

# One man's experience of accessing and transforming embodied traumatic memory: a dance therapy study

*Jennifer Helmich*

## Abstract

This article is based on a phenomenological study of one man's experience of accessing feeling and emotion through movement, image and dialogue. The traumatic childhood that was the basis for John's experience is identified and the phenomenological threads of John's experience are woven together with reference to dance therapy, embodiment and trauma theory.

**Key words:** dance movement therapy, phenomenology, emotion, embodiment and childhood trauma

## Introduction

This research study began as a collaboration. A psychologist known to the researchers believed that three of his clients would benefit from a phenomenological and creative arts approach to therapy. This developed into a Master of Arts research thesis, undertaken by the current author at La Trobe University.

This dance therapy program and research study involved three participants and three researchers (two dance therapists and a visual artist), who met in six two-hour sessions over three months. The researchers collaborated to facilitate sessions, and each actively participated throughout the program as a partner of a client-participant. The movement and

dance content of the sessions were open to modification and change, according to the emergent process of work with participants.

The aim of the program was to provide the participants with the opportunity to explore their current lived body experience through the creative arts, particularly through movement and dance.

They reflected individually with their researcher and the group. The participant, 'John', described in this paper, was a well educated, physically active male in his thirties. He was referred to the program by his counsellor because of limited emotional expression and difficulty maintaining close relationships. The program was followed by an interview after the sixth session and a telephone call six months post sessions, for research and therapy purposes.

My role as researcher was to 'bracket out' assumptions, professional knowledge or maps, and enter John's world in an attempt to understand his experience and to walk his journey with him. I was interested in John's perception of his movement and image making and the associations these had in his life. Later, I consulted literature about embodiment and trauma.

**Jennifer Helmich**, MA, Creative Arts in Therapy, Dip. DT, Grad. Cert DT, is a Grief and Loss counsellor (NALAG), a registered midwife and practicing MCH nurse. Jennifer has worked in a psychiatric clinic as a dance therapist, specialising in trauma related areas. She is the Coordinator of IDTIA Diploma training in Melbourne. [jennifer.helmich1@bigpond.com](mailto:jennifer.helmich1@bigpond.com)

## Existential themes of embodiment

The theoretical basis for a phenomenology of embodiment is found in the writings of Edmund Husserl (1859-1938) and Martin Heidegger (1889-1976). The ground breaking work of Merleau-Ponty (1962) identified a 'split' between human consciousness and human action that could only be addressed by seeing the body as 'intentional'. Merleau Ponty unified consciousness and action or mind and body by describing the individual as an 'embodied being in the world' (Levin 1985, p.57). He observed that the bodily understanding of a situation often preceded mental thought and that the body was central to the intentional process of 'being in the world'.

On a practical level an embodied existence can be best understood through 'lived experience' (Van Manen, 1990): the moment to moment experience of being in the world. Merleau Ponty (1962) described four universal themes that embody human existence. This study focuses on three of those themes – the lived body, the body in time and the body in space and including 'lived other' with the body in space. My understanding of these themes will be described since the experience of the 'lived body' is different from our commonly held understanding of body.

### The lived body

The body is seen as the place of sensation and experience. The young child knows their body, is familiar with it, 'takes it for granted' and delights in action. The child does not explicitly focus on his/her body but just acts and relates to the world.

Gendlin (1981) describes the body as 'sentient'. 'A vast amount of information is sensed – not in separate facets – but

as a global, bodily sentience', (1991 p.256). This pre-reflective or pre-conscious organization of the individual's activity and its potential for action is the foundation of an understanding of the intentionality of the body (Moss, 1989). The lived body is alive, perceptive and responsive in the world.

### The Body in Time

The passing of time is experienced through the biological rhythm of birth, phases of growth, development, decline and death. Spinelli (1990), observed that past experiences stay with him like 'traces on the being' (p.104), gestures that connect him to his parents, school and ethnicity. Yet these memories change through the influence and demands of present culture and our expectation for the future. Heidegger described this fluidity of time 'temporality' as unifying past, present and future. He differentiated this from linear clock time or what he called 'public time' (Moustakas, 1994, p.54).

