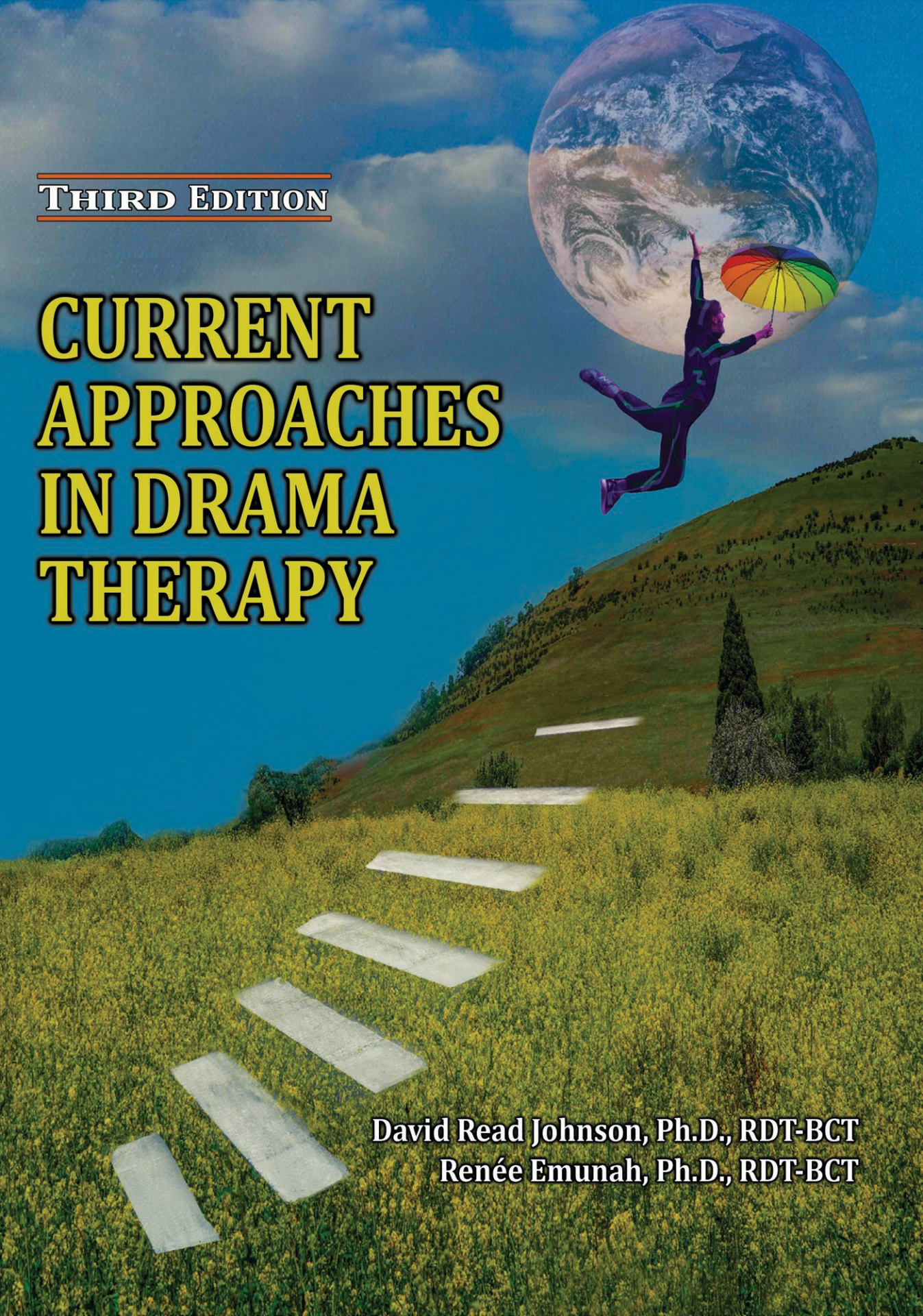


THIRD EDITION

CURRENT APPROACHES IN DRAMA THERAPY

David Read Johnson, Ph.D., RDT-BCT
Renée Emunah, Ph.D., RDT-BCT



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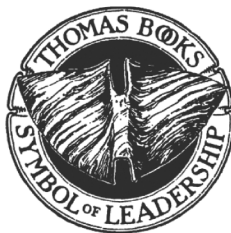
By

