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The Dance of Becoming: Pedagogy in Dance/Movement Therapy in the US

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THE DANCE OF BECOMING: PEDAGOGY IN DANCE/MOVEMENT THERAPY IN THE US

A DISSERTATION
(submitted by)

VALERIE BLANC

In partial fulfillment of the requirements
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DISSERTATION APPROVAL FORM

Student's Name: **Valerie Blanc**

Dissertation Title: The Dance of Becoming: Pedagogy in Dance/Movement Therapy
in the United States

Approvals

In the judgment of the following signatories, this Dissertation meets the academic standards that have been established for the Doctor of Philosophy degree.

Dissertation Committee Chairperson: Robyn Cruz, PhD   April 1, 2019

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Final approval and acceptance of this dissertation is contingent upon the candidate's submission of the final copy of the dissertation to the Graduate School of Arts and Social Sciences.

I hereby certify that I have read this dissertation prepared under my direction and recommend that it be accepted as fulfilling the dissertation requirement.

Robyn Cruz
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Dissertation Director

I hereby accept the recommendation of the Dissertation Committee and its Chairperson.

Sandra Walker
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Most importantly, I am grateful to my colleagues and participants, without your voices and generosity of spirit, this study would not be possible. I am inspired to continue our work together to support future students and dance/movement therapists in the work. This is only the beginning.

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ABSTRACT

The purpose of this study was to begin to define pedagogical theory and practice in the field of dance/movement therapy (DMT). Fourteen DMT educators from American Dance Therapy Association approved programs participated in the study, taking part in individual semi-structured interviews through a phenomenological lens. The participants had taught in the DMT field for at least five years and at most 44 years. Utilizing grounded theory methods, two focus groups were also conducted in which six DMT educators discussed initial qualitative themes from the individual interviews. Through an engaged process, participants were able to participate in the further defining of the study's themes. Data were analyzed using grounded theory methods of initial and focused coding. The researcher also used member checking, peer review, and a personal research journal to name her own reflexive position within the emerging data.

The researcher's findings centered around six qualitative themes. These themes named the importance of the DMT student's development of self-awareness including body identity, cultural identity, and professional identity all housed within the experience of embodied learning. Findings also named the importance of educator transparency and modeling in the classroom to create space for student exploration. Recommendations from the study aimed towards creating more opportunities for educators to collaborate and communicate across the field with the goal of creating best practices for DMT education.   Also, recommendation for DMT educators centered around clarity of expectations in the embodied self-reflective learning process.

CHAPTER 1

Introduction

This phenomenological study sought to explore and to develop understanding of pedagogical theory and practice in the field of dance/movement therapy (DMT). The goal of the study was to better understand the way in which DMT educators in the United States are practicing in their classrooms and how this process is informed by the core principles of the field itself. The study utilized grounded theory methods, involving 14 individual semi-structured interviews with educators from training programs that were approved by the American Dance Therapy Association (ADTA) as the first phase of the study. The second phase involved conducting two focus groups where the participants could actively participate in the exploration of the data.

Landscape of DMT Training

In the 1970s during the early stages of development of DMT and other expressive therapies, the education training focus was on apprenticeship opportunities with early dance/movement therapists (Leventhal et al., 2016; Stark, 1980). As education programs, registry, and accreditation standards began to be established around 1973, educators began to integrate academic and clinical identities alongside the apprenticeship model of learning (Stark, 1980). During the 1990s the focus shifted towards a dual focus to create opportunities for students to be eligible for credentialing both as dance/movement therapists and as state licensed counselors, further incorporating the psychotherapeutic lens within DMT training (Dulicai, Hays, & Nolan, 1989). Recent education advances have included the incorporation of distance learning as a delivery model, which has caused educators to look at standards and practices of DMT education from yet another lens (Beardall, Blanc, Cardillo, Karman, & Wiles, 2016). There has

been a rich history of mentorship and educational practices across the development of DMT and its training programs. The teaching methods that DMT educators utilize are unique and innovative, holding the potential to build pedagogical theory across educational fields.

Problem Statement

To meet the needs of the growing student population in the field of Dance/movement Therapy, education and pedagogy need to ideally shift and flex with the times. Currently, training programs in the United States are growing at a rapid rate, bringing new DMTs into practice and leadership of the field. These new practitioners bring with them innovative ideas and a socially active spirit that is expected to shift the field in vibrant ways. DMT educators, therefore, have a responsibility to meet the needs of these new colleagues. It is an important time to examine the teaching practices of the field and explore how educators are using pedagogical practices in the classroom.

Historically there has been isolation among the ADTA approved programs. Being in direct competition for admissions has caused rifts that interfere with potential faculty collaboration. As each program differs in their mission statements and philosophical underpinnings, there is also a common connection across core principles which are taught. There are also potential shared challenges in the DMT training process which increased connection and collaboration can continue to support.

In 2017, the educational standards set by the ADTA were revised to reflect important changes in the training of dance/movement therapists. The revised standards focus on competency-based standards from which to shape the core curriculum of ADTA approved programs. These new standards also include guidelines for multicultural competencies, distance learning programs, and applications of neuroscience to DMT training. The programs approved

by the ADTA must concurrently update their curricula to adhere to the new standards and explore the ways in which they are implemented within their classroom practices. As programs begin this implementation process, there is also a potential to connect across programmatic siloes and begin to share DMT teaching methods as education colleagues. This process reflects a shift in the field and potentially in the education and training of DMTs in the United States.

Little research has been completed that focuses on the pedagogical practices and educational theories of the DMT field. As a body-oriented modality, there is an assumption that learning will occur through the body and be central to the pedagogical approach of the DMT educator, but this has not yet been studied. Also, there is an assumption that practitioners in the field of DMT understand the body and its role in human experience in ways that other fields do not yet understand (Acolin, 2016).

Statement of Research Question

This study's purpose was to explore the classroom experiences of DMT educators in the US. The main goal of the study was to discover common themes in DMT education and begin conversations and collaboration across training programs to build pedagogical theory. This research holds the assumption that there are pedagogical methods that have not yet been named within the DMT field. This study explored the pedagogical practices of DMT educators in the United States, with the research question "What core principles of theory and teaching strategies contribute to pedagogical theory in DMT in the United States?"

This study holds the potential to create pedagogical theory from the work of DMT educators practicing in the field today. This researcher believes that DMT educators have much to share with the larger world of educational theory through the active and embodied practices of the DMT classroom. This active knowledge production has the potential to inform educational

practices across disciplines in the creative arts therapies and beyond. At a time when the field of

DMT is clarifying and staking their role in theory and practice, the time is ripe for an inquiry of

its training and education.

Research Approach

This study was conducted using a phenomenological approach in order to explore the

experience of DMT educators at approved programs. Using a semi-structured interview format,

14 participants were interviewed. The interviews were transcribed, and the data were analyzed

using initial and focused coding methods. From the initial and focused coding process, six

categories were named based on frequency of meaning units defined by discussion of

pedagogical themes. Participants were invited to participate in two subsequent focus groups,

where the participants were able to discuss the six categories. The data from the focus groups

was also analyzed using focused coding. The coding process also involved an iterative process

of comparing the meaning units from the interviews and the focus groups based on the six

themes. Participants in the focus groups were able to act as co-researchers to further define the

six categories and delineate subcategories. The researcher used member checking with

individual interview participants and peer review with a colleague in order to compare and

triangulate category and subcategory results.

Subjectivity Statement

Reflexivity is a key practice in qualitative research. Researchers must place themselves

within the landscape of literature and theory, with transparency of perspective, potential

assumptions, and beliefs (Vagle, 2014). Throughout the scope of this study, the researcher found

herself embedded within the questions of the study. As an educator herself, and having

relationship with many of the study participants she found herself in a constant dialogue with the

emerging meaning in the study (Vagle, 2014). She found herself utilizing emerging questions and potential themes immediately in her own classroom practices, which she found enlightening and enriching. On the other hand, it was difficult to not let this lens affect her analysis of data and meaning making.

The researcher has been teaching in Lesley University's DMT program since 2011. The researcher also attended Lesley for her own graduate DMT training and was a current student in the University's doctoral program, during the study. She found her own philosophical lens affected by her training, holding a belief of the creative process at the center of teaching and learning. The importance of creating space where students could experience dance/movement therapy principles in the classroom is at the center of her own pedagogy.

As an educator, her teaching experience has most often been through clinical supervision courses. These courses follow the DMT student through their internship experience, and include meeting with internship site supervisors, conducting weekly check-ins, and evaluating students' progress in developing clinical skills. This teaching lens is by nature experientially based because of the active practice that the student has at their internship site. This differs from more didactic courses where the students need to learn theoretical foundations and demonstrate comprehension of core concepts.

This perspective caused the researcher to put the value of experiential learning into the forefront of her teaching practices. Also, the supervision process is built on modeling which is often how the researcher chooses to present material in the classroom. As a learner herself, the researcher also prefers visual and/or kinesthetic learning, which causes her to often use these practices in the classroom. These perspectives led the researcher to hold certain beliefs. She has

a belief in first the importance of experiential and transformative learning, second in modeling as a learning process, and third, the potential preference of visual and kinesthetic learning.

The researcher interviewed several participants who directed or coordinated the ADTA approved programs and had more than 20 years of experience in DMT education. The researcher found herself humbled by collaborating with these participants which caused a different way of conducting their interviews. A goal of the study was to increase discussion and collaboration across educators, and she noticed the dynamic challenge of working with more experienced dance/movement therapists versus working with her contemporaries. There was an implied power differential while interviewing participants whom the researcher viewed as mentors in the field. This may have influenced the researcher's ability to look critically at the data from these participants' interviews.

In either case, whether interviewing a contemporary colleague or a colleague with significantly more experience, the researcher recognized her own preference to relational connections in the research process. At the center of her choices for methods and analysis methods, she was aware of the centering of collaboration in her own research choices. As Vagle (2014) stated, phenomenology honors the interconnectedness of people within their world and the subjects around which they find meaning.

Assumptions and Limitations

From the abovementioned subjective perspective, the researcher named the following four assumptions. First, there is an assumption that the core principles of DMT are best taught in an experiential and embodied way. The researcher brought this assumption from her own training and from her awareness of the current educational standards that the DMT field has defined.   Second, the researcher assumed that DMT training is best conducted through a

relational lens. Again, this was reflected in her own experience as both a student and an educator. Also, as students are trained in a psychotherapeutic method that is based on a therapeutic relationship, there is an assumption that learning through a mentoring relationship with instructors will parallel clinical practice.

Third, there was an assumption about an inherent nonlinear nature to DMT education. As the researcher saw the creative process as a central part to the healing process of DMT, she also saw this as a central process to the learning process of the DMT student. Students need to be able to tolerate uncertainty in their learning process in order to be able to hold space for clients to do that same. Lastly, there is a growth process that the DMT student experiences within their training. Students need to be aware of themselves, their movement baseline, and their preferences in order to be able to be with another person as an embodied therapist. The researcher has witnessed this process repeatedly in her own teaching experience and holds an assumption of self-growth as a key part of DMT training.

These assumptions were also potential limitations for the study. The researcher's lens as an educator could have limited her ability to see varying perspectives in the study. The researcher attempted to bracket these assumptions and continuously journal throughout the research process. Another limitation was the researcher's social location. As a white cisgender female with an advanced degree the researcher was a person of privilege and potential power. She acknowledged her own process in understanding her whiteness and the potential effects that this may have had on her ability to hold space that empowers both students and the participants in this study.

DMT and Related Terminology Definitions

Dance/movement therapy- "the psychotherapeutic use of movement to promote emotional, social, cognitive and physical integration of the individual" (ADTA, 2016).

Empathic reflection- "the process by which the dance therapist incorporates a clients' spontaneous expressions into the ongoing movement experience and responds to those expressions in an empathic way" (Sandel, 1993, p. 98).

Kinesthetic empathy- dance therapists' practice of self-observation, reflecting on emotional and body reactions to a client's movements. Can also include a process of embodying the client's movements (Tortora, 2006: Dosamentes-Beaudry, 2007).

Therapeutic movement relationship- the establishment of a therapeutic relationship with a client on a movement level, including both visual, cognitive, and kinesthetic perceptions with an assumption of connection and communication through movement and a "shared presence of body, mind, and spirit" (Young, 2017, p. 104).

Experiential learning- a process of learning that focuses on active experience, reflection, and action where the learner interacts with their environment (Kolb & Kolb, 2005).

Embodied learning- an active learning process that is mindful of, attentive to, and utilizes the body in a reflective practice to enhance cognitive knowledge.

CHAPTER 2

Literature Review

Dance/Movement Therapy Education and Training

Dance/movement therapy is a clinical psychotherapy field in which the body's nonverbal language is viewed as a direct form of communication (Sandel, Chaiklin, & Lohn, 1993). It is therefore a natural progression to view the education and training of dance/movement therapists through the lens of a body-based pedagogy. Some of the many concepts addressed in DMT training are the creative process, understanding of both the typical and pathological processes of development, an awareness of the therapeutic movement relationship, an understanding of the matrix of the body, and the somatic manifestations of transference and countertransference (Govoni & Pallaro, 2008). Master's level training is required of all dance/movement therapists in order to practice in the field. These studies include course work in general clinical psychotherapy skills as well as movement observation, research, and DMT theories and practice (Cruz, 2001). The learning process of the DMT student includes a forming of one's own therapeutic style, experienced through development of a body-self, an interpersonal self, and an intrapsychic self (Payne, 2008). As a theoretical approach that is grounded in the body, there is an inherent assumption that movement is a means to communicate and to fulfill basic human needs. This communication is found through techniques of observing body action, exploring the symbolism of movement, attuning to and mirroring another's body communication, and engaging in rhythmic group activity (Chaiklin & Schmais, 1993).

Prerequisites for enrollment in graduate level study of DMT include extensive training in dance and anatomy and kinesiology. While each ADTA approved educational program varies slightly in their specific requirements, a background in at least two forms of dance and

movement training, are required to apply to a training program (American Dance Therapy Association, 2017). This focus on body awareness, body placement, and creative expression through the technical study of dance leads to a whole-body involvement in the form (Evans, 1997). A focus on what Evans (1999) called the "essence of dance" (p. 2) brings for the dance student a way of knowing and communication with their bodies and with others.

Coming from this foundation, the educational standards of the ADTA that govern the profession focus on the need for experiential and embodied learning. Direct clinical experiences and experiential courses are considered to best facilitate the learning of DMT theories and practices (American Dance Therapy Association, 2017). Because the body and movement are the foundation of DMT, movement observation, body-based experience, and non-verbal communication are key components of its experiential pedagogy. There is also an integral learning process for the DMT student of maintaining an awareness of and attention back to their own body. Students are encouraged to embrace the knowledge of the body, both their own and others', as a source of information that can guide both learning and intervention with clients (Johnson, 2014).

Legacy of Embodied Mentorship

The field of DMT began in the 1940s with early dance/movement therapy theorists utilizing dance as a healing modality with clinical populations. In 1942, Marian Chace began working in St. Elizabeth's Hospital in Washington D.C. in the psychiatric ward bringing movement and dance to the patients to increase communication and social connection (Levy, 2005). Similarly, in the 1950s, Mary Whitehouse began in depth work with dance students who desired an understanding of their own unconscious. These women were operating from their own intuition and process of self-discovery of the connection of mind and body (Levy, 2005;

Koch & Fischman, 2011). Subsequently, the field was formed in the beginning by the

experiential knowledge of early practitioners. As Marian Chace's work developed and a

technique formed, she would lecture to the public about her work and bring student apprentices

into the clinical setting (Levy, 2005; Chaiklin & Schmais, 1993; Sandel, 1993). Similarly, Mary

Whitehouse would work with potential students as clients, using her *movement in depth* approach

in order to educate others about the DMT work (Levy, 2005).

Throughout the 53-year professional development of the field of DMT, there has been a

continued focus on embodiment and relationship in practice and training. Alongside the specific

techniques developed by the early dance/movement therapists over time there has been a focus

on connection and cohesion to foster a deep and multilayered experience of DMT theories and

practice (Sandel, 1993; Chaiklin & Schmais, 1993; Schmais, 2004). With relationship and

practice at its core, learning for the DMT student is viewed as a process that is achieved through

embodied experiences, relationship, and reflection, similar to the educational theories of

experiential and transformative learning (Dewey, 1938; Dirkx, 1998; Kolb, 1984; Mezirow &

Taylor, 2009).

Traditionally, DMT theories and principles were imparted from teacher to student, as

students engaged with clients as co-leaders in treatment settings (Beardall et al., 2014; Payne,

2008; Sandel, 1993; Chaiklin & Schmais, 1993; Schmais, 2004; Leventhal et al., 2014).

Although the early dance/movement therapists came from various educational and professional

backgrounds like dance, physical therapy, education and psychology, they all shared the

commitment to utilizing movement and the creative process in healing (Levy, 2005). Moving

alongside these originators, the first training options in the DMT field were apprenticeships,

where mentees would learn through supervision at a clinical site. The protégé would enact and

physically model their teacher's methods and approaches to develop their own professional

identity (Leventhal et al., 2016).