### The Body in Space

The body in space refers to our ongoing relationship with the world, the inner and outer spaces of our world: how we impact on the space around us and how the world impacts on us. As 'sentient beings' we respond to our environment: on the football field, we experience the agility of the body and respond differently to success or loss of a match. Being at home is different to walking through a strange city at night. Merleau Ponty writes 'the way a person walks and carries him/herself speaks of that person's continual relationship to their surroundings', (Valle, King and Halling, 1989, p.11).

The body in space also refers to the interpersonal space we share 'with others'.

The way we mould our bodies and move in space, as well as through the interpersonal distances and boundaries we establish relative to others (Dosamantes, 1992). Some relationships are more significant than others, a mother feeding her baby, children playing in the park, a homeless person sleeping on a bench, infer different levels of interrelatedness.

I have described the body and the body in time and space separately, yet they are combined in each unique individual's experience of the lived body in time and space.

### **The Lived Body in Time and Space**

Pollio, Heley and Thompson (1997, p.358), accept the constantly changing nature of experience. However, they see that the sense of self is sustained by the major grounds of human existence. Time supports the continuity of personal existence through memories, projects, habits, the socio-cultural membership of family, with places, objects and context. They see the body and experience of space as grounded in the interrelatedness to and with other people. For Pollio et al (1997), it is our experience of intentionality, time and space/place that holds our sense of self and which allows for the normal flux and change of human existence. Merleau Ponty wrote: 'I know myself only insofar as I am inherent in time and the world' (in Pollio et al, 1997, p.363).

In this phenomenological study, John's subjective experience is described through the existential themes of embodiment and his experience interpreted in the light of empirical literature on trauma.

### **Writings on Trauma**

Traumatologist Herman (1992), suggests that the first stage of trauma therapy is the establishment of safety and stability.

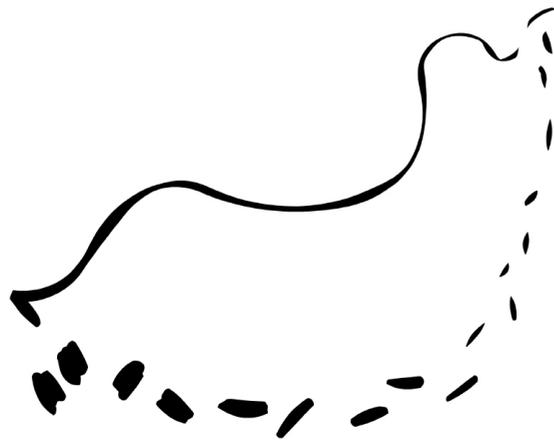
Early childhood trauma is commonly relational, that is, the individual is neglected or violated within a personal relationship (Briere, 2006). This neglect and abuse is seen to wound the individual's sense of self more deeply than does non-personal trauma such as natural disasters, accidents and medical illnesses. Briere described the development of self identity, affect regulation and relationality as areas that may need attention. Related writings from Solomon and Siegel (2003), Pearlman and Courtois (2005), Ogden (2006), and Siegel (2007), concur. Moore suggests that by 'offering traumatised clients the possibility of re-inhabiting their bodies and of respecting their unique embodied experiences, fragmentation can gradually be diminished' (2006, p.114).

### **Establishing the group**

The counsellor approached his three clients with the outline for the research project and they agreed to participate. The client-participants continued to see the counsellor for therapy during the research process and John attended three therapy sessions. The research was conducted in accordance with the requirements of the University Ethics committee. The participants' verbal dialogue was taped, transcribed and returned to them for verification.

The aim of the research was to encourage self directed inquiry; there was no right or wrong way of engaging with the experiential processes. During the group dialogue, the facilitators modelled an attitude of listening non-judgmentally to each participant's report of their movement and image experience, and valuing and respecting individual disclosure. John was encouraged to use 'I' statements and to speak about his own thoughts and feelings, and with time, John and other participants began to trust that this was a safe place to voice their experiences.

*Stomping releasing  
into curved lines*



## Session aims and John's response

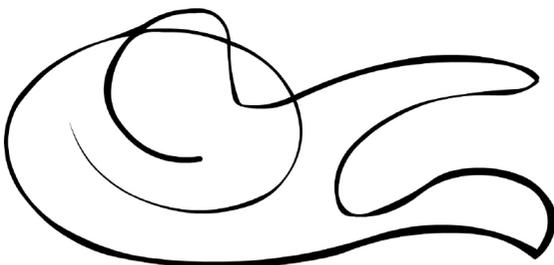
Over the course of the six sessions, two distinct themes emerged. The first three sessions can be described as 'Awakening the Body' and the second three, as 'Accessing and transforming traumatic memory'.

