strong, often frightening, release and surge of energy. These are the matrices for helping to define, work through, understand, release and re-conceptualize deeply imbedded, perhaps even cellular-level, personal forming material.

The stages serve as a psychological/mental container for the therapist’s focus and intent, helping her to guide and/or support the client’s exploration. The conceptual frame for the stages are grounded in theoretical concepts, developed from object relations, psychodynamic and dance movement therapy elements and principles. Thus choices for interventions and/or interpretations for the clients are organized to be commensurate with the stage, although once the stages have been experienced, the therapist is able to flow with the intuitive, attuned choices for processing and supporting the client’s explorations. Keeping in mind that we, (therapist and client), are usually players in the circus of discovery. We become enchanted in the game of balance or the tightrope we walk between the known and proven, (but not restrictive), and the new and possibly frightening, but probably life-affirming and not harmful.

Interestingly, it has been observed that within a particular stage, the client can be following themes or trends through various life developmental stages simultaneously, rather than sequentially. Therefore, the therapist attempts to stay flexible in terms of “psychodynamic time-lines,” with the understanding a client might be sensing, imaging, remembering, and working through an entire pattern with simultaneous input, at any one given period of therapeutic focus.

However, an important function for the dance therapist is to help tease out the various threads of a larger theme so that the client may work with a piece of the material on its own. In so doing, the client has an opportunity to gain mastery and internalize a sense of control. This control and mastery then work to strengthen the client’s ability to become self-directed/attuned, and ultimately closer-aligned with the dynamics of the “soul-self” or essence.

A client/individual moves through a wide range of feelings, thoughts, bodily changes as they are shifting and releasing the patterns which will lead to a paradigm substitute. When, where and how they are affected is really not predictable, but it is probable that with close scrutiny we will notice various areas of their lives becoming softer, more manageable, more enjoyable, more personally successful. Risa, from Australia found that
"... by having done this apparently 'simple' movement experience, all these emotions had surfaced under a flood of tears. All my old familiar feelings of low self-worth and of feeling unlovable had surfaced with an avengance and were asking to be faced and dealt with.....I realized that a very deep part inside of me had been touched—a deeply vulnerable, fearful part—and I was speaking from this habitually out-of-reach place that was so well protected by very strong walls and boundaries....I knew I had reached a crucial turning point in my personal growth and knowledge of myself. A new vital part of me had been recontracted and reconnected with in order that healing could take place....."

The unfolding model allows us to help a client begin where they find themselves currently, and then facilitate increasingly more complex psychodynamic structures—which on their own seem to facilitate more increasing self-mastery—which, hopefully, is helping to give form to the emerging, personal expressive language.

The therapeutic unfolding as catalyzed by dance movement is a map which acts as a guide for the therapist through each potential three-dimensional developmental stage of the client (whether presenting issues are manifest more on a body, mind or spiritual level). In utilizing an unfolding model, we are honoring and calling into service the elements of dance which are connected to the creative process of the dance experience. Form is actually being facilitated so that gradually the psyche is remerged with the expressive, natural, creative self. Forming as a concept appears to be fundamental to a comprehensive growth or healing model, such as in the Quantum Healing Dance. Blom and Chaplin state that "form is present throughout nature, in all the forces of the universe, in all the stages of life. The laws which govern natural patterns are not arbitrary; they have a function—to keep life together—and they do so with supreme artistry, coordinating all of life and matter, from the simplest to the most complex". (p.83)

ABOUT HEALING

Healing and forming appear to be closely aligned since healing per se seems to be an integrative, multi-dimensional bringing together of disparate, disowned parts of all aspects or qualities of the self, returning the psyche, or the organism, to harmony, to balance, to synchrony and attunement within itself. From a wide variety of research and reports, we have learned that when there is disharmony, a lack of synchrony, an out-of-phase reaction or behavior, disease, illness or dysfunction occurs. As Chopra, (1989), has implied, when consciousness is fragmented, it starts a war in the mind-body system.

In this working towards wholeness process, there appear to be clear areas of coalesced psycho/physical action/reaction dynamics. A range of concomitant feelings or emotions are accessed, and definable working matrices in the deepening, unfolding process begin to occur.

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So, yes, with the dance event resides the possibility to move ourselves forward, to heal splits or separations of body from mind, mind from spirit, individual from group, city from state, state from nation, nation from planet, individual from planet. But it takes having a clear intent, a focus, dedication and care -- but yes, it is possible.

The dance alone is a crucial first step: but we are ready to extend its potential in healing and change. It may express the gap, the anguish, but it will not cause an assimilation or an integration or cause the paradigm to shift without special attention to the multi-dimensional experiences the individual needs to own, to access, to process -- and finally to release and to extend.

Yes, there are actual processes which can be created, structured or developed, or facilitated within the boundaries as created through the elements of dance movement. And even more important, dance movement becomes a key shaper within an healing matrix.

Healing is a three-dimensional, non-linear journey out of time as we experience it on a day to day basis. We enter quantum time, dreamtime, timelessness, and begin to learn to communicate within a vast energetic interconnected field. Our language, behavior, actions, careers, relationships and attitudes about life and death, probably change drastically.

For some of us the committment to a healing journey begins with a body-manifested distress, for others an emotionally-focused distress, and still others a spiritually-induced distress (maybe so-called neurosis are mind or mental, and psychosis and schizophrenia are spirit or spirituality) -- but regardless where our most predominating symptom arises, the root cause-stimulus is the same -- and the results of the healing are the same as well.

Thus we must be certain that we are speaking of healing and not cure; that we are speaking of a three-dimensional experience and not a two-dimensional symptom-relieving or substituting game.

The most crucial and basic need for a true healing to occur is that the whole individual needs to become involved as weaver of each and every strand of their unique dilemma.

As Christa from Greece describes her realization:
"Looking at the experience from a detached point of view, it is clear to me now that moving in dance is like mapping the psyche. And, like all explorers, one has to travel deeply into unknown lands, observe them and have conscious understanding of their diversity, to be able to map the new territory".

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And as Charles from Australia writes:

"So often my dance leads me back to myself to a restorative, deeply connecting and confirming place within--a place of deep inner knowing that often brings tears of recognition and relief".

In closing, the prophetic, poetic words of Isadora Duncan (1928) offer us a vision into a future which is here, now:

"For me the dance is not only the art that gives expression to the human soul through movement, but also the foundation of a complete conception of life, more free, more harmonious, more natural. It is not, as is too generally believed, a composition of steps, arbitrary and growing out of mechanical combinations—which even if they serve well as technical exercise cannot pretend that they constitute art. This is the means, not the end. (p.101)

The dance it is the rhythm of all that dies in order to live again; it is the eternal rising of the sun". (p.99)
THE QUANTUM HEALING DANCE MATRIX;
The Dance Therapy Journey into Change and Healing

Resources and Readings of Interest

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