

**DANCE/MOVEMENT  
THERAPISTS IN ACTION**

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**Third Edition**

**DANCE/MOVEMENT THERAPISTS  
IN ACTION**

**A Working Guide to Research Options**

*Edited 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)

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1. 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. In 2017 the name was changed once again to the Research and Practice Committee. Reference in this volume has been shortened to “Research Committee,” for expediency. The changes in name have not affected the official, original charge to the group and its ongoing work to support research within ADTA.

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 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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# CONTENTS

	<i>Page</i>
<i>Foreword by Joan Chodorow</i> .....	ix

## SECTION 1—INTRODUCTION

### *Chapter*

1. Different Conceptualizations of Research: A Reader's Guide  
to This Text ..... 5  
*Cynthia F. Berrol & Robyn Flaum Cruz*
2. What's Research Got to Do with It? ..... 12  
*Robyn Flaum Cruz & Cynthia F. Berrol*

## SECTION 2—TRADITIONAL METHODS AND RESEARCH CONSIDERATIONS

3. The Expanding Options of Experimental Research Design  
in Dance/Movement Therapy ..... 27  
*Cynthia F. Berrol*
4. Issues of Validity and Reliability in the Use of Movement  
Observations and Scales ..... 51  
*Robyn Flaum Cruz & Sabine C. Koch*
5. The Case Study ..... 77  
*Harris Chaiklin, Sharon Chaiklin, & Sherry W. Goodill*
6. Single-Subject Designs in Clinical Dance/Movement  
Therapy Research ..... 104  
*Sherry W. Goodill & Robyn Flaum Cruz*

**SECTION 3—INTERPRETIVE METHODS  
AND RESEARCH CONSIDERATIONS**

7. Embodying Difference: Addressing Diversity and Social Justice in Dance/Movement Therapy Research . . . . . 125  
*Christine Caldwell & Rae Johnson*
8. Interpretivist/Qualitative Research Methods, Data Collection and Analysis: Interviews, Observations, and Content Analysis . . . . . 145  
*Michele Forinash*
9. Moving the Data: Embodied Approaches for Data Collection and Analysis in Dance/Movement Therapy Research . . . . . 171  
*Jennifer Frank Tantia & Tomoyo Kawano*
10. Embodied Artistic Inquiry . . . . . 200  
*Lenore Wadsworth Hervey*

**SECTION 4—ALTERNATIVES AND OPTIONS**

11. What is Evaluation Research? . . . . . 229  
*Robyn Flaum Cruz*
12. How to Mix Quantitative and Qualitative Methods in a Dance/Movement Therapy Research Project . . . . . 243  
*Cynthia F. Berrol*
- Index* . . . . . 263

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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

We are pleased to present this updated third edition with the addition of a completely new chapter on embodied descriptive and interpretive methods in dance/movement therapy (DMT) research. The need for DMT research and the number of DMT researchers is growing as healthcare needs continue to take center stage in the US and abroad. The applications of dance and dance/movement therapy across the range of healthcare and mental healthcare needs internationally have certainly expanded since the first edition of this book was published in 2004. Indeed, we hope this trend continues for many years to come and that applications of DMT continue to expand and develop.

Dance/movement therapists truly are immersed in the language of the body rather than focused solely on verbal communication. Yet, this concentration on dance and 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 historically ambivalent relationship practitioners have had regarding investigative research (see Cruz & Feder, 2013; Cruz & Hervey, 2001; Higgens, 2001). While the DMT literature is growing in remarkable ways, it continues to be characterized by fewer research publications than theoretical contributions and practical descriptions. This is understandable from one perspective as the numbers of dance/movement therapists increases slowly at best due to the highly specialized nature of the profession. However, one boon for the DMT literature is that there are more and more international contributions, and when these are combined with newly emerging research that focuses on dance for various neurological and

physical health issues, there is an even more notable increase. Still, we find that there is a great need for DMT publications that empirically support practice and theory.

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 interruption, microscopic scrutiny and analysis (Berrol, 2000). Cruz (2016) recently argued that research has always been at the core of DMT, citing Marian Chace's early work as bearing the hallmarks of research. Indeed, as the field has advanced since its inception in the 1940s 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.

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 accelerated the necessity for assessment development and outcome research. Although the current thrust in many health care settings continues to be for tangible evidence of treatment efficacy, the terminal degree for DMT until recently was the master's degree unless a doctoral degree was pursued in another field. This resulted in many DMT practitioners lacking the appropriate skills required for conducting investigative inquiry. The difficulty of teaching research skills at the master's level when clinical skills were the necessary focus of master's DMT education was a harsh reality. Another harsh reality was that frequently those who pursued a doctoral degree in another field, eventually left the field of DMT. While dance/movement therapists still need and are required to have exposure to research education at the master's level to prepare them as consumers for the varied spectrum of inquiry options, the slow development since 2000 of specific DMT doctoral study programs is a positive force beginning to be noticed in the available research. We suspect that this change, and the international influx of DMT research and research on dance for neurological conditions including Parkinson's disease will create a wave of attention needed to develop further research in the field.

We offer this edited text that spans and illuminates a breadth of investigative inquiry approaches and models to all students, clinicians, and researchers interested in DMT. This volume highlights two basic research frameworks—quantitative (objective) and qualitative (interpretative)—including their underlying philosophic and theoretical tenets. Our goal has been to create a comprehensible, accessible book that is readable and engaging: one that contains accepted research protocols in conjunction with practical information written in “nontechnical” terms.

Many examples are incorporated throughout the text to clarify and amplify each of the various research options. We contend that there is no “one