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(With 40 Other Contributors)



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PREFACE

This third edition of *Current Approaches in Drama Therapy* arrives at a time of profound transformation in the field, partially in response to tectonic changes in the world around us. No longer a new field, drama therapy is being called upon to address the significant challenges facing the planet, the global community, and deep-seated systems of oppression that can no longer be tolerated. Subsequently, interest is shifting away from model-building and onto the impact that we can have on social change and societal healing.

The models of practice published here have been created, honed, and revised over decades, and serve as a foundation for our field. But mid-career and younger practitioners find themselves in the midst of a new alignment of interests. Having built our vehicle, we are now asking, “where are we going?” We believe that the chapters in this book, all very much revised, will offer clues of what is to come.

As editors, we made a new demand of our authors to reflect this generational shift: each originator had a choice either to give over the authorship of their model to a younger colleague, or to bring on one or more co-authors to the new edition. Single authorship by the originator would no longer be possible. Most of our authors found this request challenging, as they (we) attempted to consolidate our legacies, but the result is a more diverse, abundant, and generative product. Models must evolve through the eyes of younger practitioners and based on the needs of our times. The different models must also influence and inform each other.

We are pleased to add two new approaches, *Insight Improvisation* by Joel Gluck, and the *Miss Kendra Program* by David Read Johnson, Nisha Sajani, Christine Mayor, and Cat Davis, as well as an established but not previously recognized approach in the field, *Autobiographical Therapeutic Performance*, by Susana Pendzik.

The book begins with an updated chapter on the history of the profession of drama therapy in North America, followed by a chapter on the state of the field written by the editors and Jason Butler. Section II includes the 13 drama therapy approaches, and Section III includes the three related disciplines of Psychodrama, Playback Theatre, and Theatre of the Oppressed

that have been particularly influential to drama therapists. We believe that this third edition will continue to be useful as a basic text of drama therapy for both students and seasoned practitioners.

We wish to thank all of the contributors to this volume, as well as the individuals, groups, and communities that they have worked with—for it is their suffering, courage, and resilience that inspires all of us each and every day to work toward healing in our world.

DAVID READ JOHNSON AND RENÉE EMUNAH

CONTENTS

	<i>Page</i>
<i>Preface</i>	xvii

Chapter

SECTION I: THE STATE OF THE FIELD

1. DEVELOPMENT OF THE MODERN PROFESSION OF
DRAMA THERAPY IN NORTH AMERICA 5
David Read Johnson
2. THE CURRENT STATE OF THE FIELD OF DRAMA
THERAPY 22
Renée Emunah, Jason D. Butler, and David Read Johnson

SECTION II: CURRENT APPROACHES IN DRAMA THERAPY

3. THE INTEGRATIVE FIVE PHASE MODEL 39
Renée Emunah and Doug Ronning
4. ROLE THEORY AND THE ROLE METHOD 82
Emma Ramsden and Robert Landy
5. DEVELOPMENTAL TRANSFORMATIONS 123
David Read Johnson and Renée Pitre
6. SOCIETY AS THE CLIENT: HEALING THE WOUNDS
OF HISTORY 162
Armand Volkas, Irene Van, and Arianna Wheat
7. NARRADRAMA 206
Pamela Dunne, Kamran Afary, and Pam Paulson
8. ETHNODRAMATHERAPY 250
Stephen Snow and Jessica Bleuer