This physical engagement with DMT core principles has been contained within the

mentorship relationship (Beardall et al., 2014; Johnson, 2014; Leventhal et al., 2016), where the

relationship between mentor and mentee was and is an embodied one. Leventhal (2016) wrote

that this process deepens through the student's need to take in the mentor's physical presence in

the "dynamic and fluid situation of movement" and names this practice as one of the "embodied

protegee" (p. 165). As the DMT student experienced their mentor's methodology approaching

within an interface of physicality, the student took this style into their own body and integrated it

into their own professional identity. This learning through movement and mirroring laid a

foundation for a "legacy of embodiment" (Leventhal et al., 2016, p. 166) that was, and continues

to be passed from one generation to the next.

As the first DMT graduate programs were established in the 1970s concurrent with the

rapid growth of the creative arts therapies, these early programs focused on practical training,

coursework, research, and fieldwork with underlying practices of movement competence,

facilitation of expression, creativity, and professional development (McNiff, 1986). In 1986,

McNiff surveyed 21 colleagues from different creative arts therapy programs throughout the

United States to gain insight into the pedagogical practices and challenges that were arising in

the early years of these programs. Educators in this study reported a common need to develop an

aesthetic theory in therapy and training. They wanted to embrace more than technique-driven

focus in education and create a philosophical foundation for the field as a whole. The DMT

educators that he interviewed shared a central view that the body should be at the center of their

educational and therapeutic philosophy.

Beyond these early themes, DMT educators have given language to what they know instinctively and built models for the work, giving words to experiences that are primarily non-verbal. One example is the *translation process*, coined by DMT educator Phyllis Jeswald (Johnson, 2014). She described breaking an issue into smaller components that can then be translated into movement and further developed into a dance that holds symbolism for the client or student (Johnson, 2014). Beardall (2011) named the *spiral integrated learning process* where awareness of concepts circle and spiral from the practical to the theoretical and back again for the student. Dulicai, Hays, and Nolan (1989) similarly named their pedagogical model the *Mobius strip model.* With this model, they saw the clinical supervisor at one end of the figure eight-shaped strip, the experienced instructor at another end and the student in the center where the strip bends and turns on itself. Knill, Levine, and Levine (2004) also described the need for artistic exploration, self-exploration and change and when engaging with that process in training, and that there are often periods of chaos and uncertainty. These models all embrace the potential nonlinear nature of the learning process in DMT, where the students gain an awareness of self, body, and other through process and relationships.

Experiential and Transformative Education

An area of educational theory that aligns with the learning models of DMT is experiential education. Theorists in this area viewed learning as a development from within versus a formation from outside. For example, Dewey (1934, 1938) an educational theorist, wrote extensively on the idea of learning grounded in practical and active experience. David Kolb (1984) developed Dewey's theories further, naming the experiential learning theory. Previous educational practices were led by traditional methods of teaching in which ideas were transmitted to the learner in a passive manner. The concept of experiential learning, however,

focused on experiencing, reflecting, thinking, and acting in order to grasp a new concept; not

merely a set of tools and techniques (Kolb & Kolb, 2005).

According to Kolb (1984), there are several foundational characteristics of experiential

learning. The first is that learning is best conceived as a process. Second, all learning is

relearning. Learning draws out previously held beliefs causing them to be examined and

integrated with new ideas. Third, learning requires a resolution of the conflict between new and

old beliefs. Fourth, learning is a holistic process that includes the functioning of the whole

person. Fifth, learning results from interactions between self and the environment. Within these

interactions lies an experience of a learning space or the learner's experience in the social

environment. The learner becomes a member of a community of practice through this process

(Kolb & Kolb, 2005). Lastly, learning is a process of creating knowledge, not merely taking in

preexisting ideas (Kolb, 1984). These viewpoints of participating in a community of practice as

well as being an active part of creating knowledge have been reflected most recently in the

distance learning literature (Armstrong, 2011; Garrison & Cleveland-Innes, 2005; Hege, 2011;

Vaughan et al., 2013). Zull (2002) applied Kolb's theory of experiential learning to brain

functioning. He reflected the cycle of experiencing, reflecting, abstract thinking, and active

testing to the sensory, integration, and action areas of the brain. He believed that learning was a

physical act in the brain. Zull (2002) asserted that without reference to a sensory experience and

to physical objects, there is no meaning made (p. 15).

Paulo Freire (2000) challenged educational theorists to see education as an opportunity

for creating knowledge and acts of cognition rather than just transferring information from one

person to another. He named the traditional epistemological view as one of "banking education"

(Freire, 2000, p 72), where the teacher deposits information rather than communicating and

dialoguing with students. This banking system became an act of bestowing the gift of

knowledge into those less fortunate and holds a colonial and disempowering view of pedagogy.

He also held a humanist ontology recognizing the connection between humans and the world in

which they live. Humans are "beings of praxis" (Freire, 2000, p 125) and learn through active

reflection and dialogue, all of which requires a sense of humility.

For Dewey (1938) and Kolb (1984) the act of reflection of which Freire actively spoke,

was a cognitive activity that required stepping out of an experience to find detachment and

objectivity (Jordi, 2011). Reflection, to these early theorists, was a way to retain and record

information from an experience and these were two distinct steps in the process of integrating

knowledge. Alternatively, Schon's (1983) concept of *reflection-in-action* elevated the tacit

recognition and moment to moment judgements that happen as we attempt to make sense of a

phenomenon. Previous theories of knowledge acquisition stemmed from a positivist

epistemology. Their focus on technical rationality was and continues to be embedded in how we

see the rigorous nature of certain modes of learning and research (Schon, 1983). In research

practices, often the empirical process and the studies that emerge from empirical processes are

seen as the gold standard. This epistemology also effects our view of the rigor of learning

methods.

The order of learning that comes from this view, is theory first and then practice and

application. Other modes of learning are seen as less rigorous or even ambiguous. Schon's

(1983) theory of reflection-in-action, however, recognizes the importance of the experimentation

within an experience. Staying within the experience without the need to retain a cognitive

distance allows for the learner to gain tacit, spontaneous, and automotive knowledge. This

method is often used in training of psychotherapists and social workers to track emergent

assumptions and the fit of practitioner interpretations. Reflective practices can start to integrate both theoretical and practical aspects of an experience. Including implicit and embodied reflection can also engage aspects of the experience that often remain unseen (Jordi, 2011).

Mezirow and Taylor (2009) further developed experiential learning theories into transformative learning, which encourages a communicative sense of learning and invites expressive ways of knowing. Transformative learning encompasses core elements such as critical reflection, dialogue, holistic orientation, an awareness of context, and an authentic practice. Like the framework of experiential learning, transformative learning shifts to a learner-centered construct where the process of inquiry of the student is at the center. Most importantly transformative learning embraces the process of disorientation in learning. The learner's process of examining their preconceived ideas and comparing them to new concepts becomes central to the learning process. Often the importance of reflection comes after an experience. Recognizing that something in unfinished and is still surfacing after a learning experience can point to importance for the learner and also bring awareness to body and affect (Jordi, 2011). With these multiple levels, adult learning is seen as transformative, which differs from early learning which can be more formative coming from a hierarchical perspective (Mezirow & Taylor, 2009).

Butterwick and Lawrence (2009) explored the use of transformative learning methods with adult education utilizing theater activities and storytelling. They found that opportunities for transformative learning can occur by simply inviting arts-based practices. Experiences were naturally revealed that were not otherwise readily available for learners. Telling stories through embodied or performative activities could lead to transformative learning. Arts-based techniques allowed for an embodied emergence of self through the use of story and drama (Butterwick & Lawrence, 2009). When Langan et al. (2009) incorporated transformative learning concepts into

the sociology classroom, the researchers found that students were able to revise their meaning

perspectives. They began to conceptualize and experience the course as a learning environment

rather than simply a set of tools. They found in this learning environment a space that offered

opportunity for personal and professional development.

Socio-Cultural Learning

Learning theories such as transformative and experiential models focus on adult learning,

yet can also be connected to developmental theories of learning. Vygotsky's theory of socio-

cultural learning centralized the idea that children do not learn in isolation but that they learn by

interaction within their social environment (Daniels, 2003). Within this theory, the educator's

responsibility becomes to offer active and interactive learning situations where the student can

engage both on a societal and personal level. Similar to the constructs of transformative learning

socio-cultural learning points to the student's ability to make meaning by comparing new

learning concepts to previously held knowledge. Yet, this theory holds the belief that students

compare new information to content from their communities and from their individual history

(Lemke, 1997). In this way, there is a comparison of new concepts to community and collective

symbols within a student's lexicon that exists within a landscape of individual development.

There is also a epistemological view that learning can be generated in a collective manner with

interactions with educators and with peers (Engestrom, 1987).

Another concept which began with Vygotsky was the idea of the *zone of proximal*

development. This idea held a phase-oriented view of learning tasks that a student could

accomplish without assistance, with guidance, or that they could not yet accomplish. The goal

being to present opportunities for the learner to engage with tasks that could help them increase

their zones of development in order to gain knowledge and experience. There are, Vygotsky

(1978) believed, differing development levels of learning where the student could independently

solve problems and also areas of potential where the student could engage with the material with

instructor guidance or peer collaboration. Not only could a student be challenged and supported

by their instructor, they could also grow through negotiation with peers who were at different

levels of maturation (Vygotsky, 1978). These ideas of social learning all exist within a context

of the learner's culture and community, therefore engaging with other students within one's

cultural context could create shared knowledge, while interacting with those outside of one's

culture held an potential opportunity for expanded knowledge and growth.

Critical and Feminist Pedagogies

Transformative and experiential learning models have gradually brought education away

from the "banking system" of which Freire (2000) spoke and toward a more engaged and

dialogical method of instruction. Socio-cultural learning theories bring an awareness to the ways

in which students learn within their social and cultural location and how they make meaning

through these lenses. Yet, these theories and methods, although providing the foundation to

more progressive education, needed to also hold an awareness of students' lived experiences in

culture, society, and communities and how learning can be used as a social change agent.

Learning needed to move beyond these models as not just an adaptation of knowing but a

reorganization of the system as a whole (O'Sullivan, 2002). Critical pedagogical models

embrace the state of discomfort and conflict in order to move forward into deeper knowledge.

These models include a knowledge of not only facts and concepts but a knowledge of oneself

and one's place in the larger world. The learning process can embrace the despair of difficulties

in the world, an examination of one's frame of reference, and a vision of the world from an

ecological point of view (O'Sullivan, 2002).

The importance of personal development as central to adult learning is also a tenet of critical pedagogy. There is a focus on collective engagement, interconnectedness and a parallel of personal change and social change (Miles, 2002; Selby, 2002). An awareness of self that develops alongside the awareness of others allows the learner to make change both within oneself and within the greater world. This concept aligns with the learning process of helpers, therapist, and other change agents. There is also an awareness of instability within the interconnectedness, and an awareness that change is inevitable and holistic (Selby, 2002). The learning that arises from this place of instability, conflict, and inner awareness allows the learner to let go of past ideas and conditioning (Miller, 2002). Because they have been able to examine themselves and their previous knowledge they are able to integrate new knowledge within this context. The landscape of this type of learning and exploration from a global perspective holds the importance of cultural perspectives.

Building from active learning practices and theories, there is an ideal of equality within the experiential classroom. Yet, there is an inherent power differential in the relationship of teacher and student, grounded in evaluation, grading, and assessment. Classroom learning can be a non-democratic environment that is centered around expectations and the presupposed need for politeness (Tsemo, 2011). When instructors invite student voices to emerge, there are deep complexities and intersections of experience for both instructor and student. hooks (2003) theorized the importance of a teaching style that is "less conventional" and held an awareness of power in the classroom and in the larger university system (p. 5). One way that hooks (2003) felt could encourage and invite more cooperative learning experiences was to view students' own self-evaluation alongside teacher's evaluation. Also, hooks felt that the potential for change emerged from concrete experiences where students could view emerging change in themselves.

She viewed learning as not only occurring in the institutionalized classroom but also throughout the challenges of each students' lives. Instructors could then invite the multiple identities of their students into "shared learning experiences" (hooks, 2003, p. 21).

The critical and feminist pedagogical perspectives strive to embrace discomfort and find ways to shift the hierarchical narrative, by challenging the concepts of who and what is taught. There is a recognized need for balance of power and voice, which includes not privileging the student voice over the teacher as well as the other way around (Tsemo, 2011). Tsemo spoke to the importance of negotiating emotion within the classroom, where teaching includes emotional content and vulnerability as an integral part.

Adult Development and Learning

The above theories of experiential, transformative, and critical pedagogies center around the experience of the adult learner. As theorists speak about the experience of the active and integrative process for the learner, there is an assumption of a parallel process of adult identity development (Dirkx, 1998; Kolb & Kolb, 2005; Mezirow & Taylor, 2009). Development can be defined a progressive change in an individual over time (Merriam & Clark, 2006). Some theorists consider this change to have an end point or final goal, such as Maslow's (1962) theory of self-actualization. In his research, Maslow observed self-actualization primarily in older people, which led to an assumption that growth was a far distant goal. He posited that a deficiency mindset rather than a growth-oriented mindset could also become a barrier to growth and development, and being more autonomous and self-motivated could counter that experience. Some other theorists like Rogers (1961) or Erikson (1959) considered the process of discovering self as one that progresses throughout one's life, viewing development as a stage-related process that is continuously unfolding. Rogers (1961) assumed that all individuals have a desire and a

capacity towards growth and change, and that through a genuine and transparent relationship drive towards maturation can be facilitated. Erikson (1959) delineated themes during different stages of life, through the lens of inner and outer conflicts through which the individual progresses through in order to retain a sense of unity in their personality. His theory of stages was also systematic and viewed health with a privileging of autonomy and initiative (Erikson, 1959).

These models have built the foundation of how humans view development, yet were created from a white, European, and cisgender male perspective. Feminist views of development bring attention to the way in which previous development theories were normed on males. Bringing more awareness to the developmental needs of women can expand the traditional stage-oriented developmental model to include more need for relationship and community as well as multiplicity in identity (Butler, 1990). Butler argued that the male-dominated hegemony has caused society to view identity in an unnaturally split way placing individuals in socially constructed categories. She questioned the dominant definitions of identity itself, and challenged the worldview that defined personhood by the roles that one plays in a larger society. She also questioned whether identity is shaped by normative assumptions in society rather than the individual's personal and lived experience in the world. Embracing a feminist view of self-development questions male-centered language and definitions of experience which may marginalize the body, multiplicity, and communal experiences.

Helms' (1990) theory of racial development also pointed to a multi-layered experience of self, specifically the intersection of individual self-awareness and racial awareness. Helms (1990) presented a stage-oriented model of racial identity development where each stage is seen as an intersection of worldview, cognitive maturity, and interaction with environment and

society. Helms' view also theorized different racial attitudes for white and Black experiences. After an initial contact phase, for example, the Black racial identity model names immersion and internalization stages, where the individual experiences immersion in Black culture and then is able to integrate and internalize this culture, fighting racism. The white model names disintegration and reintegration stages, where the individual is coming to terms with their own whiteness and their role in racists constructs. Ideally, the white individual is then able to move through moral dilemmas and negative feelings, into a stage of action and hope. For the adult learner, these multiple of growth and development play into their learning process and their ability to collaborate and engage with others. Holding these wide viewpoints on development shows the range of lived experience through building of self-awareness. Adult identity development includes a sense of self in profession, in relationship, in the individual, in society, in cultural identity, in gender identity, and in one's view of knowledge.

Not only cognitive knowledge but belief about knowledge changes over time. There comes with this process a developmental shift from acquiring knowledge and facts to acquiring wisdom. Wisdom as defined by Kitchener, King, & DeLuca (2006), develops in the process of understanding that knowledge and acquiring knowledge is an uncertain and unending process. As adults develop, they are more and more able to weather moments of uncertainty in their learning process releasing the need to arrive at an endpoint of certainty. These authors created a development model that they would call the *reflective judgment model*, to name the stages by which adult learners engage with reflective thinking throughout the learning process (Kitchener, King, & DeLuca, 2006).

In the reflective judgment model, learners begin in the stage of *pre-reflective thinking* where they view knowledge as absolute and concrete. There is an assumption in this phase that

certainty in knowledge can be attained and that learning occurs through observation and authority figures. The second phase is *quasi-reflective thinking* where the learner starts to be aware that one cannot know with absolute certainty. There is more of an awareness of how knowledge is experienced through a subjective and contextual lens, as well as an increase in abstraction. The final phase is *reflective thinking* where the learner recognizes that knowledge comes from a multitude of perspectives and that we make conclusions based on evidence, but also are able to shift those conclusions when new evidence arises. There is an aspirational awareness in this stage of the awareness that knowledge is subjectively constructed. Similarly, Kitchener, King, and DeLuca (2006) also created a corresponding skill level related to the reflective judgment model that connected each stage to an individual's ability to shift from representational to abstract thought. The authors believed that earlier stages corresponded to early adulthood while later stages corresponded to later ages and doctoral education.