### 'Awakening the Body'

#### Session One

This session provided opportunities for John and other participants to choose their own way of moving. The facilitators invited the participants to focus on their feet and their contact with the floor when weight was put on different parts of the foot. This led into a variety of ways of walking, running and locomotion; moving faster and slower, directly and indirectly, varying the size of the step, the speed and direction of the movement. Participants were asked to be aware of associations that accompanied movement.

John was enlivened by the dance and toward the end of the movement section of the session, ran and leapt through the room. He spoke of his associations to his movements. *I enjoyed walking in curved lines, they were calm flowing forms.*



*When I was stomping, I felt it was not so free, more like a sequential type of activity.*

*My life is a lot about sequence and a bit boring at times. I enjoyed the freedom to run and stretch.*

As researcher, I was excited by John's movement range and ability to make connections with his feelings and everyday experiences.

#### Session Two

In this session, John explored effort range through the elements of Weight, Space and Time (Laban in Bartenieff, 1980, p.89). The author invited the participants to explore the directional movement of these efforts: rising and sinking, spreading and enclosing, advancing and retreating, allowing these movements to involve the whole body. The participants were invited to choose and develop one of these polarities through movement.

John questioned the authenticity of his movement, asking, 'is this just fantasy and make-believe?' 'what is real?' and 'how is movement relevant to therapy?' I suggested that he revisit a short movement phrase from the session and move through this again, slowly. John wrote in his diary:

*I became aware that I received movement direction from an image; the movements were timid, studied, very delicate and careful. It was the image of a ballet dancer on stage. I also became aware that images came to me as a result of the shape I was making, as I moved across the stage.*

John continued to question, 'What is real, and what is me?' He saw his counsellor three times during the research program,

and was helped by him to reflect on these questions. John began to speak about his body-image (the perception of his body in movement) as being linked to images and feelings, and that the sensations he perceived whilst moving triggered different states of feeling and memories.

### **Session Three**

In the third session, the facilitator invited participants to move freely, in any way they wished, to taped music. Four pieces of music were selected for their different tempos and emotional content; a range including classical, African tribal, modern experimental vocal and techno music. This energetic theme ended with the participants walking at a pace that suited them, and then gradually slowing down.

John enjoyed dancing to different types of music and with a variety of expansive movements, feeling happy and relaxed. He commented: 'I enjoyed seeing everyone in their own sense of freedom'. During the week John observed and reflected on his movement experience. He became more aware of situations in his life where he felt constrained, where he was withholding and restricting himself. He wanted to work through limitations. John went to Session Four with a clear 'intention' to work through feelings of constraint and feel freer.

### **'Accessing and transforming traumatic memory'**

#### **Session Four**

The focus of this session was increasing movement range in the areas of rhythm and energy. The facilitator guided participants to move all parts of their body and gradually extend their movement and the energy being expressed. Percussive rhythmic movements, clapping and stamping were introduced to increase the opportunity to move vigorously and with greater intensity and energy. The

aim was to free up patterns of movement and to experience a release of tension.

John experienced a significant 'felt shift' (Gendlin, 1981), a transformation in his perception of self. In the dialogue, he was excited, delighted, ecstatic! He drew, but words to describe what had occurred in the dance were difficult to find. He said repetitively: 'It is about - what is me and what's not me!' After this transformational movement experience, it seemed that some change would occur either in John's life or his next dance therapy session - and it happened in both, more strongly than expected!

#### **Session Five**

In this session, the group explored opening and closing movements. After the warm-up and release, the facilitator suggested that the participants focus awareness on breathing. They expanded movement out from the centre of the body on the inhalation, and with the exhalation drawing movement back into the centre. Images were presented to support the movement, for example, a flower opening in response to the warmth of the sun and closing as the air cools. Participants were then invited to explore opening out and closing in, allowing their own feelings and images to emerge with the movement.

John was immobilized, irritable and confused. *I had no sensation of what was going on in my body, how my body was feeling. I sneezed and that was kind of nice – then went straight back into my head, no space, nowhere to go.* He experienced physical shut-down, immobility, repetitive thoughts and a lack of connection with his body. Leventhal (1992) suggests that it is the therapist's role to hold the client's ambivalence, as they let go of the old movement pattern and take on a new expanded pattern.