9. TRANSPERSONAL DRAMA THERAPY 284
Peter Kovner, Nat Warren-White, and Saphira Barbara Linden
10. THE ENACT METHOD 306
Darci Burch Cohorst, Emilie Ward, Carrie Watt, and Diana Feldman
11. AUTOBIOGRAPHICAL THERAPEUTIC PERFORMANCE
IN DRAMA THERAPY 338
Susana Pendzik
12. THE MISS KENDRA PROGRAM: ADDRESSING TOXIC
STRESS IN THE SCHOOL SETTING 362
David Read Johnson, Nisha Sajnani, Christine Mayor, and Catherine Davis
13. REHEARSALS FOR GROWTH: A DRAMA THERAPY
OF RELATIONSHIPS 399
*Daniel J. Wiener, Charlotte Ramseur, Jami Osborne, and
Maureen Sand*
14. PSYCHOANALYTIC DRAMA THERAPY: PLAYING ON
THE ANALYTIC STAGE 431
Kristin Long
15. INSIGHT IMPROVISATION: INTEGRATING
MINDFULNESS AND MEDITATION WITH DRAMA
THERAPY 458
Joel Gluck

SECTION III: RELATED APPROACHES

16. PSYCHODRAMA AND SOCIODRAMA 493
*Antonina Garcia, Dale Richard Buchanan, Heidi Landis, and
Jon DeAngelis*
 17. PLAYBACK THEATRE: PROCESS AND
PERFORMANCE 540
Liz Muckley
 18. THEATRE OF THE OPPRESSED 561
Nisha Sajnani, Christine Mayor, and Julian Boal
- Books on Drama Therapy* 587
- Index* 599

CURRENT APPROACHES IN DRAMA THERAPY

Section I

THE STATE OF THE FIELD

Chapter 1

DEVELOPMENT OF THE MODERN PROFESSION OF DRAMA THERAPY IN NORTH AMERICA

David Read Johnson

In this chapter I will outline how the profession of drama therapy was formed in the 1970s out of a number of streams of practice that converged, creating the National Association for Drama Therapy (and now the North American Drama Therapy Association). The use of theatre for personal and collective healing has roots going back to Greek theatre and shamanic ritual, and various individuals since the early 1800s have practiced forms of drama therapy. (For a useful review of this early history, see Jones, 2007, pp. 23–58; Jones, 2013). However, in this chapter, I will focus on those critical figures who directly contributed to the development of our profession in North America, and who were influential in guiding a small number of practitioners to gather and make the effort necessary to form a professional drama therapy association. Parallel developments were taking place in the United Kingdom and the Netherlands (Jones, 2007).

MORENO

J. L. Moreno can be credited with the foundational contributions to the practice and conceptualization of theatre as a form of therapy. His experiments in the 1920s using theatre with non-actors as well as improvisational theatre forms, leading to his conceptualizations of a theatre of spontaneity and eventually psychodrama make him the original, modern drama therapist (Moreno, 1946).

Moreno's interests transcended drama therapy to include existential, group and systems dynamics, sociometrics, and the creative arts therapies.

While he was at St. Elizabeth's Hospital in Washington, he influenced Marian Chace, the originator of dance therapy, as well as many art and music therapists. In New York during the 1950s, hundreds of therapists attended his workshops and presentations, many of whom later became leaders of the humanistic and encounter movement (e.g., Fritz Perls — Gestalt Therapy; Eric Berne — Transactional Analysis; Arthur Janov — Primal Scream). Moreno's psychodramatic writings provide a strong foundation for drama therapy. He performed plays with therapeutic intention. He emphasized the importance of enactment and embodiment. His specific techniques of role reversal and doubling are universally used. His work on sociodrama directly influenced Jonathan Fox, who developed Playback Theatre; Augusto Boal, who developed Theatre of the Oppressed; as well as nearly every member of the original group of practitioners who formed the NADTA. Psychodramatic methods are intrinsic in Renée Emunah's Integrative Five Phase model and Armand Volkas' Healing the Wounds of History. Moreno's role theory of the personality is reflected in Robert Landy's Role Method; his emphasis on spontaneity influenced David Read Johnson's Developmental Transformations.