This model reminds the reader that these stages of adult development are wide and expansive, as well as subjectively connected to the educational experiences of the learner. Tennet (2006) also speaks to the wide range of developmental experiences that shape the adult learners' education. There is a wide "diversity of life patterns" (Tennet, 2006, p. 38) that the adult learner brings to the classroom. Also, depending on one's age and context, each adult student is facing a differing developmental task. These can range from beginning individuation and independence from one's nuclear family, to relationship and family, to responsibility for self and/or others, to work experiences. In addition, the adult learner's cultural position can shift the inherent need for individuation that is championed in many stage-related theories of development (Erikson, 1963; Maslow, 1970). Due to these considerations, Tennet (2006) suggests a narrative approach to understanding the developmental perspective of the adult learner. Inviting the

learner's story into the classroom, allows each student to share their own origins of who they are

and from where they come. This narrative viewpoint can allow the educator to embrace the

stories of self from each student's perspective (Tennet, 2006).

Recognizing the wide range of needs for the adult learner includes the distinct experience

of the young adult learner. Young adults include an age group of 18 to upwards of 29 years of

age, which in itself is a wide range of experience and maturity. The transition from adolescence

to adulthood is not one that is merely measured by age, but also by life experiences and social

location. While some young adults may be preparing for career and higher education, some

young adults are simultaneously navigating social and environmental risks. Scales (2016) and

his colleagues named the developmental processes of the young adult as centered around identity

formation, sense of agency, preparation for career, and commitment to community. These

processes were best supported, as stated by the authors, by psychological and emotional well-

being, educational attainment, civic engagement, and healthy relationship among other factors.

The young adult learner is often seen as resilient and adaptable to new circumstances due

to their youth, while academic institutions can be slow to enact change in their learning practices

(Wyn, 2014). However, youth who have been raised in the current educational environment are

accustomed to a system that focuses on standardized testing and a more narrow definition of

success in learning. Wyn (2014) urged readers to see the transition period into early adulthood

as centered around a sense of "belonging" rather than shifting to career and professional identity.

The idea of focusing on belonging holds the importance of the qualities of relationship and

connection for young adults. This shifts learning from the formal classroom into community

connection with a more collaborative and mentoring view of education. This potential shift can

be challenging for young adults who have been conditioned to respond to clear and quantitative

competencies in their learning, yet also offers a more mature and integrated way of attaining

knowledge. Looking at knowledge in this way connects to experiential and transformative

learning practices which view adult learning as transformative versus the formative learning that

happens as a child, where the knowledge is acquired from an authority figure (Mezirow &

Taylor, 2009).

This engaged and collaborative epistemology is also connected the young adult learner's

view of learning as both cultural and personal. Western cultures tend to view learning as an

individual process instead of a communal process. Educators must not only focus on the

attaining of competencies in the classroom but also the lived experience of their students and

how they can invite these stories into the classroom community (Drayton, 2014). While culture

shapes a student's view on values and expectations, social factors are also an integral part of a

student's learning story and how these factors either promoted or limited access to choices and

paths in their learning (Drayton, 2014). There is an inherent intersection between the learning

needs of the adult learner and their cultural and social location. Knowledge and awareness of

one's own social location is an important support in this developmental transition into adulthood

for the young adult learner. Being aware of one's own potential assumptions and bias as an

educator can create an environment where students are willing to do the same. Authors suggest

that this can be achieved through dialogue, cultural representation in readings, increasing both

skills and confidence for the student, and connecting students to social supports and resources

(Drayton, 2014; Xie, R., Sen, B., & Foster, M., 2014).

Awareness of Self in Learning

Across learning paradigms, adult learning theories put in the forefront the importance of

awareness of self within the learning landscape. Educational theories vary in order to support the

field in which they are focused. Training mental health professionals, especially those working

directly with others is a unique parallel process of training therapeutic techniques while also

supporting the personal awareness and growth of the therapist. Therefore, the centrality of self-

awareness becomes even more important in order to act as an ethical psychotherapist. Working

with others towards therapeutic healing, the therapist-in-training must be aware of self, personal

history, and potential triggers in relationship. In a field where relationship is at the center, where

competencies include making alliances, building empathy, and positive regard for others are

central to building therapeutic relationship. Training models need to hold the "human mutuality"

(Aponte, 1992, p. 269) of this essential relationship as well as practice aspects. The therapist is

an active player in the duality of the therapeutic relationship and their selfhood needs to be

supported and explored. Aponte and his colleagues (2009) developed a training model called the

"person of the therapist" (POTT) training as part of mental health professional training in an

academic setting. Students were required to take part in a POTT training group as a part of their

program. The group consisted of 10 students with two facilitators that were separate from the

program's faculty. The focus of these groups was to develop an awareness of their own

signature themes and owning the struggles and challenges that are unique to each individual and

are shaped by history, gender, race, culture, loss, and other life experiences (Aponte, Powell,

Brooks, Watson, Litzke, Lawless, & Johnson, 2009). The POTT's focus on developing

awareness of one's own struggle increased the trainees empathy for clients, using the therapist's

humanity as a way to connect with clients, and increased their own embodied awareness of the

mutuality of the therapeutic relationship (Aponte, 1992).

      Nino, Kissil, and Cooke (2016) conducted a qualitative study to understand the

perception of the effects of POTT training on therapeutic relationships. Sixty-six students

participated in the study where two of their written assignments were analyze via directed

content analysis. The researchers wanted to connect concepts that were connected to positive

therapeutic outcomes. In their assignments, participants spoke most frequently about empathy,

the management of countertransference, positive regard, and bond. Participants also reported

that connecting to their own emotional experiences in POTT training helped them to shift from

suppressing or avoiding to using emotions to build empathy. They were also more aware of their

own signature themes in the action of the therapeutic relationship, which helped them to

understand countertransference reactions. Lastly, they were able to view any disconnection with

clients as not a failure on their part but remained committed to connecting with the client. The

mutual humanity that Aponte (1992) spoke about in his theoretical foundation for the training

method was supported by these participants reports.

Embodied Learning in Related Fields

In DMT education, the trainees must not only be aware of themselves in the therapeutic

relationship but also be aware of their body experience within their training and subsequent

practice. The body must be brought into the learning process. Other areas of pedagogical

practice have brought the body into learning processes with success. In the sociology, dance

education, nursing, creative writing, and other classrooms utilizing embodied practices have led

to deep learning. Educators like Butterwick and Lawrence (2009), and Langan (2009) have

bridged the theories of transformational learning and embodied relationship. Incorporating the

body into any learning process connects to one's earliest experiences of learning. In early

development, as human beings moved through the world, experiences of one's self in

relationship to others began with a body knowledge. Movement was also experienced as the

foundation for a sense of self as capable and effective in the world (Sheets-Johnstone, 2010).

Much of human experience of early learning occurred through tactile and kinesthetic activity in the body. Human babies reach for and point to objects that they desire, they crawl towards people to show a need for comfort, and they turn away from things that they dislike.

According to educational theorist Guy Claxton (2015) there is a predominant assumptive connection of intelligence with cognitive thinking in western society. He posits that this is not true, but that intellect is a development of embodied intelligence. The "brain is servant, not master of the body" (Claxton, 2015, p. 5). The intelligence of the brain is connected with the physical systems of the body, for example the heartbeat is constantly somewhat erratic because it is resonating with the rest of the body. There are movements from the front to back of the brain, connecting the sensory part of the brain with the action-oriented front of the brain. Also there are movements from the bottom to top of the brain where the brain stem responds to body signals which connects with the affect-laden limbic brain, and then finally to the cortical brain where decisions are made and cognition rests. This is, of course, much simplified but connects the learning process from the body to the mind.

Lawrence (2012) also spoke to the presence of knowledge beginning in the body and predating conscious awareness. She encouraged what she called a feminist discourse that recognizes the body as a source of knowledge. She also included the importance of the intersection of the heart, mind, and body learning that integrates the affective, cognitive, and embodied realms of learning. In her classrooms, she focused on nonverbal cues from students and took these cues as messages of when to shift the content of her lessons. Also, she utilized what she called, "teachable moments" (Lawrence, 2012, p. 7) when students brings questions that can be role-played, or actively discussed within the classroom. Dance educator Snowber

(2012) encourages students to "dance the questions" (p. 54) and bring movement into the

learning process to exercise the "muscle of the imagination" (p. 54).

Adult education researchers have explored this embodied learning theory in a number of

ways, usually offering a movement experience and reflecting on how that shapes the learning

process. Under the assumption that "embodied learning involves being attentive to the body and

its experiences as a way of knowing" (Freiler, 2008, p. 40), Freiler conducted an action research

study where she offered activities of body experiences like guided imagery, tai chi, role plays,

and others for higher education nursing students. In qualitative interviews, the participants

reflected on their own sense of body awareness in conjunction with socio-cultural influences and

self-awareness. Participants also shared clearer feelings in their bodies and feelings of being "in

tune" with their own processes which shaped their learning in nursing.

Meyer (2012), surveyed a digital media firm in Chicago as they implemented embodied

practices such as cooking together once a week and biking together to work. Employees

reported feeling increased relational knowledge, more energy and engagement, and improved

collaboration. Also, as there were more embodied strategies like theater improvisation games,

employed reported feeling what Meyer (2012) called "embodied transformational learning" (p.

28). Participants stated that through a challenging experience that caused them to take a risk,

their own self-beliefs were challenged and new learning was fostered.

As educational innovations emerge, there is a renewed need to bring the theme of

embodied experiences to the forefront. Both Zull (2002) and Sheets-Johnstone (2010) wrote of

the importance of transferring the inner experience to a physical, outer experience in the process

of knowledge creation. More recent studies have included the role of the body in the experiential

learning process (Tobin & Tisdell, 2015; Freiler, 2008; Sodhi & Cohen, 2012). While theories

such as Dewey's (1934;1938) named the importance of experience in learning, most often these theorists were writing about cognitive experiences and not body knowledge, emphasizing the Western epistemology of mind over body and emotion (Michelson, 1998).

In a qualitative study, Tobin and Tisdell (2015) asked practicing creative writers to engage in a self-determined body awareness activity at least twice per week in conjunction with their writing. Participants reported "visceral responses" (Tobin & Tisdell, 2015, p. 221) while writing, a greater sense of the rhythm of one's writing, and a greater ability to focus on sensory experiences in writing. Sodhi and Cohen (2012) conducted qualitative interviews of social workers with more than five years of post-master's experience to share how their sense of embodied knowing manifested physically during client sessions. Participants reported different body sensations in relation to client diagnoses, muscle tension in response to conflict, and physical sensations in the stomach in relation to a need to make an intervention in a session. The social workers also reflected that there was a continuous processing of bodily reactions in order to make meaning and subsequently perform a therapeutic action with a client.

As more embodied practices are studied in learning, there is an important caution of not privileging body *over* mind (Jordi, 2011). The process of human learning needs both body and mind to find deep integration. Engaging with the body can integrate experiences but can also cause dissociation if the learner is not supported with self-awareness and relational support. Also, the nature of the movement that is presented in the learning environment is essential. Non-goal oriented dance is a cornerstone of improvisational movement, which is often used in DMT practice and education. Moving in an improvisational way opens space for self-organization as the body engages in its own process of movement pathway (Wiedenhofer, Hofinger, Wagner, and Koch, 2017).

Definitions of Embodiment

The learning experience of DMT students is contained in kinesthetic, affective, and experiential embodied experiences. Yet, the question becomes: how do DMT instructors define embodiment and how do they apply these concepts to their pedagogy? Fischman (2009) wrote that experience and embodiment comes from an "epistemology of complexity" (p. 35). She also wrote that knowledge is built through authentic experience and is "perceived, created, and transformed" (p. 35). Through the lens of embodiment, the body is the most central part of perception, cognition, emotion, and behavior as well as the way that these concepts interact and integrate (Koch & Fischman, 2011). Sheets-Johnstone (2010) theorized about the way that a "similarity in movement" (p. 112) connects beings to others in a common humanity. Humans are naturally drawn to those who move in ways that are dynamically similar to their own movement. Through this lens, movement has both internal and external experiences; the inner being one's own sensory experience and the outer being one's qualitative experience that is brought into the space. Acolin (2016) through a systematic review of DMT theoretical literature and related empirical studies also arrived at similar assumptions of the concept of mind and body. Her findings centered around several grounded statements from both areas of literature. These included the existence of movement on a continuum of inner and outer, where inner states were potentially communicated through the body. Also, the idea that movement could communicate mental function and that those functions did not need to be conscious were also supported by empirical studies. These concepts ground the pedagogical process as instructors strive to give students opportunities to experience their own inner sense of body as well as integrating their observation of the other through interactions with peers and, eventually, clients (Beardall, 2011; Hervey, 2007; Schmais, 2004; Landy, 2005).

Meekums (2006) wrote about embodiment within DMT training as an "active source of knowledge production" (p. 169). DMT educators encourage students to tune into their somatic responses, observing nonverbal information and integrating this into a clinical view. Through that process, dance becomes a symbol to deepen learning of DMT concepts and human interaction. Meekums (2006) coined the phrase *somatic intelligence* to capture the way in which the body influences the mind as well as the process of *embodied empathic response,* in which the witnessing of another in movement leads to a body sense of the other in relationship.

Several concepts from neuroscience also support the theoretical foundation of embodiment in DMT. One such concept is the existence of the mirror neuron system (Gallese, 1998). This neuronal system fires when one is observing an action in someone else in the same manner as if they themselves were performing the action. Therefore, witnessing actions in others facilitates an individual's actions and emotions simultaneously (Payne, 2017). Embodiment is key in building cognition and knowledge, as humans learn first through nonverbal means. Building meaning is action-based as it integrates the body knowledge of both the performer and the observer (Payne, 2017). The activation of the mirror neuron system through action and mirroring comes from an assumption that we all share common "motion and emotion" (Berrol, 2016, p. 306). This neurological system places body experiences as an integral part of human development of empathy and relationships with others. As DMT educators build experiences for their students to integrate theories, there is a focus on this neurological foundation of movement, interconnectivity, and affective engagement.

Sense of body is also connected to one's sense of self and identity. Fogel (2009) names this process as embodied self-awareness, which is a sense of self that is based in sensing, creativity, action, and grounded in the present moment. Western psychological and identity

theories often marginalize the body as a separate and more primitive part of the human being and view identity by our higher brain functions. A shift in this narrative would place the body at the center, and the most important part to human survival (Caldwell, 2018). Caldwell spoke of the importance of the development of body identity, which connects development of self to sensation, physiology, interactions with others, and bodily sense of emotions (Caldwell, 2018). Also a sense of body identity allows self-awareness to be seen as a movable and changeable process that continues to develop throughout life. A mature sense of body identity develops as we are able to understand the interconnectedness of mind and body, as well as the intersection of one's self with their surrounding social and cultural experiences (Caldwell, 2018).

Education and Training in the Expressive Therapies

Little has been written about direct pedagogical theory or approaches in the DMT field in the United States. Several authors have recorded accounts of their experiences learning from the early practitioners in the field (Beardall et al., 2014; Johnson, 2014; Leventhal, 2016; Chaiklin & Schmais, 1993) yet the development of a specific pedagogical theory is an area that has yet to be explored. In 1980, Stark chronicled the evolution of professional training in DMT in the ADTA. The first professional training program in DMT was established in 1971 at Hunter College and, as was described before, most prior training was conducted through apprenticeships. In these early days, there was a lack of a standard for structured learning and a lack of definition of the basic knowledge and skills required in the field (Stark, 1980). Due to the earlier focus on apprenticeship training in the absence of professional training, the focus was also on clinical application and less on theory and principles of DMT. After the ADTA was established in 1966, a subsequent registry committee was formed in 1969 in order to certify training and competence. In 1973, the ADTA decided that professional training should happen on a graduate level and in

this year the Committee on Accreditation was formed to integrate academic and clinical aspects

of DMT (Stark, 1980). From this committee guidelines for approved graduate training programs

were created outlining objectives necessary in DMT education. This eventually developed into

an accrediting process for university master's level training programs. Part of those guidelines

was the importance of not only clinical and practical training, but also the importance of a "body

of theory" (Stark, 1980, p. 15).

Much of the related educational literature in music therapy and other expressive therapies

including DMT has centered around teaching strategies and curriculum rather than the

formulation of a pedagogical theory or foundation (Hahna, 2013). Lusebrink (1989) looked at

the ways in which a creative arts therapies training program's university affiliation could shift

their focus. For example, if a training program was housed in an education, medicine, or fine

arts department these influences would affect the focus of the teaching. Several writers in the

expressive therapies wrote about the challenges of role confusion in training (Lusebrink, 1989;

Emunah, 1989; Butler, 2016). The central idea that understanding comes from a personal

experience of the work can blur the boundaries between teacher and student as well as the

boundaries between personal and universal experience. Expressive therapy educators often

communicate to their students that their education is not therapy, yet expect personal exploration

within the context of embodied and experiential learning.

Butler (2016) explored this question of the line between education and therapy through a

phenomenological study. His participants shared a student-perceived expectation to share

emotional experiences in their training program which Butler coded as a "forecasting". These

expectations needed to be navigated carefully and skillfully with a sense of shared responsibility,

especially with faculty's understanding of their unstated expectation that emotional material is

brought into the classroom. Lusebrink (1989) also reflected on the challenges of education in the

expressive therapies. She spoke of the issues around role confusion and the fact that expressive

therapy educators are often clinicians first and not necessarily trained in educational practices.

These processes of the personal and professional growth of students throughout their training

point to the need for more studies of pedagogical practices in the larger field.