During the following week, John became aware that fear was constricting his ability to move. He felt frustrated in his relationships with an intimate friend and fearful of expressing his feelings. He reported an array of images that tormented his thoughts and traumatic memories from childhood where an outburst of anger was punished by long periods of isolation. Despite this fear, John confronted his friend with feelings of frustration and anger and she was receptive to his approach. John used the techniques he had been practising in the group, speaking about body sensations, images, and feelings. Through this, he found a language to express feelings that did not involve an outburst of anger or blaming the other. He was surprised and encouraged by this encounter.

*I was just talking about the feelings I was having in my body. And the other person was impressed by that so I did not feel I had to make sense. It was good because it was direct, it was not just the content I was expressing. It was the feeling (emotional) charge of it as well. This person could see it for what it was, rather than an indictment or an attack on them. She was just stepping out of it and seeing it for what it was ... actually, I think she was glad to see the conviction - the change in me.*

This significant encounter with a friend affirmed John's right to express himself with feeling. John's friend's response was different from that of his childhood experience, and this caused him to begin to question his past beliefs about his expression of frustration and anger.

### **Session Six**

The aim in this session was to develop a personal movement form. Participants explored their own movement experiences

to find a movement form or sculpture that represented a culmination of this movement experience. They then stayed with the feeling and quality of that form and explored moving it in different ways. Finally they were asked to bring their movement into a still expressive form.

John moved with strong, grounded, flowing rhythm. He was aware of an image of strength, a slalom skater ski-ing through a series of cones. He was confident and enjoyed the energy he experienced in his body. This movement was strikingly different from the image in Session Two of a ballet dancer on stage, where his movements were timid, studied and careful.

### **Working with the Narrative**

In the interview with John that followed Session Six, he spoke about his childhood and revisited painful memories and relationships that had shaped his values and beliefs and led him to withhold the expression of strong emotion. He began to reconsider his story and the development of his values and beliefs in the light of his recent experiences. A number of authors refer to this as 'working with the narrative'. Tinnin and Gantt (1994) speak of completing the narrative, Briere (2006) of developing a coherent narrative, and Lett (1993) refers to reworking the narrative that further shifts the way we perceive the world.

Six months after the last session, I phoned John. He spoke about being more aware of the arousal of feeling and his response choices. He was currently not in a partner relationship, but spoke of making time in his life to be with friends and visit country and coastal areas at week-ends, where he relaxed and enjoyed outdoor recreation.

### **Understanding of John's story**

My understanding of John's story was that in his childhood world, it was important

that he behave correctly, and be compliant. He was not permitted to assert frustration and anger and if he did, he was punished and isolated for long periods. During this program, John became aware of traumatic memories from childhood and moved through his fear and terror of rejection and isolation and spoke to someone important to him about his frustration and anger.

This person was receptive to his disclosure and he experienced a physical release and relief at this acceptance and an increased trust that he could express his feelings in relationship and for himself.

#### **John's movement and dance**

John was fit, athletic and enjoyed swimming and surfboard riding, so it was not movement 'per se' that brought about change. I sought to identify which dance movement experiences had led to a shift in John's self awareness and behaviour.

In the lived body in time, John became more aware of the sensations and images of his moving body. He became more grounded, centred and present to his movement experience. In the lived body in space, John responded to the facilitator's movement suggestions in a self directed way. He experienced free flow, (Laban, 1971, Csikszentmihalyi, 1975), an ease of expression, letting go of self consciousness. He moved freely through space.

John became aware of situations in his life where he felt constricted by a lack of freedom to express himself. Session Four could be identified as an example of the lived body in time and space and the catalyst of change for John. He came to that session with a clear 'intention' to move through feelings of constriction and feel freer. He was sensitive to feelings of tension and ease in his moving body and his interrelationship with others in the space. He

moved with the group and then separated from them, continuing to use the facilitator's suggestions to support his own intent. In a flow of movement consciousness, (Leventhal 1992, Polster 1998), John moved through sensations of constriction into neutral space and what he recognised to be his own *energy and rhythm*; he was excited, elated! Resonance from this movement and dance experience permeated Sessions Five and Six.