The psychodrama professional association was formed in 1942, followed by music therapy in 1950, dance therapy in 1966, and art therapy in 1969. Among the emerging concept of the "creative arts therapies," it was assumed that psychodrama represented the art form of drama. However, a gap had emerged between psychodrama and its roots in theatre that led to the development of the separate profession of drama therapy. Because Moreno had intended to influence his psychiatric colleagues, he and his students had gradually encapsulated his methods into a structured form, approximating an enacted psychiatric interview. As a result, psychodrama began to stray from the aesthetics of its theatrical roots. Increasingly, psychodrama practitioners were mental health professionals rather than theatre people, as theatre training was not required to become a psychodramatist. This breach was recognized by a number of drama therapy pioneers in the late 1960s and early 1970s.

The late 1960s was a time of tremendous upheaval over social justice issues, particularly civil rights for African-Americans, followed by the anti-Vietnam War movement, the women's movement, and gay rights activism. Correspondingly, avant-garde theatre reached new heights, transcending the absurdist experiments of Ionesco and Beckett of the 1950s, and engaging in entirely new and at times extreme forms of theatrical experimentation, altering established boundaries with the audience and society. Jerzy Grotowski, Augusto Boal, Peter Brook, Richard Schechner, Joseph Chaikin, Julian Beck and Judith Malina, among many others, were redefining performance in directions of personal revelation, improvisation, social protest, and audience

participation that are reflected in current drama therapy practices. Second wave feminist political theatre (Heddon, 2008; Pendzik, Chapter 11) and the autobiographical performances of Spalding Gray (Snow, 2016) also had significant impact. At the same time, the psychiatry profession had embraced social psychiatry (particularly milieu treatment) which required the use of activity therapists, some of which were trained in theatre and creative drama. By the early 1970s, the number of people applying theatre to healing outside the psychodramatic frame reached a critical mass, and all that was needed was a spark, or call, for the leap to be made.

KEY PIONEERS

There were five of them. Each contributed in a special way to the creation of the field of drama therapy by reaching out through publications, training, workshops, and networking.

Eleanor Irwin received her degree in speech therapy but found herself at the Pittsburgh Child Guidance Clinic under the tutelage and mentorship of Marvin Shapiro, a gifted psychiatrist who encouraged Ellie and other future creative arts therapists. Out of that clinic came Judith Rubin (art therapy), Penny Lewis (dance therapy), as well as Ellie, all who became leaders in their respective fields. Ellie Irwin published her first articles on drama therapy in the early 1970s, and they soon found their way into the hands of other drama therapists, inspiring us greatly (Irwin, Levy, & Shapiro, 1972; Irwin, 1977). Her work was characterized by careful, rigorous clinical descriptions of cases, clear articulation of a theoretical base, and a delight in the play of children. Her psychoanalytic background (she later became a psychoanalyst) rooted her work in a widely accepted area of scholarship. As a link between drama therapists and the psychiatric community, Ellie Irwin was far ahead of everyone else in her integration of these perspectives. Her articles provided deep reassurance that we had the capacity to stand up to the scrutiny of psychiatrists.

Marian (Billy) Lindkvist founded the Sesame Institute in 1964 in London, which integrated psychiatric principles and research with movement, art, and drama (Wethered, 1973). She established a full-time course in drama therapy in 1974. Both Renée Emunah and Lynn Temple studied with her in London at Sesame in the mid-1970s. She also made several trips to the United States during which I and others were profoundly impacted. Marian was influenced by the British tradition of drama-in-education of Brian Way (1967) and Peter Slade (1954), in which guided play was used to explore topics of both social and personal importance. She also did much work on shamanic ritual, particularly in African cultures, which drew her to