Education in the expressive therapies allows the student to see themselves within their

art, their cohort, their culture, and their ontological lens. Simultaneously, this brings out new

questions of expectations for the student process, as the personal, social, and cultural experiences

of the student are also brought to the center. Some researchers have presented hypothesis about

the propensity of DMT students for receptivity to creative and imaginal thinking and also

whether this skill can be honed over time and learning (Goodman & Holroyd, 1993). Do they

come into a program thinking in a distinctive way or is that style shifted throughout their

training? There is also an expectation towards development of self-awareness and personal

development within this holistic learning experience. The student's lived experience in the class

and in their personal lives can come into the classroom and potentially enhance the learning

process (Landy, 1982; Landy, McLellan, & McMullian, 2005; Butler, 2016).

Butler (2016) recommended that creative arts therapy training programs, who rely on

embodied and experiential learning processes, forefront transparency and clarity in

communication and policies for students. The more explicit and clear the expectations are for

students to engage in their own personal growth process using the arts, the more contained

learning spaces can be for this exploration. Another recommendation that Butler (2016) made

was to support students in finding their own personal therapy to "integrate their experience and

capitalize on their learning" (p. 34). Some expressive therapy training programs choose to

require that student engage in personal therapy during their studies, while some offer personal development groups that are facilitated by a DMT outside of the program's faculty. Payne's (2004) research is one such example. In 2004, Payne studied weekly personal development groups that took place over a two-year course of study using semi-structured interviews with student participants ($N = 7$). These students reported two main themes of experience, one of developing empathy through their experience as a client in the personal development groups and one of modeling the style of the group practitioner while simultaneously finding their own therapeutic style.

Expressive therapy scholars have also voiced the need to include critical lenses in practice and pedagogy (Chang, 2009; Caldwell & Johnson, 2012; Hadley, S. 2012; Hahna, 2013; Mayor, 2012; Allegranti, 2009; Sajnani, 2012). Increased awareness and transparency around dominant narratives in art forms, viewpoints of health and therapy, and ways of teaching are necessary to liberate the expressive therapies from embedded cultural narratives (Hadley, 2013). This process is a difficult one on which to embark due to the often unconscious and invisible nature of aesthetic and health-related narratives. This requires educators to actively explore their own position and experience of power and privilege within their roles (Chang, 2018; Hervey & Stuart, 2012; Hadley, 2013).

Scholars in the expressive arts offer recommendations on ways to expand the lenses of practice and teaching within a landscape of critical theories. Hahna (2013) suggested that a feminist pedagogy aligns with the field of expressive therapies as there is a foundation of using the arts as a mode for both individual and social change. In its practice, education in expressive therapies begins to shift the power differential in the classroom. The instructor moves from behind the lecture podium and engages in experiential learning, at times even moving and

experiencing alongside students. There is also a potential shift of emphasizing how students can

learn from each other, not only from the instructor (Hahna, 2013). The use of a cohort model in

many expressive therapy programs encourages this, where students learn about group process

and dynamics of working with others through the experience of being part of a group themselves.

Engaging in a feminist pedagogical lens can create a more relational and social learning

experience where students are actively engaged with each other in their educational process.

This lens also offers the potential focus on larger social change and a view of the student's role

in the larger world.

In her 2012 writing, Sajnani also urged creative arts therapists to explore their theories of

practice, and potentially education, through a critical race feminism lens, engaging with what she

named as *response/ability*. Using a lens that holds the multiplicity and mobile continuum of

identity and community, Sajnani wrote that creative arts therapists could empower clients both

internally and externally with the greater interest of societal change and justice. The theoretical

underpinning of the expressive therapies hold the importance of creativity, play, and "internal

responsiveness" (Sajnani, 2012, p. 190). Using these skills, the expressive therapist could create

space for witnessing of the social, cultural, and political experiences of their clients through a

collaborative and transparent relationship. In order to create that space and transparency of

identity, the therapist needs to be aware of cultural representation within their art form, their

client's view of health and healing, as well as social location and experience (Sajnani, 2012).

The same could be said of the expressive therapy educator as they engage with therapists-in-

training, allowing cultural and political processes into the classroom space and beyond.

According to Hervey and Stuart's (2012) qualitative study, DMT educators were

"passionately and actively committed" (p. 96) to diversity education and teaching of cultural

competencies. Five out of the six programs where educators and administrators were

interviewed had a discrete course which focused on multicultural and diversity education.

Participants also were aware of their limitations in this area and held goals of integrating critical

theories throughout their curriculum. Chang (2018) also urged DMT educators to increase their

knowledge of intersectionality, awareness of potential micro-insults, and challenge the notion of

dominant movement aesthetics. In the training of dance/movement therapists, she also

challenged educators to recognize embodied cultural healing forms within the landscape of

theory in the field. There is a need to move beyond cultural competency in training and explore

ways that both students and educators can engage in the internal work necessary to disrupt the

dominant narratives (Chang, 2018).

Carmichael (2013) similarly urged DMT practitioners to explore issues of cultural bias

from a body perspective, using the body to uncover unconscious beliefs and social-historical

metaphors. She also recommended using core principles in DMT, like nonverbal mirroring in

order to observe congruence in the therapeutic relationship. More systematically there was also a

desire to understand the meaning of movement from less dominant cultures and to update

vocabulary and terminology. These goals and multicultural aspirations are now reflected in the

new educational standards for the ADTA where culture and social context are viewed as

encompassing concepts in DMT education (American Dance Therapy Association, 2017).

Innovation in DMT Education

With embodiment as a core principle in DMT pedagogy, education in the field has shifted

in the past 50+ years. A recent area of application and innovation for DMT education has been

the development of distance learning DMT programs in the online environment. This new

delivery method allows students to pursue a degree without needing to leave family, work, and

home in order to attend an approved program (Beardall et al., 2016). Studying in a hybrid or

distance learning model, opens opportunities to students in the US and other countries who

cannot or do not wish to relocate in order to pursue DMT training. Since the beginning of the

advent of distance learning programs in various fields of study, there have been many inquiries

into best practices and pedagogical methods incorporating technological tools. Several of these

theories can support the inclusion of the core principles of DMT and inform the process of

translation of DMT theories in this new environment and also support the innovation in DMT

educational practice through the use of technological tools (Beardall, et. al, 2016).

Currently the educational standards of DMT in the US have shifted towards a

competency-based model (American Dance Therapy Association, 2017). With this model, the

approved DMT programs follow the standards of graduate DMT training while also expanding

and adapting their own pedagogy utilizing the philosophy of their university program (Antioch

University New England, 2017; Columbia College, 2017; Drexel University, 2017; Lesley

University, 2017; Naropa University, 2017; Pratt Institute, 2017; Sarah Lawrence College, 2017)

This competency-based shift has expanded the requirements of becoming an approved program

with the ADTA, competencies for distance learning programs, explicit goal-based competencies

for courses, and widely expanded cultural competencies related to DMT. As mentioned before,

the standards now place the core principles of DMT at the center of its educational model "as

informed by culture" (American Dance Therapy Association, 2017, p. 18). More specifically,

the standards name the way that DMT programs should address identification and understanding

of aesthetics, therapeutic relationship, group dynamics, development of body awareness,

movement preferences, and advocacy within a socio-cultural context. These changes in the

educational standards follow the recommendations of DMT scholars who have written about the

need for a more direct approach to cultural competency in both practice and training (Hervey &

Stuart, 2012: Chang, 2015; 2018; Carmichael, 2013). Exploring these core principles, contexts,

methods, and philosophical foundations, there is an opportunity to develop a pedagogical theory

that is unique from other related fields and related expressive therapy modalities. Expanding the

concept of a "body of theory" (Stark, 1980, p. 15) there is an opportunity to define a body of

pedagogical theory for DMT.

Summary of Literature

The landscape of literature in education and pedagogy is rich, wide-ranging, and multi-

layered. This researcher chose to focus her literature review on research areas related to DMT

education in related fields such as psychotherapy, expressive therapies, and adult education. Due

to the focus of this study on the experience of the DMT educator there was also a focus on

experiential and embodied learning theories and their application, as well as a focus on the

development of the student's awareness of self in the learning process.

The history of education of the DMT student began from a practice of active

apprenticeship and modeling as early theorists took on students to shadow them in their places of

work as the field was developing. From this formation of learning from observation of mentors,

came what Leventhal (2016) called a "legacy of embodiment" and learning as an "embodied

protegee" (pp. 165-166). Other writings about DMT education models embraced the idea of a

nonlinear learning process where students needed to understand themselves and their place in the

work (Beardall, 2011; Johnson, 2014; Dulicai et al., 1989).

Experiential learning branches from the early theories of Dewey (1934;1938) and Kolb

(1984). These theorists shifted the narrative of learning to include active and practical learning,

where experience and reflection aided in cognitive knowledge acquisition. Learning began to be

seen as a holistic process rather than a defined destination. Schon (1983) also included experimentation in the process of learning, and Mezirow and Taylor (2009) incorporated the importance of disorientation in the learning process. As these theories expanded the process of critical examination of previous knowledge was emphasized in order to compare new information to previously held knowledge and to begin to integrate and transform one's cognitive knowledge base. Critical and feminist pedagogies further viewed the process of conflict and discomfort as key to learning. Also, personal change and social change became central to gaining knowledge with an increase in the power of the student voice in the classroom (Tsemo, 2011; Selby, 2002).

As the student's active role, self-awareness, and voice in the classroom became more central to the experiential learning process, theories of adult development were also explored. Adult education differs from formative education in the view of the needs of the student. Adult identity centers around identity formation as well as professional identity. There are multiple identity formation models which name the individual lived experience of the adult student. As identity forms and changes, there is also a change in epistemology that includes increase in reflective thinking and increase in abstraction skills (Kitchener et al., 2006). There also needs to be an awareness of the wide range of experience of the adult learner across age levels and cultural experiences. While the young adult learner is simultaneously encountered with increase in abstract thinking and reflective practices, they are also faced with a shift in learning expectations from their previous classroom experiences. Depending on their levels of social support and social location, the young adult learner is facing challenges that may impede their ability to increase self-awareness and educators need to afford opportunities for sharing lived experiences as well as offering support (Drayton, 2014).

Aponte's (1992) and Payne's (2004) training models included integrated personal development groups that were required as part of both therapist and DMT programs. Both Aponte's *person of the therapist* groups and Payne's personal development groups, gave students opportunities to explore their own emerging self-awareness and development of self within the therapeutic training. Other programs either require students to engage in therapy during their training or offer referral resources for these services. Similarly in expressive therapies education, there is an expectation of bringing the self into the classroom and utilizing pedagogical practice that invite equal sharing of voices (Hahna, 2013; Butler, 2016).

Embodied learning, which is a key assumption and practice in DMT training, has been shown in other fields to increase sense of body, increased risk taking, and increased awareness of physical sensation in relationships (Snowber, 2012; Freiler, 2008; Meyer, 2012; Sodhi & Cohen, 2012). Utilizing embodied practices in the classroom involves the idea that the body is central to human perception, emotion, behavior, and connection with common human experience (Koch & Fischman, 2011; Sheets-Johnstone, 2010). In DMT, educators bring the importance of embodied experiences into their classroom environment. In order to integrate DMT theory into embodied practice, movement needs to be used in order to actively produce knowledge that can become part of the dance/movement therapist-in-training's knowledge base (Meekums, 2006). This study will explore the experience of these embodied classroom practices and the way in which they intersect with themes of DMT education. Building from the embodied theoretical foundation of DMT, development of self, and experiential learning theories the DMT educator can build the body of pedagogical theory.

CHAPTER 3

Methods

Research Question

The American Dance Therapy Association (ADTA) celebrated its 50th anniversary in 2016. Since its inception, the field has been formulating its core principles and competencies of practice, which are constantly evolving. In 2017, the ADTA board of directors approved the dissemination of completely revised educational standards for approved programs. Dance/movement therapists have developed a sense of professional identity, becoming advocates for the use of dance, movement, and the body in therapy throughout the world. This is a time that is full of possibility to further develop pedagogy and theories of teaching. From this perspective, the research question formulated for this research was, "What core principles of theory and teaching strategies contribute to pedagogical theory in DMT in the United States?" The goal of this question was to explore how DMT educators engage with content and themes of practice in the field and how these classroom practices may inform pedagogy and pedagogical theory.

Research Design

The researcher used a phenomenological perspective to address this question, connecting with DMT educators and their experience of teaching. Exploring the phenomenological experiences of DMT educators was intended to capture elements of the current state of pedagogy in the field, from educator's perspectives. This perspective was deemed best for this inquiry to gain an understanding of shared experiences of DMT educators and to create dialogue across pedagogical approaches (Creswell, 2013; Vagle; 2016). The researcher recruited educators across the seven ADTA approved DMT programs, recruiting two or more participants from each

program. Participants had experience teaching in a graduate level approved DMT program for at least five years, and there was no upper limit of experience. The researcher made this choice to attempt to recruit educators who had a range of experience in DMT education; both experienced and more junior instructors.

After the individual interviews were conducted the researcher conducted initial coding of the interview themes, through a line-by-line coding process. The researcher identified six initial themes from this process. The researcher then completed focused coding from the individual interview data, which yielded six categories and 34 subcategories. The researcher also utilized member checking with each individual interview participant, sharing the interview transcripts and inviting participants to respond with any missing information.

The researcher then invited the study participants to participate in two focus groups. The participants were also encouraged to invite other educators from ADTA approved programs who had been teaching for at least five years to participate in the subsequent focus groups. During the focus groups, the researcher presented the six categories that came from the initial coding process to the focus group participants. The researcher asked the focus group participants about their experience of these specific themes, how the themes fit into their own teaching experience, and if there was anything missing from the qualitative themes. Using a grounded theory perspective, the participants were able to participate in the further development of the pedagogical themes from the study. The focus group data were analyzed through focused coding to further define nuanced experiences of the core principles of DMT and their interrelatedness with the six categories.

Participants

As a current member of the ADTA Committee on Approval, the regulatory committee

responsible for the application and review of ADTA approval status in the US, the researcher had

unique connections with educators at the approved programs. Participants were recruited by

networking with colleagues and following up via email and phone to schedule interview times

with participants. The subsequent participants included two educators from each of the seven

ADTA approved programs. These seven programs represented varied geographic areas, yet were

mostly centered on the east coast of the US. There were two programs in New England, two

programs in New York, one in Chicago, IL one in Philadelphia, PA and one in Boulder, CO.

Five of the approved programs were in urban areas and the remaining two were outside of city

centers.

The goal for the researcher was to engage with educators across the generations of the

field of DMT. Both core and adjunct faculty were recruited, in order to gain a wider variety of

teaching experience and practices. Recruiting with these goals in mind, the subsequent

participants included six educators with less than 10 years of teaching experience and eight

educators with more than 10 years of teaching experience. Four of the participants were adjunct

professors, while 10 were core faculty members. Also, five of the participants were directors or

coordinators of an approved program.

The researcher also attempted to recruit educators with diverse ethnic and racial

perspectives whenever possible. With the prevalence of white female DMT educators in the

ADTA approved programs, the researcher was aware that this pool of participants may not offer

the diverse perspective that would reflect the experiences of educators of color. Thirteen of the

participants identified as female, and one participant identified as male. Thirteen of the

participants identify as white and one participant as non-white. Participant names and identifying

information were not requested through the consent form or the interview questions to promote

anonymity. Due to the small size of DMT educators in the US, that was at times difficult to

achieve.

For this study, the researcher chose to focus on ADTA approved programs because they

follow a uniform set of educational standards and competencies. This was to assure that the

educators were adhering to the same educational goals and standards in their curricula and

pedagogical practices. There are also independent alternate route programs in the United States

under which students may receive training, but must apply independently for a beginning

credential in DMT. Students in approved programs are automatically granted the credential once

they graduate and file their status as a graduate of an approved program. For this study, the

researcher chose not to study these independent programs, but recognized their importance for

future research.

<div align="center">**Interviews**</div>

Participants in the first individual interview phase of the research were interviewed

individually using a semi-structured interview format. The interview questions are included as

Appendix A. Individual interviews were conducted in person whenever possible and used

video-conferencing through the Zoom platform when it was not possible to meet in person. The

researcher recorded interviews digitally via Zoom or when interviewing in person via Flip

camera video with a voice recording back–up on iPhone. Transcriptions were conducted from

these .mov or .mp4 recordings via Amazon transcribe and then configured and edited by the

researcher.

The interviews began with a movement elicitation as a tool to engage a kinesthetic sense of the theme of the DMT pedagogy and teaching role (Goodill & Schelly Hill, 2017). The researcher began each interview session inviting the participant to engage in their breath and ground themselves with feet connected to the ground. The participant was then invited to engage in a body scan, bringing awareness to any areas of tension in the body and inviting movement to those areas. Participants were then invited to imagine themselves with their students, in the role of educator, and engage in any postural change or movement representation of this experience. This portion of the interview was not recorded, but used to prime the participant to speak from their voice as an embodied educator. This research tool was developed by Goodill and Schelly Hill (2017) with the purpose of accessing kinesthetic memory, description, and embodied experiences. These researchers explored the phenomenon of movement elicitation in case studies of graduate student theses where early findings have shown an increase in use of kinesthetic language in the qualitative interview, when participants were invited to move as a sensory priming for their interview.