#### **The Embodiment of traumatic experience**

John was unclear, at times, where his body sensations ended and where fantasy/ thoughts began. He spoke about this in the group and in journal entries he wrote, *was my experience real or manufactured by me? ... was my experience authentic? ... the question is how far to take the metaphor?*

Cheng and Leventhal (1995), describe dissociation as psycho-physical detachment from one's experience. They write that dissociation allows a person to

*isolate themselves or split off from distressing feeling. Embodiment requires not only that we be able to define our body as the container for our experience, but also that we can tolerate more sensation, thought and feeling in the body (1995, p. 60).*

In this program, John moved toward a fuller embodiment of his experience.

#### **The body as self referent**

Fisher (1989) wrote that our body provides us with a reference point, a map, an 'I' – myself in the world and that this reference point provides us with a sense of continuity from one situation to the next. The body that is central in the sensory field is seen as organizing the external stimulation of the world.

*The experiencing body has to be perceived first in the perceptual sequence and the outside stimuli second. If the sequence is reversed, feeling of purpose and intent probably cannot be maintained (Fisher, 1989, p. 639).*

John moved in a self directed way. In three of six sessions he spoke about *filling up the spaces* or *making more space*. John developed a fuller sense of bodily 'I myself' experience, as he identified with an accumulation of sensation, feelings, thoughts and images that came into his awareness during sessions and in his daily life.

### **Tolerance to Body Sensation**

Marcher (1977a) wrote that locating dissociated experience in the body happens through developing an awareness of body sensation and then integrating body experience into cognitive awareness. In the first three sessions John awakened to his body. In Session Four he did not experience body sensation immediately; he waited, focused and alert. Body sensation became meaningful to him. He was more sensual, more sentient in his approach to movement. The body became a reference point in John's experience of himself.

*I enjoyed finding my own rhythm.... reaching out into what was there, the feeling of the air in my face, feeling it hitting my face and being aware that it was a boundary between my face and something else, my body and something else, moving forward into something that was not my own ... running.*

### **Energy**

Marcher (1977) suggests that increasing energy allows sensation to be experienced as feeling and then as emotion. She

describes steps in this process: first body sensation is developed and expressed in thought and integrated into cognitive awareness, then energy is gradually increased so that sensation becomes stronger. This is experienced as feeling and emotion.

Where energy is increased too rapidly, or without awareness of body sensation, the individual will have a diffuse outburst of emotion that is not focused on the issue or the person concerned. In the interview after the sixth session, John related past difficulties of matching emotional energy and expression.

*I can get passionate and emotive but sometimes it is just in an angry way ... I did it [his recent encounter with his friend] in a way that was different to how I used to do it. It would never have been discharged before, I would just talk about it logically, rationalize everything. The real energy of anger and frustration was never let out ... I would just simmer ... or would expel it by swimming two kilometres in a pool.*

Tolerance to increased sensation and feeling in the body requires an expansion of energy that brings the sensations of the body into awareness. Containment is also required, so that the individual can develop a sense of feeling safe in his or her body. Many structures provide boundaries and containers for the experience of energy. For example, music that has a strong rhythm or beat can become both containing and liberating. This study used the Leventhal (1987) Five Part session, which provided a clear structure. It began with a movement warm-up, release and theme, then centering and closure – drawing and speaking about one's experience.

### **Emotional Differentiation, Verbalization and Desomatization**

Alexithymia is a term used to describe a generalized emotional numbing of day to day experience of being in the world. Krystal (1988) noted that feeling and emotion need to be differentiated, verbalised and desomatized; the individual needs to grasp the symbolic meaning of the emotion in the body and give it expression in words. Helmich (1992, 1999) wrote about the role of dance therapy with clients who have alexithymia.

In Session Four, John experienced a 'felt shift' on the level of body self (Meissner 1996). He was delighted, elated! In Session Five he experienced physical immobility, repetitive thoughts and a lack of connection with his body. It became John's task to make sense of this information. He experienced Session Five and the week that followed as the most challenging. *I had intense emotional feelings ... and [I] was scared to deal with it in any other way than to think about it.* John identified his fear of expressing anger: *there is a fear and volatility about it [anger] – it has to be encased!* John expanded his perception and understanding of his fear of expressing anger. This freed him to perceive, in conscious awareness, his aroused anger.