After, the movement elicitation, semi-structured interview questions were asked in order to gather information from the participants. The researcher continued to refer to the participant's embodied experience during the movement elicitation in order to retain the focus on the body in their pedagogical theory (Tantia, 2014). For example, if a participant shared a specific postural experience of being in their role as educator the researcher would refer back to that body posture in relation to a discussion point in the interview, as an opportunity for further verbal exploration. This researcher created an atmosphere of reflection of the actions and embodiment of core principles in the DMT classroom, through the choice of movement elicitation followed by semi-

structured questions. Through these open conversations, there was the opportunity to explore

theories.

The researcher began with foundational questions about the length of time that

participants have been teaching in DMT and which courses they have taught. The researcher

then asked participants to describe classroom experiences that they have found to be successful

in student comprehension of core DMT principles as well as experiences that did not feel

successful. Questions were asked that focused on teaching methods, assignments, and classroom

experientials. Interviews were scheduled for 1 to 1.5 hours.

Interview questions included:

1. How long have you been teaching in DMT?

2. What core DMT courses have you taught?

3. How would you describe your teaching philosophy and your role as a DMT educator?
   Share a successful classroom experience that has shaped this philosophy for you.

4. Describe a challenging or surprising classroom experience. How if at all, did this
   experience change the way you presented material?

5. When you are beginning a new concept, what do you present first? Experiential?
   Reading? Reflection? Group work? Other methods?

6. How do you address diversity, inclusion, power, and privilege within the DMT
   classroom? Share an example of either yours or a student's understanding of
   marginalized populations through a more expansive cultural lens.

7. How do you recognize and assess when students are grasping core DMT concepts?

8. How do you feel that students' development of self-awareness contributes to their
   training? Any examples?

9. How do you support students' development of professional identity?

Focus groups

After the first round of themes were developed from the individual interviews, the researcher had scheduled a focus group at the 2018 ADTA's national conference in Salt Lake City, UT in October, 2018. Invitations to a voluntary workshop were extended to both participants in the first round of interview as well as other educators who had been teaching in an approved program for five years or more. Due to the busy schedule of the national conference the workshop was poorly attended. The researcher then scheduled two alternate focus group times via Zoom, the two weeks after the conference to accommodate schedules of the interview participants or any other colleagues.

The focus groups were conducted on November 1st with three educators in attendance and November 8th with three different educators in attendance. The participants in the focus groups were presented with six themes from the initial coding of the interview data. The researcher presented each theme individually and focus group participants engaged in a conversation about each of the six themes, clarifying language and meaning as well as sharing their own perspectives actively with peers and colleagues. Participants were asked to speak about the relevance and salience of each theme and how they currently facilitate this theme in their classroom. The participants were also asked about any themes that they did not see reflected in these six areas and to discuss any additional issues or themes in their own teaching. The researcher utilized these focus groups as a further exploration of the comparative meanings and interactions between the initial themes.

Data Analysis

The researcher analyzed the interview data using grounded theory methods to simultaneously code and analyze emerging theoretical themes. The researcher used the constant comparative method from the grounded theory format (Glaser & Strauss, 1967), using initial coding followed by focused coding (Charmaz, 2014; Saldana, 2016). Nvivo was used to organize data and the analysis process. The researcher began with initial line-by-line coding in order to be open to potential theoretical directions and to engage in constant comparison both within an interview and across several interviews (Charmaz, 2014). The initial coding started to draw out concepts from the data. The researcher made notes in her research journal to record initial thoughts after interviews and potential themes that she witnessed for further analysis. The analysis process was then followed with focused coding to further develop potential themes and create categories from the data (Charmaz, 2014). Salient categories were formulated if they were mentioned frequently across the interview data and if the components of the focus coding supported the larger concept.

The researcher completed her focused coding analysis before analyzing the focus group data in order to distinguish individual interview data in the coding process. Also, the focus group participants then became part of the creation of clarity and definition of the categories. Participants spoke positively of their own inclusion in the loop of analysis and feedback, having the opportunity to be a part of the data analysis. The focus group data were analyzed through continued focused coding, connecting participants' responses to the six categories and allowing the researcher to further delineate the relationship between the categories and subcategories.

Researcher's Perspective

In order to separate her own experience and professional knowledge as an educator, the researcher attempted to bracket previous knowledge to minimize influence on the phenomenon and experience of the participants (Giorgi, 1997; Finlay, 2008; Vagle, 2014). During the interviews however, the researcher would engage and share from her own experience as an educator bringing her own perspectives into the conversation. The researcher practiced journaling after each interview and before beginning data analysis process to further understand her own experiences within the interviews. Through this journaling, the researcher noticed her own focus on experiential learning as a part of her own teaching philosophy and pedagogical approach. Even through the design of the interview questions, the researcher chose terms like self-awareness, experience, and professional identity which exhibited her own assumptions in the pedagogical process.

She also noticed her own expectation that the DMT student is a natural kinesthetic learner, which caused a potential assumption of the student's experience in the classroom. Also, as an educator with less than 10 years of experience, the researcher noticed her own regard for the more experienced and accomplished participants as more reverent and less collegial, which may affect the weight she gave their interview data. The researcher attempted to approach the participants' stories from a phenomenological lens and attempted to approach each participant's story with a fresh viewpoint, with the awareness of her own knowledge and connection to DMT educators (Finlay, 2008).

Peer Review

The researcher also conducted a peer review process with a colleague and fellow qualitative researcher. The peer reviewer was a fellow doctoral candidate who was engaged in a

qualitative inquiry study with interviewing as a research method. The reviewer received the raw

interview data, in the form of the full transcript for each individual interview and was asked to

conduct an initial coding process, with the purpose of comparing the researcher's categories.

The researcher received the reviewer's feedback after the individual interviews and focus groups

were completed as well as after the researcher had completed her initial and focused coding. The

researcher was able to include these results to provide triangulation using the peer reviewer's

coded themes. The reviewer reported five theme areas with corresponding categories that

aligned with the majority of the researcher's identified themes. Six of the reviewer's named

categories and subcategories matched with the researcher's themes. Although the reviewer's

themes were organized differently, there were many common areas of analysis. The peer

reviewer, for example, coded some themes as categories that were reflected throughout while the

researcher named these areas as an overarching theme.

CHAPTER 4

Results

This study explored the experiences and pedagogical practices of 14 DMT educators in the seven ADTA approved programs in the United States. Utilizing grounded theory research techniques (Charmaz, 2014), the researcher's goal was to create foundational conversations around how current educators are practicing in the classroom and which core principles of DMT inform those practices. The goal of this study was not necessarily to define specific pedagogical theories in the DMT classroom, as the nature of the experiential and embodied education of dance therapy is by nature flexible and driven by the students and teachers who are present. This chapter will discuss the results of the qualitative data both for the individual interviews and the two focus groups. The 14 individual interviews yielded six categories, and 28 subcategories. These categories were determined by initial and focused coding, and subsequently measured by meaning units recorded each time an interview participant mentioned content related to the larger theme. The results of the two focus groups consisting of three participants each, were compared with the six categories to determine their salience. The focus group discussions were a space for participants to discuss concepts of DMT pedagogy in further detail and clarify definition of the categories. Any words or phrases in quotations are taken from interview transcripts to capture the voices of the participants.

Table 1

Categories and Subcategories

Categories	Subcategories
Self-Awareness and Growth	Adult development
	Artist to therapist
	Struggles
	Personhood
	Professional identity
	Cognitive to embodied knowing
Culture and Diversity	Teaching methods and theory
	Growing edge as an instructor
	Student awareness
	Students bringing in critical questioning
	Teaching philosophy
Experiential and Embodied Learning	Use of multimodal approaches
	Coming into their bodies
	Translating and integrating theory
	Non-linear learning process
	Classroom as a lab
Tolerating the Unknown	Explicit expectations
	Questions
	Releasing control
Mentorship and Modeling	Modeling vulnerability and authenticity
	Group dynamics and facilitation
	Clinical applications
	Supervision
Therapist and Teacher Parallel	Boundaries
	Creating container and safety
	Challenge
	Reading emotional needs

Thematic Results of the Individual Interviews

Self-awareness and Growth

The category most often referenced in the interview data was Self-awareness and Growth. Participants spoke of the way in which self-awareness developed for the DMT student throughout their educational experience. Across the 14 interviews, there were 95 meaning units recorded under this category. The meaning units were defined as any time that participants used language pertaining to self-awareness of students, growth across the program, or development. The range of references to this category ranged from 4 to 15 times per interview. Participants spoke about the concept of self-awareness as a phenomenon that ran parallel to many other learning processes for students. As they were making meaning of theoretical and practical aspects of the field, there was also a developing self-knowledge on many levels. The relational aspect of psychotherapy was at the foundation of this theme as one participant said, "if you don't know about you, you don't know what you're putting out to the world so it's self-awareness in the service of helping others." Another participant stated that, "the way we do therapy is to use deep parts of ourselves and…to be fully present at the body/mind level while moving." This skill, according to the participants, requires a process of knowing the self on multiple levels.

There were seven subcategories that constructed the theme of self-awareness, which are listed in the table below.

Table 2

Self-awareness and growth

Subcategories	# of Meaning Units Across Interviews
Adult development	25
Artist to therapist	18
Struggles	15
Personhood	14
Professional identity	14
Cognitive to embodied knowing	9

Adult development.

In order to engage in a process of expanding self-awareness and knowledge of self, 11 out of 14 participants spoke about witnessing in their students a developmental arc across their time in the program. They also spoke about the differing developmental levels from which each student entered the training program. The majority of participant's students were beginning a training program in their early 20s and were "still trying to figure out what it's like to be an adult." One participant spoke about students who needed to learn to let go of prior knowledge in order to engage in a "beginner's mind" in this new unique learning environment, where they could "build up a sense of self, and curiosity, and exploration in the work that provides for a way to learn anew." Participants shared many ways in which they had seen development of self in their students and the importance of recognizing a developmental arc "with their strengths (and) with their places to grow."

One participant spoke to the fact that young adult students came from a specific developmental stage where they were grappling with issues of identity. Simultaneously completing young adult developmental tasks while they are in a training program caused young students to become "ethical, responsible, compassionate holders of others' pain and life challenges (which is) not something that a lot of 23, 24, 25 year-olds naturally would be doing."

This grappling with adult identity development while also learning core principles of

psychotherapy and DMT, is a complex expectation for young students. One other participant

spoke directly to bringing that awareness into her own teaching style,

> I think that speaks to where that individual might be in their own process of identity
>
> development. And I think that then for me…is a way for me to develop that- to establish
>
> that empathy…that's where I find empathy, for my student really, and for the relationship
>
> and for the class.

Another area of development arose around the arc of a program, and how students

developed throughout the scope of their two or three years in a DMT graduate program. There

was a consensus that the first year of a program was often a time of building a foundation of self-

knowledge. Educators spoke of a group of students who either came in to a program as "well

prepared, bright, good movers" or those who also came into a program from experience in

service and helping professions. There was agreement that all of these developmental

trajectories needed to be supported within their DMT classrooms. As one participant said,

"we're not talking about soaring in the first year" and "the first year is about building

blocks…some knowledge that has to happen and some basic skills that have to happen."

Participants spoke about the invitation to explore questions like "Who are you?...In movement

it's what are your movement preferences and what feels more comfortable to you?...What things

do you avoid?" through a movement lens.

Considering students after the first year, many participants spoke of a shift for students to

understand that they will not learn everything in two or three years. They start to understand that

this is "the beginning of a journey, and thinking of it as the beginning of something longer."

Eight participants out of fourteen agreed that there was a large portion of learning that happened

after the program was complete and that they communicated this developmental process to their students.

> I say to the students, 'You're not gonna be fully competent as a dance therapist when you leave here', that's why we have the R-DMT because you are still in training essentially…You know, this is a profession that rewards experience…I say look, you know, it takes five to ten years to really know what you're doing. Don't worry if you graduate (and) you don't feel comfortable about this work. Don't worry it's not the end, it's just the beginning.

A pedagogical practice of which participants spoke was the need to be aware of the learning needs of the young adult learner and ways in which they could gradually allow them to engage in a more mature and abstract ways of thinking. Participants spoke of first year students' implied desire to engage with more clear expectations, cognitive learning, and explicit information in the classroom. At the beginning of the program, young adult students are often coming often directly from an undergraduate program where the learning expectations are more concrete. In a graduate DMT program, there is a focus on independent and experiential learning which could feel like a large epistemological shift. Participants spoke to an awareness of the potential overwhelm that students may feel and the need to titrate or give "gradations of information and experience" so that students can build on their learning at their own developmental pace and engaging in a more embodied and abstract way of learning.

Artist to therapist.

Students often enter a DMT program as a performing artist, where movement is experienced through the lens of expression and aesthetics. Participants spoke of the challenge for students to shift from their view of themselves as an artist/dancer to their role as DMT.

Oftentimes, students are entering a program because dance has touched their lives in some way. The art form has "fed our souls…fed our needs" and students are viewing their art through the lens of aesthetics which is different than a therapeutic lens.

One way in which students experienced this transition from artist to therapist was in the way that they defined movement. Students may begin by viewing movement as a technique or an aesthetic expression. Viewing movement as therapy, there was a needed reframe in how movement is implemented. One participant spoke about the way that students, upon entering the program, are often flooded with their own movement stimuli. The importance of cultivating presence in a movement interaction needed to be in the forefront with a "process of careful, careful learning and training yourself to put yourself in the background." This process is often challenging for students who have come from a performance background. Another participant spoke of the need to look at your own assumptions about movement and relationship to movement to be able to "see the patient and to see the patient's movement" from a holistic place. Lastly, coming from a role as a dancer/artist made it a harder practice for students to embrace the "idea of connecting emotion with a movement or an experience with a movement". Student may be "extraordinary movers" but their own self-awareness around dance as therapy may be a growing edge.

Struggles.

Many participants spoke of how growth for students occurred through the lens of struggle and conflict in the classroom both with peers and within themselves. One participant spoke about struggle for students in the supervision class through an example of a student finding her own voice through a challenging internship. Through support from the class and the instructor, the student "grounded it for herself…she developed a voice and she did creative process and

processing of the (clients) issues and how to hold them." One other participant spoke of "the act of struggle is isolated from the group experience, then presenting it to the group you can't be isolated…I'm kind of encouraging this, supporting this and witnessing this."

Participants also spoke to the importance of making space for students to share negative experiences. One participant spoke of this from an internal experience of creating "safe space for a student…to deal with their own self-critical piece. You have to constantly try and create an unconditional positive classroom environment where people feel safe to take risks." Another participant shared a practice where students could share direct feedback about where their needs were not being met in the program. These examples both gave space for students to bring themselves more fully to their learning and share their own sense of growth in the work.

Another area of struggle for some students was their ability to take ownership of their own learning. Participants shared the development of students' ability to release their expectation for didactic lecturing from their instructors. "…Because our work is geared towards, self-growth and development…for that to happen I also need the students' involvement and engagement to sort of take ownership, to help create that environment where everybody can ask for help and grow together." Participants also stated that students needed to take responsibility for their learning and find investment in that process for the experience of awareness of strengths and growing edges to be successful. This process pointed to ways in which students were able to show maturity and growth across the arc of their training program.

Participants also spoke actively about the importance of the group dynamics shaping the students' self-awareness because "you're not doing this in a vacuum, you're not doing this in isolation." Students' experiences of themselves were shaped by everything that was brought into the group dynamic and often gained as much from peer interactions as much as instructor

intervention. Participants often spoke about the level of vulnerability that is necessary in a DMT program, where you are sharing parts of yourself with others and focusing on "their response to having shared a personal experience". Participants spoke of the importance of creating observer roles in classrooms to offer ways to "reflect that information and offer that feedback", this was seen through the lens of both supportive and constructive feedback.

Personhood.

Participants actively spoke about the need to develop a "different sort of quality of personhood" for the DMT student, personhood being the awareness of one's individual identity. Some participants called this a process of "becoming" rather than just learning, others spoke about a desire to know oneself "everyone wants to be known, everybody wants to know themselves." This process was described as being facilitated by assignments and classroom environments where the focus was introspective.

> I feel that the teaching of dance therapy is a very unique and specific process because it's not about learning, it's about becoming which is a very different process. And the part of the student that you're teaching to in order for them to become a good dance therapist is, it's buried, it's not on the surface. It's not cognitive. It's the real essential psychic core of the person that you're teaching to.

Professional identity.

Alongside their personal identity, self-awareness development was also witnessed in the way that students began to speak from their own professional identity. In their own growth in the program, there was a parallel process of learning about their "movement self, learn(ing) about supervision and the professional self." Participants spoke of the need for students to own those different identities and explore what was important for them personally in those distinct

areas. In their internship experiences, common discussions centered around "who are you as you go out in the world". Professionally, this means identifying one's own theoretical framework, exploring what other frameworks you might like to integrate with DMT, what populations are important to you, and other areas that contributed to giving them a "sense of mastery".

> You can just see how the light goes on and they begin to understand themselves in relationship to their work and in relationship to particular patients and you know, what their strengths are and what the challenges are for them and how that radiates, how that sort of resonates through their own personal development both as a person and the therapist

Cognitive to embodied knowing.

Participants also observed developmental growth in learning in the way students viewed and comprehended DMT concepts. Earlier in their development of their DMT selves, students would often hold onto concepts in a cognitive way and not yet be able to integrate that knowledge in their bodily experiences. Many participants stated that first year students were concerned with a sort of "brain learning" and a place of wanting to "know the answer, wanting to know exactly how this method works, the structure, 'what do you do when?'" Other participants called this the desire for "skill set" and how difficult that can be for some student to release. One participant said, "my job isn't to tell you what to do, my job is to help you figure it out." The goal became allowing student to find ways to expand their own notions of learning and knowledge.

When students began to step more into a developmental learning stage of embodying concepts, participants noticed a willingness to become "more flexible and tolerate more unknown in their questions." There was a sharing about students becoming less "rigid" in their

thinking where they were more able to say "oh maybe it doesn't have to look this certain way, maybe I could just hang out a little longer and trust the process a little bit." Participants spoke about the importance of not necessarily building skill set in a vertical way but to "find self, which we're building identity…it becomes the ways you build self and then some of those skills start to fit you."

As DMT students learned to stay in tune with both the cognitive and the embodied parts of themselves, they begin to learn the skills necessary for clinical work. "They stay in tune with their moving, intersubjective, empathic, right brain selves but are also intentional, informed therapists." One participant stated this process as follows,

> It's really, it's one of my favorite parts, because…it's this really transformation where
> they've been so cognitive…(and) entering internship…coming from this place (of)
> whatever their idea of a dance movement therapist, however, a therapist should look, and
> should act, and should be in the setting. That's who they're trying to be, right? That sort
> of persona? And then there's this beautiful shift that happens, where they're like 'How do
> I bring in **me**?'…they're starting to get to a place of really integrating and synthesizing
> information in such a way that they can settle almost back into their body, or return to
> their body. So that is that, just really nice merging of their personal and professional self.

Culture and Diversity

A theme that participants described in close relation to student self-awareness and growth was the centrality of Culture and Diversity. This category had 89 meaning units, with range of between 3 and 10 references per interview. Aside from the fact that there was a specific interview question related to this subject, most participants spoke about culture and diversity issues in both their students' experiences and their own personal experiences as a natural part of

the interview conversation. Three participants named social justice, power and privilege, and

cultural awareness as core to their own teaching philosophy. This theme connected deeply to the

participants' experience of both students' growth and development of self and their own

development cultural awareness and humility.

This category yielded five subcategories:

Table 3

Culture and Diversity

Subcategories	# of Meaning Units Across Interviews
Teaching methods and theory	30
Growing edge as an instructor	23
Student awareness	20
Students bringing in critical questioning	10
Teaching philosophy	6

Teaching methods and theory.

Participants spoke about a wide range of ways in which they incorporated themes of

culture and diversity in the classroom. There was an important lens of cultural humility in the

way that concepts were presented and ways in which they shaped activities in the classroom in

order to invite exploration for students. Cultural humility is a concept that places the student and

educator in a learning role, engaging others in discussion about their own identity, rather than a

view of gaining competency around another's culture in a position of power (Danso, 2018). One

participant spoke about the question of when to incorporate a specific course on cultural

awareness in the scope of courses and how that might relate to the students own developmental

awareness.

While I think it's really great that it's like right in the beginning I think that's so important

because it's sort of sets up the sort of expectation…but it's hard (to) be really vulnerable

in that...to be raw with like, you know, 'my white privilege' it's like, really hard to kind

of expect that kind of disclosure at that point…I think there's a way to do it in every class

and it's also really hard to have them go really deep if it's the first class they're taking

Participants spoke about a wide range of ways in which to incorporate cultural and diversity

themes in the classroom. Many spoke about ways that certain "experientials build awareness"

giving student opportunities of "how they might work with that in and through the body and with

each other." Others spoke of moving beyond individual teaching moments and focusing on

trainings for educators.

So this year it was and the year before that, you know, every meeting, every training,

every everything I went to was about that (culture and diversity) so maybe it's, maybe it's

more part of my lens, maybe it's embodied, maybe it's the language.

Other participants spoke about more diverse voices in their faculty inviting more

conversation at the administrative level. "Because they very kindly and professionally brought

to our attention that, you know, we weren't able to meet all the needs of descendants of um, the

African race… really, really helped give us permission and helped us reduce our anxiety around

discussions of difference." One participant spoke about the way in which educators could

practice "bringing the world to the room and bridging also counseling to the world." This goal

could be met through increased representation of faculty as well as understanding the cultural

context of clients.

Within a DMT program, there is an important competency to develop a sense of one's

own movement patterns and how that can shape interactions with clients. The revised

educational standards include the skill development of communicating "intrapersonal and

interpersonal movement patterns through a culturally informed" lens (ADTA, 2017, p.22). One

piece of this is to understand one's own movement signature. One participant spoke about the

process for students of understanding one's own movement signature in relationship to one's

social location and experiences.

> How is my, my movement being impacted by my own background…that it's beyond this
>
> specific interaction…We're studying of course movement signatures and movement
>
> signatures seeing both of… echoing the cultural imprints of your context so you can have
>
> a sense of belonging somewhere…Uh, it's very important to be aware, knowing what
>
> your background is, or where, what your movements signature or how has it been
>
> informed in the past? As well as what has been allowed, depending on…your own
>
> location.

The idea of exploring the concept of movement signature through a cultural lens, for this

participant, helped to shape the students' awareness of their own movement in the world as well

as their own cultural lens.

When discussing teaching methods, participants shared struggles around addressing

disparities in DMT and psychology's history in their courses. There was a shared challenge

around how to teach some theoretical frameworks while still allowing space for critical

questioning from a culture and diversity perspective. Educators in the study spoke about the

challenge of "holding on to these amazing, amazing truths about movement while still re-looking

at them. And while always holding, um, sort of the primacy of context." Participants spoke of

owning the fact that the field of DMT was founded primarily by white cisgender women and

comes from a "white European female lineage." There is as one participant said, strengths to

that and how to "recognize the strengths and also just like tracking the history of how counseling

changed how psych(ology) was like initially a white male profession and now woman female

dominated." At the same time also honoring as another participant said, "what are the shadows

or the underbelly of that?...we talk about how to bring how to bring a kind of a wholeness to the

discussions about history and what does it mean now, in this day and age?" Still another

participant said,

> I don't feel like that's not honoring our history. I feel like it's just describing our history
>
> and that there's a lot of validity, and in what- I think- a lot of the stuff that our founders
>
> did was valid and somewhat universal, but there are some pieces of it that are not. So we
>
> need to sort of pick those apart and decide you know what, what is sort of universal?

One participant shared that she had stopped assigning certain readings because, "great

information and some really offensive stuff got said in the seventies without anybody even

knowing, right?"

One other area of importance when discussing DMT history was the conversation around

cultural appropriation in the world of dance and potential misrepresentation in early DMT

theorists. We've "started to talk about appropriation and in terms of just dance, the field of dance

in general. And that's been really interesting too so I feel like there's, yeah, I feel like we're we're

integrating and were pointing to places that need more integration and the gap." There was a

common view of the importance of looking critically at the theoretical history of DMT as a field,

"and kind of looking back on our white heritage and not throwing the baby out with the

bathwater, but doing my own due diligence for how I can broaden my views and…help transition

our history and our heritage and our core principles to how they can manifest as we evolve as a

society and profession."

Growing edge as an instructor.

Nine out of 14 participants shared that the area of culture and diversity was a growing edge for them personally in their teaching identity. Although demographic questions were not asked, 13 out of 14 participants identified as white and spoke of their own need to bring this theme to a conscious forefront due to their own level of privilege. "As I evolve as an educator and as a person, as a white person, getting more aware of my privilege and and what my background has embedded in me, less and less should be inadvertent, right? There is less and less that is inadvertent. And I'm responsible more and more for the way I communicate."

Participants spoke of their passion and focus on learning "how to do it better" and the opportunity to "(engage) in a lot of conversations with different colleagues…across programs." There was, however, a common sentiment of feeling unsure and less clear about this theme in their teaching.

> I feel like that's, really a growing edge for me as a teacher…and our students are beautiful in their readiness to explore, and question, and share their experiences, and challenge the assumptions of the field, or my assumptions as an educator. And and it's a rich and evolving part of our shared space…Everything else we've talked about, I'm really clear on, talked about it a lot. This is emerging

Participants spoke of the challenge and discomfort in this process of learning for themselves and for their students, similar to the learning process of DMT at its core.

> It's a work in progress…the more I can integrate for myself, the more I can bring that integration to the classroom. So I think that's my that's one of my goals, I think, it's to help to help integrate, but also to differentiate and to point out and hold curiosity and

questions…Yeah, it feels, I mean, sometimes it feels fluid (and) sometimes that feels

really disjointed and uncomfortable and hard and feels like that's all part of it.

As educators spoke about their own growth in this theme area and how to hold space for

students, many spoke about learning through mistakes. Several participants shared honestly

about moments where they had committed microaggressions in the classroom or been confronted

by students around cultural questions and issues.

"Well that I've done mostly by making mistakes (Laughter) I've just made every kind of mistake

in the book."

"And I put my foot in my mouth so many times, saying really stupid things. (Laughing) And you

know, what I've learned is you just be honest, you just be authentic and some people will still

have issues but if you apologize and you let people know you're learning."

"I had to just really go into my own work and really commit to it and unpack it. And it was

painful at times, to look at my own privilege and the places where I didn't see that having an

impact on others, and especially in the classroom."

Similarly to the previously stated need for students to go through challenges in their own

learning process, participants spoke to the importance of learning and making repairs in their

own teaching. "I learned not to, just in my place of power, to sit and own the places that I didn't

see and make repair, make attempts at repair was really powerful." Another participant shared an

experience of a student not feeling represented in music choices in the classroom, and through

conversation being able to make the change in pedagogical choices. Participants shared the

importance of being transparent in their own process around cultural awareness and humility.

One participant said, "As we live into cultural humility, um it's right to question everything you

think you know. But we also have to teach this stuff!" The balance of embracing the questions

of the process of cultural humility was something that participants felt important to share openly

with students in the classroom. "I feel like there's, so much strength in that as teachers to show

our, like, the vulnerabilities there and to own them to take responsibility for those maybe the

gaps that we, maybe we see in ourselves." One participant shared that as she taught a specific

course related to culture and diversity, she would share examples of her own assumptions or

microaggressions in the world. "So I try to, like, you know, give any model that it's okay to be,

like a total…horrible person…It's, our social conditioning. And we all have them. So what to do

next time?" Another participant within the context of another course, owned her own location in

an oppressive society, "'Yes, I'm a racist.' Yeah, so let's start let's start there…as a white woman

with, you know, having been raised in western society in the United States, within the

institutionalized systems that are, that oppress others like I am a part of that."

Student awareness.

While participants shared and reflected openly about their own awareness around issues

of power in the teaching relationship, they also reflected on the students' level of awareness

culture and diversity. There was a shared agreement teaching from a lens of cultural awareness

brought up intense emotions for students, no matter where they were on their own continuum of

awareness. "The first year is so much about experiential self de-construction or deconstruction

of the self; which is extremely painful in many ways. (Laughing) But it's really great this

uh…capacity to get…better at noticing when you're off, what's being triggered." This was

another area of learning about which participants witnessed along a continuum.

> I can think of all my students and all the different ways in which they've done that…am I
>
> expecting them to get to that same level of cultural awareness as this person to say that
>
> they've achieved some competence? I don't know that that's a reasonable expectation but I

can speak to the idea that we got this person from, "I don't know what you're talking

about when you talk about culture" to "oh okay I'm beginning to see that there, there is.."

so I find it a little tricky because each person has their own developmental process within

the program and I think you can achieve a competence.

With this process of developing awareness, challenging emotional experiences also came

up in the classroom. A shared experience was one of fear of being with a sense of discomfort

and potential conflict.

There's this idea that when we're talking about power and privilege…what I see is both a

lot of emotion, a lot of fear um and there's a sense that having this conversation in a way

that is more being comfortable with the unknown… And support the humility and not

fear.

Participants who spoke about fear were usually speaking about students who were less aware of

their own cultural location. There were also participants who spoke about anger responses.

These student stories tended to be from students who were more culturally aware, yet felt

conflict with the DMT field.

Well, so it's all across the continuum. I've encountered students who were angry and

rejecting and disappointed when they came into the program, wondering if they could

ever see themselves in this profession, um… So trying to work through some of that and

balance what my contributions could be.

One participant spoke of the potential disparate emotional experiences of white students

and student of color. "Most students are white and the students of color… have already

experienced sort of marginalization in their lives, so they already come in with knowledge." She

shared her own experience of students of color feeling frustrated because they had experiences of

marginalization "happening every day of my life."   This experience occured alongside white students who were struggling with a new awareness of living with privilege in the world, which created a tension in the classroom community. She also spoke of the process for white students where they were able to move beyond that sense of fear and "immobilization" in order to move beyond guilt into social action out in the world.

Students bringing in critical questioning.

There was a common experience of students initiating critical conversations in the classroom. One participant shared with laughter that her students were bringing these themes, "Very freely!" Participants also said that students in recent years in their programs were bringing a "real passion for that- the diversity and inclusivity work…we're seeing that being mirrored back…a need to have more dialogue about it and need to have a space for it and um a demand for it."

One participant equated this back to the students' experiences in the current climate both politically and socially.

> The students call it forth all the time. There's no more getting around it or away from it; it is right there, in the room, all the time. And it is about their identities. It used to be about other and now everyone's owning it. It's the lens we have to see through to be responsible as learners and as…as people in a world that is uh… bringing forward and acting out their trauma…I'm not leading it, I'm just alongside in my responsible way saying 'yes, this is a safe place for it'".

Creating these safe places for these important conversations had also paved ways for students to take ownership and become leaders in these areas. One participant, through a DMT department led space where students could speak openly, shared how several students had come

forward and collaborated with faculty to change the culture and diversity class. "They didn't feel it got to the deep discussions that they were looking for they felt like it stayed removed, that it was disembodied.. (not) personalized in a way that really helped them with their own identifiers and their intersectionality." These students presented their own workshops nationally and have become leaders in the field in this area,

Teaching philosophy.

As was mentioned before three participants stated that culture and diversity issue were at the center of their own teaching philosophy.

The backbone of how I teach is often really building upon social justice framework. That I know about already and continuing to expand on those frameworks and ask questions of myself and my own privilege and bring those curiosities into the classroom and specifically into sort of the historical context of dance therapy.

Other participants mentioned their desire to integrate this theme throughout course content as a lens for all that they teach. "I need it to **be** the lens which is much more…the more awake I am and the more awake everyone is, the more the learning environment supports that." Using this theme as a teaching lens, participants shared that this importance centered around the need to engage students with different perspectives that could challenge their preconceptions. Due to the fact that this study's participants were predominantly white, the data comes from a white identity perspective. There is a larger need, which some participants spoke to, to expand the racial perspectives in DMT pedagogy by increasing representation of diverse faculty members alongside the continued need to diversify resources and experiences in the classroom.

Experiential and Embodied Learning

In order to address and explore these deep issues of awareness and identity, participants

shared a common need for learning experiences that involved embodied experiences. This theme

was coded as Experiential and Embodied Learning. Each participant named the importance of

the use of experiential learning practices in the classroom in a variety of ways. Under this

category were 70 meaning units, with a range of 3 to 10 references per interview. There is, as

one participant stated, "this blending of theoretical knowledge, experiential learning, and

practical skill development that has to become integrated." Others stated that DMT educators

were teaching a "way of being" or a process of "becoming," which needs to also be modeled in

the way that the material is presented. Several spoke of the "unusual type of educational

experience" that can take students by surprise. Often participants spoke of the need to tell

students that their DMT training would be unlike any other learning experience that they had

previously. The following subcategories outline the range of the way in which experiential and

embodied learning is applied in DMT education.

Table 4

Experiential and Embodied Learning

Subcategories	# of Meaning Units Across Interviews
Use of multimodal approaches	20
Coming into their bodies	15
Translating and integrating theory	15
Non-linear learning process	12
Classroom as a lab	8

Use of multi-modal approaches.

A way that participants have brought experiential learning practices into the classroom is through use of varied modes of experiences, including verbal, movement-based, art-based, didactic, and more. Many participants spoke of the integration of verbal discussion or written reflection to include a cognitive processing in their classes. This took many forms such as journals, creating poems, class discussion, small groups, and partner work. More symbolic methods included giving the class a title or a symbol to concretize or make meaning, checking in with a personal log where the student can share more vulnerable processing, creating a body map, engaging in play scenarios, co-creating group rituals, using visual art to process a theme, tracking sensations or images, and utilizing metaphor. Four participants stated that they have students create dances that relate to their development and understanding of DMT concepts.

One participant named the different levels of understanding that he was trying to access with the use of different modalities. "I often say, 'Can you move the theory, can you talk the theory, and then can you write the theory, can you see the theory?" There was not a consensus in the sequencing of different learning modalities, but more of tailoring methods of presenting material in a way that best fit the needs of the class as a group. For example, some participants would present material in a lecture form first, then explore the concept through movements. Others preferred to move first in order to ground the students in the present moment and then invite didactic, discussion, or dialogue around a specific topic.