Krystal (1988) wrote that verbalizing emotion increases the body ego's control over emotions and also increases the possibility of distinguishing between fantasies and reality. John experienced unexpressed anger as body tension and relentless thoughts and fantasies. *I found that when I was angry with someone, I would think about them and all the fantasies of what I would like to do with that person ... there is no outlet because there is no expression.*

Safran and Greenberg (1987) described emotion as having a propensity for action. Verbalization releases the emotional tension in the body and returns the body to biological homeostasis (Krystal, 1988). When John expressed his anger to the person concerned, he released or desomatized body tension and relentless thoughts. *I was just talking about the experiences I was having of anger and frustration ..... it was like a discharge of energy and then calming.*

Emotional regulation can be understood through the principles of biological homeostasis or cycles of energy, tension, release and rest in the body. Emotional schemata (Eagle, Beutler, Daldrup, 1991) or the body-self (Meissner, 1996) are a synthesis of early emotional experiences and the meaning given to body representations /symbols. This includes values and beliefs about what and how emotions may or may not be expressed. When interrupted emotions are eventually released through expression, the individual will be faced on some level with the old schematic 'do's and don'ts' which he or she may need to articulate and discern. Eagle et al, (1991) see the re-working of schematic memory as an important aspect of therapeutic practice. In the final session John moved with a strong, flowing rhythm. He was clear about what he experienced in his body; questions of whether this was authentic or manufactured, reality or fantasy, were not an issue. John was clear and grounded and enjoyed the energy of his body.

In dialogue with this researcher, John described and reflected on some aspect of his movement or his drawing: 'I experienced ..... in the movement and I drew this ..... ' and then reflected on his experience. Speaking about experience gave it reality, for example,

when John spoke about not knowing if his experience was authentic or a fantasy. This was incorporated into his process of discovery. Krystal, Halling and Goldfarb assert that embodiment requires a verbal language and that speech is the expression of embodiment. 'The term expression encompasses a range of human action including not only gestures, music, dance but also speech. It transcends the dichotomy between mind and body' (1991, p. 319). They draw on the work of Merleau Ponty who saw 'speech and thought as inextricably related, as it is through speech that thoughts are brought into existence' (1991, p. 319). Distinction is drawn between the chatter of everyday speech and the possibility for authentic speech and authentic listening which emerges from a bodily sense of a situation. Halling and Goldfarb maintain that 'speech comes from the body and that speaking deepens and completes experience' (1991, p.328).

## Conclusion

This article describes John's experience of six sessions of movement, dance, image making and dialogue held over a three month period. John accessed frozen feeling and emotion surrounding traumatic childhood experience. This phenomenological study attempted to see John's movement and image making and hear his voice as authentically and clearly as possible. John moved toward increased embodiment and in doing so accessed and transformed traumatic memory. He became more aware of his feelings and ability to relate with others on an emotional level.

**Illustrations:** Lisa Roberts

## References

- Bartenieff, I. and Lewis, D. (1980). *Body movement: coping with the environment*. NY: Gordon and Breach.
- Briere, J. and Scott C. (2006). *Trauma Therapy*. USA: Sage.
- Cheng, M. and Leventhal, F. (1995). Mobilizing Battered Women, in Levy J. and Pines Fried J. *Dance and Other Expressive Art Therapies*. NY: Routledge.
- Csikszentmihalyi, M. (1975). *Beyond Boredom and Anxiety*. USA: Jossey Bass Publishing.
- Csordas, T. (1994). *Embodiment and Experience*. England: Cambridge University Press.
- Dosamantes, I. (1992). Spatial patterns associated with the separation and individualisation process in adult long-term psychotherapy movement therapy groups, in *The Arts in Psychotherapy*, 19, 3-11.
- Eagle D., Beutler L. and Daldrup R. (1991). Focussed Expressive Psychotherapy, in Saffran J. and Greenberg L. (Eds). *Emotion, Psychotherapy and Change*. NY: Guilford Press. 169-196.
- Fisher S. (1986). *Development and Structure of the Body Image*. New Jersey: Laurence Erlbaum Ass.
- Gendlin E. (1991, 2nd ed). *Focusing*. Toronto: Bantam.
- Halling S. and Goldfarb M. (1991). Grounding Truth in the Body, *The Humanistic Psychologist*. Autumn, 313-330.
- Heidegger M. (1962). *Being and Time*, trans. Macquarie, J. and Robinson. E. N.Y: Harper and Row.
- Helmich J. (2000). One man's experience of accessing feeling and emotion through movement, image and dialogue. Master of Arts research thesis. Victoria, Australia: La Trobe University Library.