Coming into their bodies.

Every participant spoke about utilizing movement components and explorations in their courses despite the content matter. When teaching core DMT courses, there was a centering of movement exploration in the classroom, but participants also spoke about using movement or

other artistic forms in counseling courses, research courses, and ethics courses. Despite the fact

that "mind, body, and spirit" and so many parts of the self are involved in the practice of DMT,

participants agreed that student often needed "a lot of support really coming into their own

bodies". Although students are coming from various embodied and dance practices, there is a

unique way in which student need to be in their bodies within the structure of DMT principles

and this practice was integral to embodied learning. Participants stated,

"I feel like they get it when they are in their body."

"I actually always start my class with movement and grounding…trying to like get rid of that

debris from the day."

"There's always a movement component to my teaching, always."

"That's the best way to learn it anyway."

"When we explore things and then we don't know what to do, to like get into the body and really

sense it out because part of the learning is that there is no right or wrong"

　　　Participants also spoke about barriers to embodiment in the DMT learning process. One

was the brain centered mindset of being in a graduate program. Alongside the need to be aware

of a multi-layered bodily experience, the students are in a school mindset where they are using

their heads and saying, as one participant pointed out, "So they're thinking, 'I've got to figure

this out' and all that's true but that isn't exactly what we're doing here." Another noted barrier

was the idea of a self-critical piece. Participants spoke of the vulnerability of being in one's

body and sensing from that place. One participant spoke specifically of the need to help students

let go of self-criticism in order to be able to gain deeper skills as a dance therapist. "If that self-

critical piece is over reactive you can't be in your body…The minute you start thinking 'I've got

to do a good job here…that disconnects you from your body."

Within the aspiration for embodied learning, some participants spoke about the need to be as explicit as possible to translate those experiences into integrated learning. One participant spoke about struggling with levels of clarity in the classroom as a balancing between didactic and experiential teaching methods.

I was like, 'I hope they're getting it!', you know? I mean, are they? Is it explicit enough? Yeah so it is always kind of trying to find that balance between experiencing it and, you know, getting that understanding, maybe even more implicitly…I think that's a struggle for me as an educator, and I think sometimes that's a struggle for them as students as well.

Translating and integrating theory.

Participants spoke about a guiding process DMT students where they are examining a theoretical idea within the context of an experience. As educators, there was a common sharing of the need of the teaching strategies to "create a series of experiences and challenges that help a student integrate" these two realms of theory and in-class experiences.

The creation of these experiences helped to allow students to actively practice openness and for some participants, this curious state allowed students to take their own experiences and translate them into clinical skills.

And the more that they can stay open and receptive to their own body and the message is there that you know, can translate into their work with clients. So I like to balance both the experience and the didactic, you know, components…movements too that can, that the students can start to sort of get curious about themselves and then translate that, being curious as a therapist with others.

Another participant said that the "movement isn't about one thing…the movement could be about coping skills, or it could be about defending…so many different things." Allowing the students to experience concepts through movement allows them to engage in these many definitions of movement for themselves. The educator then acts as the guide to translate and integrate an experience into their theoretical understanding and subsequently, clinical application.

That guiding process was also described by a participant as a constant checking in throughout the experiential process.

> It works pretty well because they have an idea of what I'm trying to convey and then periodically through the class I can check in to see how they're doing at some point…I'm assessing that interaction to see if it's cooking the way it should be. That seems to be really important, checking in to see how they're progressing with the assignment I've give them or the task I've given them to elicit these responses.

Participants varied in their sharing of how they choose to integrate experience and theory, but there was a shared theme of weaving between these two. Participants spoke of moving "quickly between body process (and) the concepts". Some chose to move experientially through a concept first and then process verbally, while others chose to do the opposite, and many spoke of a weaving process between the verbally didactic teaching and movement based experiential teaching. One participant said that she did not feel rigid or bound to class plans, but "I have some kind of idea of how to translate this academic content into the body." Other participants spoke to the embracing of their own creativity in the classroom rather than following a rote plan.

Most participants spoke about an experience that "is designed to illustrate the theory." These experiences were described using words such as arts-based reflections, processes, and

"informances" among others. (Informances were defined as a choreography that students created

to illustrate their learning in a course.) One participant described the invitation to explore a

concept in the following way,

> For instance, invite students to try, like if they were doing an exam- to move it! Try on
>
> the question, you know what I mean? And figure out how your body moves in response
>
> to it. So trying to work in those ways…I've tried to bring in as much of their experience
>
> into practicing how to apply that theory and those techniques.

Nonlinear learning process.

The DMT learning process itself was often described as a non-linear one. Participants

spoke actively about the weaving process in the classroom experience and also about the way

that student came back to material and concepts in a spiraling or returning way.

"It's not always just a linear communication. There's sort of a spiraling way of thinking."

"We're offering so much on so many levels, and you know, how do you take it all in? And so I

think what happens is the material does not sink in fully after one course even if the course is the

whole year. So I think it's a recycling thing."

"The basic skills of counseling, they don't change across the developmental arc (of the

student)…but there is a new and a kind of spiraling understanding going to the core of

embodying themselves." The importance of students returning to concepts when they are ready

to do so in the process of their own development reflects the non-linear process of their

education.

Being able to embrace the non-linear fashion of the DMT learning process also helps to

increase the student's flexibility in practice. The experiential and embodied nature of DMT

education often requires a creative and flexible process, which becomes an important skill as a

dance therapist. Participants spoke about the influence of the creative process in their teaching

and the nature of "creativity and adaptability." Some participants said that this skill and tool as

an educator had come with practice and experience. As teaching experience grew, more

knowledge of the curriculum and concepts helped educators to be able to meet the students in a

particular moment in the classroom and meet those needs.

Another area of flexibility for participants was the importance of honoring the process of

arriving at concepts and class material. The importance of being able to understand the process

of acquiring information is an important clinical skill as a therapist that can be honed in the

classroom process. "What are the things that get you to the place of the answer are much more

interesting to me than do you have the answer and know it. Because I think that's a skill

ultimately that they need to have."

Classroom as a lab.

Another experiential teaching methods of which participants spoke was using the

classroom as a space for embodied clinical role play, like a DMT laboratory. First learning how

to conduct a session and then practicing that in the classroom in many ways such as, teacher-led

mock groups, working in triads of therapist/client/observer, role playing a client for the group to

observe, creating sample treatment plans, or presenting cases to the class. In these samples,

students are asked to be, as one participant said, "you're the researcher and the researched…you

are the actor and you are the subject of this at the same time…really looking at developing and

observing ego." Another participant spoke of bringing in his own clinical experiences for the

class.

> I was able to carry that…into the classroom and say in the classroom look, listen, this is
>
> all a lab…There is not wisdom here. Here we are, we're learning as we go. And I still
>
> think that's true. It's, it's about the exchange and the interaction

For this participant, modeling that process in the classroom helped to equalize the clinical
process for the students and allow them to join in that discerning process.

Fieldwork and internship were other areas in which the students could experience the lab
theme, and this was supported by the supervision courses. All ADTA approved programs
require a 100 hour fieldwork and a 700 hour internship as a part of each program. Participants
spoke about the importance for their students of grounding DMT theory "in that experiential
knowing." The importance of including clinical experience offers the students an opportunity to
"integrate right away." One participant spoke about the internship as a place where many
student's needs and awareness intersect, "It definitely does, I mean the hands-on experience,
working with different personalities, politics, the culture of a site. Oh definitely, brings it all to
the forefront."

Tolerating the Unknown

Also in concert with the theme of self-awareness and development, participants spoke of
students' ability to tolerate the process-oriented nature of experiential DMT learning. This
theme was coded as Tolerating the Unknown, with 62 meaning units, with a range of 2 to 18 per
interview. Participants equated this as a phenomenon with which students often struggled. Yet,
they also viewed it as an integral clinical skill for the DMT-in-training.

> I like to name that in the beginning, that we are, we're exploring something that's, very
>
> you know, sometimes often intangible or hard to put into words, and that we're really

staying in the unknown and staying curious and that's a really important skill

professionally, as a therapist anyway.

Another participant stated that it is "such the essence of our work is to be able to travel

the unknown and see what emerges over time."

During the interview discussions, many participants shared endearingly about the way

that they were taught in their own training programs. Often the teaching style was focused solely

on the process of the work with little explicit direction. These participants spoke of the way that

their early teachers' styles "profoundly influenced" the way that they now engaged with students.

One participant shared that some instructors were "so indirect" that students were expected to

move in class and that they were "never told ahead of time what we were studying." In their

current teaching style, participants shared that they strived to find a balance of the pure process-

oriented teaching and more explicit and goal-based work to meet the learning needs of their

current students. Another participant shared about the "mysteries" in her DMT training where

"(we) kind of just struggle through it until they get it…just, you know, watch me and then do it."

There was a consensus in these shared thoughts that current students were asking for more

direction and definition in their learning process. This theme contained three subcategories.

Table 5

Tolerating the unknown

Subcategories	# of Meaning Units Across Interviews
Explicit expectations	41
Questions	12
Releasing control	9

Explicit expectations.

While embracing the potentially nonlinear learning process of DMT and learning to tolerate the unknown, participants spoke specifically about creating a safe space for these explorations through clear and explicit learning goals. One participant spoke clearly to this theme when she said, "How many times as educators have we talked about, 'You know, there could be a difference between what we are teaching and what people are learning.'" Several other spoke about the need to be aware of clarity and being as explicit as possible. "I shouldn't assume knowledge on their part." Others also spoke of the important of invitation and expectation. One participant state that "invitation has to do with permission and (that) has to do with safety." Others spoke of the importance of students having a "good idea of what is expected of them" in order to create that learning contract and safety in the classroom. One participant spoke of the importance of creating clear definitions of shared language as part of this theme of consistency and clarity.

For many participants there was an expressed need to invite process-oriented learning in an environment where students could also be held by structure and clarity. Participants spoke of the importance to create a classroom space where student could feel safe enough to "let that part of them be seen" and engage in both "cognitive rigor and awareness and sensitivity." As educators, participants also spoke to the importance of empathy and patience for the students to be able to make mistakes and be beginners, while also finding "creativity within the structure."

Many participants spoke of expectations in the context of assessing student progress, setting learning goals, and assessment of strengths and growing edges. Seven participants out of 14 spoke about the development of rubrics to measure students' progress. A main challenge that

was shared was how to "connect the competencies to what's happening in the classroom".

Rubrics were created for assignments, for grading and for more intangible skills like "developing

a nonverbal relationship." The more "personal competencies" participants agreed were more

difficult to assess and to set clear expectations but there was shared need to engage in these

queries. One participants stated that she taught through the lens of "on-boarding through

goals…you know, 'this is the goal of what we're gonna do today'. Then exploration…sharing

the learning and then framing it, grounding it through didactic…variations, or applications, or

deepening the work"

The importance of this clarity for many participants, showed up in students' emerging

professional identity. As they were beginning to speak with other professionals and advocate for

DMT in their internship, this skill of clarity was exhibited. "I came out of this degree with things

I need, to inform others, right? And be clear with my patients, and their families and the people

who hire me."

Questions.

Engaging in a classroom culture of questioning was also important to this process of

tolerating unknown and uncertainty. This was often covered through "qualitative assignments"

where students could reflect on information from the readings or about their own process of

growth. "I want you to be in a place where you at least know what you don't know or you know

that you don't know." Participants also reinforced questioning in class discussions by saying

things like, "I'm glad you asked that" or "What a great conversation!", allowing students to feel

more confident in their ability to "not know, as much to know".

I feel like I bring in a lot of questions and curiosities and create a space in the classroom

that supports question asking, like, even though we may not find our way to the answer,

there's this quality of curiosity and I think building their capacity to become more aware

of what those questions are, you know. And a lot of them kind of want, at least in the

first year, want to come in and have the answer. And as they kind of go through the

program in the third year, they're really more invested in the questions versus the

answers.

Releasing control.

Along with questioning participants witnessed their students engaging in a more fluid

way to engage with material, where they could "relax into that unknowing" and allow for their

own "organic wisdom to emerge". Students often showed a desire to gain a "skill set" in their

DMT work at the start of their training. One participant stated that this was very

developmentally appropriate, because the "more you not know, the more you want to get fixed

into something that is know." As they progress in the program, they are thinking differently

about the work as they are "swimming around in it …and trying to implement their own

learning."

> They're not so rigid or black and white in their thinking, but it's like they start to allow,
>
> like, 'Oh maybe it doesn't have to look this certain way. Maybe I could just hang out in
>
> this moment for a little bit longer and trust the process a little bit.' Uh, not try to control
>
> it, or direct it, and just allow-give it space.

Another piece that supports this release of control was the horizontal learning that

educators strived to integrate across courses. When subjects were not separated, but offered

similar explorations across subjects students could "take this knowledge to the next, and to the

next, and to the next class." Another participants stated that this process worked in a spiraling

way, "it's important to come back to things that there's like new insight…there are different

things you pick up on." As process-oriented teaching was unified across courses, students could

engage in material in similar ways and increase their tolerance of the unknown in their learning

process and the therapeutic process in application.

Mentoring and Modeling

As the DMT educators spoke about this continuum of unknown and structured

expectations, another theme of Mentoring and Modeling in the classroom emerged. This

category contained 40 meaning units , with a range of 2 to 10 references per interview. There

was a commonly shared idea of the importance of relationship at the core of the educator and

student connection. This relationship was facilitated by the participants' focus on modeling their

own role as dance/movement therapist within the classroom community. This theme was related

specifically to the teacher's experience in leadership, yet interestingly has similar categories to

the theme of tolerating the unknown. Under this categories there are four subcategories.

Table 6

Mentorship and Modeling

Subcategories	# of Meaning Units Across Interviews
Modeling vulnerability and authenticity	16
Group dynamics and facilitation	11
Clinical applications	9
Supervision	4

Modeling vulnerability and authenticity.

Participants shared the essential nature of modeling personal vulnerability and

authenticity of self in the classroom. There was a common theme of bringing fully into their

roles as educators, and the positive impact that this practice had on the students. Often what they

spoke of as important teacher qualities were reflected in their own sense of self. One participant spoke of the way that mentorship and leadership were integrated, "In order to inspire that connection and then deepen in the work… I feel like I bring forward my own self energy, presence, authenticity, depth, philosophical underpinnings of humanness."

Bringing one's self into teaching can model for the students a space that is safe for their own self exploration as well. "When I'm participatory and I reveal truth… about my own self, I'm told that it helps them feel safer and more comfortable to open and avail themselves to the work and the learning and the exploration." Another participant spoke to the importance of modeling taking risks in one's learning process, "They're seeing this (person) is vulnerable and open. That's a different experience. And we do, you have to risk."

Participants shared their own inner strengths to students in the way that they conducted their classrooms. "One of the things the students say is 'You're so passionate about everything that you teach!' So this kind of transmitted somehow but without the fear of the needing to know everything that it it seems to them, it's relaxing when they're starting to, to know how much they don't know." Another participant spoke about the importance of creativity in her own teaching,

> I also believe that, uh you know, my creativity breeds someone else's creativity and one of the things that…I tell them in the classroom is that even though we're, you're learning my style, my approach as um the carrier of other founders' approaches um, you will still end up with your own approach and that creativity in your way of approaching our work as a creative process is what we strive for

Other participants shared instances where they modeled their own perceived shortcomings or mistakes in their own learning as well as strengths. One participant spoke of sharing her own examples of making assumptions in the work and how she monitored her own

reaction. Another spoke of sharing her own challenges in the learning process. "I try again to model that and to embody it…to talk about how hard it was for me to do that but as a way of pointing out that it's, you know, completely doable… accept yourself enough to be present."

Many participants spoke of the need to model not being "the expert", several also spoke about being more interested in the questions and challenges that students were developing rather than their explicit knowledge. This was facilitated by educators modeling questions in the classroom with a "tremendous desire to collaborate with students." One participant said, "More questions arise each year for me to keep exploring…and I'm constantly growing there." Another said,

> I'm also modeling how I think about and approach things, very much so in the classroom, very much so. 'I'm thinking about' and 'I chose this versus this' so that I can model that internal process and and help students to know that…that discernment is really important to sort of watch, be a gentle witness of your own process.

The importance of modeling and allowing a "kind of mucking around" that is necessary in order to "take risks, to understand concepts, and make mistakes." Bringing the discernment process into the classroom, assisted the students in understanding the way in which they can make clinical choices as they progress in their learning.

Group dynamics and facilitation.

Participants spoke about group dynamics as another category of modeling in the classroom. Students could gain learning not only from their instructor but also from the active interaction with peers in the classroom and witnessing the way in which their instructor facilitated group interactions. "And frequently they can learn as much from each other as I think they can learn from me. So there is that what I would call group interaction that is part of that

learning process." This subcategory mirrors what a therapist might strive for in group work, where the members of a group are learning from each other rather than just a uni-directional learning process. Participants spoke of being explicit about this process to model group leadership skills for students.