- Helmich J. (1999). Dance movement therapy with adults who have experienced sexual abuse in childhood. *Dance Therapy Collections Two*. Dance Therapy Association of Australia, 45-49.
- Helmich J. (1992). Chronic Emotional Numbing and Alexithymia acquired secondary to Trauma. *Dance Therapy Collections One*. Victoria: Australian Dance Council, 35-49.
- Herman J. (1992). *Trauma and Recovery*. SA: Basic Books.
- Koch, S. (2006). Interdisciplinary Embodiment Approaches, Implications for Creative Arts Therapies, in Koch S. and Brauninger, I. (Eds), *Advances in Dance/ Movement Therapy*. Berlin: Logos Verlag.
- Krystal, H. (1988). *Integration and Self-Healing*. New Jersey: The Analytic Press.
- Laban, R. and Ullmann, L. (1971). *The Mastery of Movement*. London: MacDonald and Evans.
- Leventhal, M. (1993). Moving Toward Health: Stages of therapeutic unfolding in dance movement. *Research in Arts Medicine*. Chicago: Acappella Books.
- Leventhal, M. (1992). Lectures, International Dance Therapy Institute of Australia.
- Leventhal, M. (1987). *Ancient Healing Art of Dance*, Keynote Speech. First National Dance Therapy Conference, Melbourne, Australia, July.
- Levin M. (1985). *The Body's Recollection of Being*. London: Routledge & Kegan Paul.
- Lett W. (1993) (Ed). How the Arts make a Difference in Therapy, conference papers, La Trobe University. Victoria: Ausdance.
- Marcher L. (1997a). Energy Concepts and Body Psychotherapy, Institute papers, Copenhagen: Biodynamics Institute.
- Marcher L. (1997). The Art of Following Structure, *Embodying the Mind and Minding the Body*, Canada: Integral Press. 80-93.
- Meissner W. (1997). The Self and the Body: The Body self and the Body Image, *Psychoanalysis and Contemporary Thought*. 20 (4), 419-448.
- Merleau Ponty M. (1962). *Phenomenology of perception*. London: Routledge.
- Moore C. (2006). Dance movement therapy in the light of trauma: research findings of a multi-disciplinary project in Koch S. and Brauninger I. (Eds). *Advances in Dance/ Movement Therapy*, Berlin: Logos Verlag.
- Moss D. (1989). Brain, Body and World, in Valle R., King M., Halling S. *Existential-Phenomenological Perspectives in Psychology*, NY: Plenum Press.
- Moustakas C. (1994). *Existential Psychotherapy and the Interpretation of Dreams*. USA: Jason Aronson Inc.
- Ogden P., Minton K., Pain C. (2006). *Trauma and the Body: a sensory motor approach to psychotherapy*. New York: Norton.
- Pearlman L., Courtois C. (2005). Clinical application of the attachment framework: relational treatment of complex trauma, in *Journal of Traumatic Stress*, 18, 449-459.
- Pollio H., Henley T. and Thompson C. (1997). *The Phenomenology of Everyday Life*. USA: Cambridge University Press.
- Polster E. (1998). *Sensory Functioning in Psychotherapy, Embodying the Mind and minding the Body*. Canada: Integral Press. 48-52.

Safran J. and Greenberg L. (1991) (Eds).  
*Emotion, Psychotherapy and Change*. NY:  
Guilford Press. 3-18.

Siegel D. (2007). *The Mindful Brain in  
human development*. NY: Norton.

Solomon, M. and Siegel D. (2003).  
*Healing trauma: attachment, mind, body  
and brain*. NY: Norton

Spinelli, E. (1989). *An introduction to  
Phenomenological Psychology*. London:  
Sage.

Tinnin L., Bills L. (1994). *Time-Limited  
Trauma Therapy*. USA: Cargoyle Press.

Valle R., King M. and Halling S. (1989).  
*Existential Phenomenological Perspectives  
in Psychology*. NY: Plenum Press.

Van Manen M. (1990). *Researching Lived  
Experience*. USA: State University of New  
York Press.