Some participants even share experiences of needing to set group limits with students and the way that this was a learning process for them in group leadership as well. One participant shared examples of partner work in skills based courses, "I think part of my role is to recognize, to look out for how the dynamics within those dyads or triads are developing." Another participant shared a specific example of creating boundaries for a student in a supervision class and how that process was a learning for the individual student and the group. "They watched, the students watched me set limits right through a full year of how to help someone open up to not knowing. And sometimes it was graceful and sometimes it wasn't."

Clinical application.

Participants spoke about shaping their classroom environments in the way that they would a therapeutic space and being explicit to students about this creation of space. "Whatever we are teaching has to be reflected in the way that we're teaching. So it is the modeling of it…through nonverbal ways of holding the space." Another participant spoke about the similarity, for her, in "highlighting the humanistic aspect of my work and the emphasis of the therapeutic relationship, or in this case on the student teacher relationship." For her she focused on working from a strengths-based perspective both in therapeutic work and in the classroom. She would model engagement in those skills with her students and "through the facilitation of the course itself."

Participants also spoke of distilling different clinical choices through classroom experientials. As the students witness their teacher's facilitation choices in the classroom, they can make connections to potential choices in clinical practice. "So we sort of unpack different choices, that I make as a teacher in different moments and how I might do that differently in a group dance therapy context." Others spoke about sharing clinical case studies and examples from their own experiences to help students to grasp concepts. Another method was pulling from a mock group in class and "reflecting on how that might be for a client" and discussing other clinical choices that could have been made.

Within these clinical discussions, participants also spoke about the importance of allowing students to arrive at those clinical decisions in their own time. One participant spoke about the balance of sharing her own clinical stories and also allowing the students to witness their own clinical knowledge as it unfolds. "So I always want to be free with them to share my story about how I apply it but not at the risk of them not exploring their own way they would lead it."

Eight participants spoke of the way being engaged in their own clinical work informed their own teaching. Being able to pull from recent and current clinical questions was an important piece for many both in professional identity development for students and drawing from clinical examples. "And I do see more beyond that, not only guiding and mentoring the students towards potential professional specializations, but also to see how I can support their interest in the class." One participant also spoke about how active clinical practice was essential to keeping teaching active and current. "It was exhilarating in so far as the inpatient world gave me an edge teaching that was um, razor sharp."

Supervision.

Similarly to sharing their own clinical experiences, participants spoke about modeling and mentoring in the supervision courses, where students brought in their own clinical questions from their internship experience. Participants were able to share their own clinical experiences, and also mentor students' as they applied DMT theories at their own internship sites. In skills based classes like supervision, students were able to relate their classroom learning directly to their work at their internship sites. "We'll come together and talk about what happened in the group and then relate it directly to therapy like directly. We'll say so 'how might you use this at your site?'". The mentorship relationships vary across courses, but specifically for the supervision courses this is a main focus.

Teacher and Therapist Parallel

Related to the theme of modeling therapeutic skills in the classroom, participants also spoke about bringing their own skills as therapists into the classroom. This theme was named as Therapist and Teacher Parallel. This theme held 36 meaning units, with a range of 1 to 10 per interview. Participants spoke about their use of skills as a dance/movement therapist coming into play in their ability to facilitate and operate in the classroom. "I don't think this is a unique experience I think it's a pretty common experience- where we enter the field as educators from a, from a place of not having trained as educators." Twelve out of 14 participants in the study came from training as a DMT, with no training as an educator. Two other participants had education training from degrees in other areas. Participants spoke of these as "two different skill sets" and the skills of being a "good counselor, it doesn't mean that you're a good teacher and vice versa. Despite this learning curve of understanding the pedagogical skills for classroom

teaching, participants also spoke of the ways in which they used their skills as an embodied

therapist in their role as teacher. This theme contained four subcategories:

Table 7

Teacher and Therapist Parallel

Subcategories	Meaning Units
Boundaries	12
Creating container and safety	11
Challenge	7
Reading emotional needs	6

Boundaries.

As participants spoke about the use of their own therapeutic skills in the classroom, they

also spoke about the importance of clear boundaries, expectations of the learning process, and

when to delineate between therapy and education. This was a repeated theme throughout each

participant interview, the delineation between therapy and the experiential learning process.

"Because it's an experiential program…it is therapeutic because they learn about themselves and

their own tendencies. But it's not meant to be therapy." There is a difficult line that was shared

by many participants as to how to "elicit without over-eliciting students and how to focus on

their relationship to the material rather than stay in their own personal processing. One

participant pointed out that staying away from this line and boundary, and restricting personal

information can also limit the learning process for students.

> So different professors have less comfort in those lines and have to contain, they resort
>
> more to role modeling in class instead of bringing their own personal themes to class.
>
> Which has the, the strength of being able to go through the phases of the techniques and
>
> has the weakness that (students) didn't know how to work with real emotion. It's just a

role-played session. So it is very, I think it's just, yeah, it's a hard line…of course my

skills as a therapist are there, but they're not in the service of therapy.

Subsequently, participants spoke about how they were able to set boundaries in order to

maintain the line between personal therapy and the learning process in several ways. One

practice mentioned was to use one's clinical instinct and notice when students are getting into

personally triggering territory and to consciously bring the process back to the topic. "I am a

therapist but I am not your therapist and you know, we're learning about therapy but this is not

your therapy." Participants often spoke about referring students to their own therapy or either

encouraging or requiring students to meet with a therapist during their training. In class

experientials, several participants would encourage students to bring issues to role plays that

were less provocative. "Sometimes it is impossible to ask them but themes that, only raise like

activation to level three or four on a scale of ten. Because sometimes you just go deep and the

body goes deep and it rises up to ten very quickly."

Another way of shaping and containing personal material in the learning process about

which participants spoke was the need for processing. After an experiential is completed,

participants spoke of the importance of verbal processing and meaning making, in order to

translate a personal experience into clinical learning. Other spoke of the need to frame learning

in attainable competencies so that these could be referred to in the student's learning process and

reflected on in classroom behavior as well as academic performance.

We have a goal and a function that we're performing here and we may do it with a certain

level of care and, you know, carefulness that you wouldn't do if you didn't have our

training but ultimately we are their professors.

Creating container and safety.

Another subcategory within this theme was the idea of creating a container in the classroom where students could feel safe to explore and learn. "I guess I'm very deliberate with creating my container in the classroom…I want to model a therapeutic holding with the students …they can actually feel in the presence of the classroom as we're working together." Participants spoke about the way in which safety was created through creating norms, guidelines, permission, and ritual. The importance of safety in a group, made space for "how people respond to each other…what the group norms are for self-revelation." Another participant spoke to group ritual and circle, "helping students to really access the way they can really hold, the way they can enter the sacred of the work and ride the edges get to the discomfort and sit with it, hold it."

Challenge.

On other end of the therapeutic continuum for the participants was to create opportunities for challenge as well as safety. "I think that's a space where it's really important to be a good container, because challenge without the containment is simply terrifying and embarrassing for the student and people can't learn then, right?" Participants spoke about the moments when students needed a push in their learning and development and that their skills as therapists helped them to know when those moments were timely. Some reflected on the ways in which as therapists, they were able to gauge when clients were not ready to hear feedback, similarly this skill helped to gauge those needs for students. "So pushing the comfort zone has shown up when the collaboration has hit up against something unexpected or something that was new to each of us- teacher and student." Also, participants spoke about students beginning to facilitate this process for each other, "I've been witness to students challenging each other even more than I

challenge them in those moments, you know? And that's pretty great because it's telling me they're ready."

Reading emotional needs.

Many participants spoke of the need to read the group and "meet the students where they're at", as an overlap of their skills as therapist and educator. One participant said that, "I try to model my teaching the way I model my therapeutic relationship with clients" by focusing on a strengths-based approach. Also participants spoke of using unconditional positive regard in the classroom and one participant even named an "unconditional positive classroom."

Another participant named the importance of "accessing something more than self" and being aware of the space between each other in the classroom, which can mirror the therapeutic relationship. The importance of being aware of a deeper level of experience, caused participants to be aware of the students' emotional process in the classroom group. "I like to pick up on where the students are at and go at their level so I guess it's kind of a mixture of having something specific but, yet adapting and adjusting to the students and where they're at."

Thematic Results of Focus Groups

After the completion of the analysis of individual interview data, two online focus groups were conducted via the Zoom platform. The researcher presented her coded themes from the open coding. The researcher subsequently conducted focused coding of the interview data before transcribing or analyzing the data from the focus groups. This method was chosen to keep the interview data distinct from any description or distillation by the participants in the focus groups. Two groups were held, where the researcher described her themes to the focus groups and asked the following questions, 1. What are any thoughts that you have about this theme? 2. How might it overlap with other themes? 3. Is there anything missing from your own

practice in the classroom from these themes? The first group was conducted for 1.5 hours with

three participants, and facilitated by the researcher. The second group was conducted for 1.5

hours with three participants, and also facilitated by the researcher. The focus group

participants' are delineated by numbers in order to give a sense of any conversational

interchanges in their quotations.

Self-awareness and Growth

Focus group discussions retained the theme of the development of self-awareness from

the individual interviews where participants saw this as central to a DMT student's development.

Focus group participants also reiterated the developmental trajectory that students experienced

and the importance to recognize and validate that process for students. "Being a learner is a

vulnerable period of time and…you know, kind of validating the students' experience of being a

learner and how hard that is" (Focus Group participant #1). Group participants also reflected the

importance of having a "place in the program" to allow students to be able to share their own self

experience, whether that is within a supervision course, content course, or outside the classroom.

The trajectory was also reflected by one group member who said, "I think that what I notice in

second year is, they're so gracefully aware of their internal lives in a way that they don't have

that access when they first come in" (Focus Group participant #2).

Regardless of the developmental stage of the students, group participants shared the

"important piece of that is to be able to feel…and understand it in one's own body…in necessary

in order to be able to see it in others" (Focus Group participant #5). Group participants also

shared a belief that the self-awareness process was different than other fields due to the addition

of bodily experiences and body awareness. The following is an example of dialogue between the

second focus group participants, where the discussion clarified the way that participants were

defining the connection of deepening self-awareness and embodiment.

> I wonder if as a field, and I think because of the body, right? Because it is so vulnerable
>
> and we're asking people to go there that it already takes it to the next level. (Focus group
>
> participant #5)
>
> Absolutely, there's no question, no question. (Focus Group participant #4)
>
> So self-reflection is more than just, 'Well, what do you think about this?' yeah, but it's
>
> really about how am I experiencing this from a body, mind, spirit perspective (Focus
>
> Group participant #5)
>
> You're talking about how you're experiencing it internally, right? (Focus group
>
> participant #6)
>
> I think that's even, yeah. I think that the self-reflective piece is at a different or more
>
> intense level in our field…I mean that's my wonderment. (Focus group participant #5)

That idea of a "more intense level" raised curiosity for this group about the way in which the

DMT student experienced reflection. One group participant equated this fact to the lack of

distancing or objective split in DMT because the body is the moving subject. "We can't

disengage or detach like you can from the product you make in art" (Focus group participant #4).

This fact makes the reflection process more complicated and potentially engages directly with

the self.

Culture and Diversity

The study's focus group participants also reflected some of the culture and diversity

categories from the individual interviews, especially themes of the way in which conversations

were "driven by students" bringing an active critical questioning to the classroom as well as

educators learning from their mistakes. Beyond this, the focus groups also spoke of the

challenges in the modern classroom that reflected the difficult political climate.

> It's a horrible feeling to be, I don't know for any of us to be in the world right now.
>
> There's just too much that's polarized and scary and so I think our student body is going
>
> to be reflecting that and I think the faculty are going to be reflecting that and so we're
>
> facing such difficult times and so the politics are right in everything right now (Focus
>
> group participant #1).

Within that climate the groups spoke of the need to attend to issues that have "been there

forever" with a new sense of urgency. "There seems to me to be, for me, a shift from ideology to

action, what some initial action steps might actually be…But to feel in our bodies and the impact

also on campus…and so, you know, none of our programs sit in isolation" (Focus group

participant #3).

> The idea of action steps and forward movement sparked a conversation about how the

field is changing and therefore what and how DMT educators teach should be part of that

shifting landscape. The question arose around the role of the DMT as an advocate and activist

alongside the therapeutic role. The was also an active desire to examine DMT's history,

especially certain paradigms (like movement observation and assessment) that are currently

taught.

> What paradigms do we teach? How do we teach paradigms of significance and
>
> importance in our work out of, from a historical context?...I'm curious about how our
>
> teaching can shape, really discipline inquiry…like doing the hard work to shift language
>
> so that how we implement, if we do at all, some of these concepts and ideas…But I'm
>
> hoping to engage each other in that kind of discernment (Focus group participant #3).

The groups also spoke about modeling an environment of conversation and openness, as well as space for mistakes. There was an active desire to engage students in that process as well. "That's something we can do teaching. We can encourage students to make mistakes. And when we make mistakes in the classroom, and that happens all the time for me, if I acknowledge it, I think it helps" (Focus group participant #6). Modeling that humility and transparency brought the group back to the importance of holding and containing anger and conflict which could be an incredibly important clinical skill in the therapeutic process.

Experiential and Embodied Learning

The focus group discussions also began to distill and clarify the theme of experiential and embodied learning. Group members spoke about the way in which this type of learning was different than other methods and techniques in experiential learning. They also spoke about specific and distinct types of embodied learning that occurred for the DMT student and saw the theme of experiential as a large continuum.

Similar to the individual interview data, group members spoke about the "integration of theory and practice" that happened through an experiential and embodied learning process. The student is able to "try out" theories in class and then "put it into practice through the clinical piece." This process however, went deeper for the focus group participants. This depth, they saw, as different than teaching in other mental health disciplines.

> …many mental health discipline programs teach theory and practice…but I think that we filter so much of that through our bodies. I mean, that's what makes us different. We filter that learning…the organ of learning is sort of positive in the body almost… it's coming through a bodily felt place and in some ways, for me, that's so much richer than, you know, just cognitive learning…I think there's a method to that madness as humbling

as that is…because this learning is taking place on an organismic level like not just you

know, taking notes and memorizing stuff, but there's this organismic change that has to

take place. (Focus group participant #2)

Focus group participants also agreed on an ontological shift for DMT students where they

became more deeply connected to their peers and to their own inner sense of intuition through

engaging the body in their learning. There was a shared agreement that students "get to know

each other so quickly" and build trust in the group through movement and the need for "so much

relational interaction, constantly." The importance of trusting intuition was also reflected in the

engagement of and training in the body self.

I always tell them is, in my opinion, learning to be a dance therapist is the hardest thing in

the universe, there is nothing harder…you're moving from a completely different

worldview. You know, up until now, before you started this program, you were living in

a cognitive world and you're going to move into this other way of being in yourself,

which is trusting a whole different voice, trusting your intuitive- you're training your

intuition to pick up material from a very different place that you're used to (Focus group

participant #2)

While the group participants spoke about the ways in which they "readily apply and enact

whatever concepts" they were covering in the classroom, they also began to distinguish the

different types of experiential and embodied learning that were key to the DMT students'

learning process. These types of learning were also reflected in the way that they conducted

experiences within the classroom. The first type was the practice of clinical supervision. In the

classroom, they spoke conducting simulated DMT sessions or enactments within their

classrooms that could be taken into practice. Second was a concrete type of embodied learning,

where the goal was to learn a specific embodied concept or movement quality. This was delineated from a process of self-reflection or feelings around an embodied experience.

> So in terms of embodied learning that for me, there is a kind of concrete kind of embodied learning. Can you literally move this theory, but then what you feel in response to having moved it or witnessing it is part of (what) I would call what you're saying…the self-awareness…self-discernment, when you're teasing apart these nuances of feeling (Focus group participant #6)

The third and final type of embodied learning of which the group spoke was the actual use of DMT core principles within the classroom as pedagogical tools, meaning that the core concepts of DMT theory became a way to shape experiences for students.

> …and that just leads me to think…that the very nature of empathic reflection, although we're not using it for health outcomes, is integral in some ways to our teaching. I mean we can't get away from empathic reflection both as a pedagogical tool as well as …one of our huge interventions in practice…We're starting to look at…the necessity in our profession as you said earlier, to be able to have kinesthetic awareness…as necessitated by our very profession (Focus group participant #4)

The group spoke about the use of core principles like empathic reflection and kinesthetic awareness as not only key therapeutic tools for a DMT, but also pedagogical tools in the DMT classroom. Pedagogically empathic reflection and kinesthetic empathy were not only experientially practiced by the students but also utilized by the educator. The DMT educator was able to use their own therapeutic skill from DMT theory in order to guide student growth through an embodied sense of what the group needed. This way of shaping the embodied learning process for the DMT students was an active way of integrating these core concepts into their

learning as the classroom was modeled by these three distinct types of embodied learning practices.

Tolerating the Unknown

Group participants repeated the continuum of what levels of either structure or creative freedom that students needed from the interview data. There was also a consensus that some students had more need on either end of this spectrum, depending on their own familiarity with the creative process. The process of learning to "trust yourself" and "trust your body" can be a lot to ask of the DMT student, because as one participant said, "it's not like a cook book" but much more of a non-linear process of skill building.

The groups defined students' increased awareness of this continuum as closely related to the creative and artistic process. "It's about making something out of nothing. So you're creating something in the moment and it's like choreography…it's about process in the moment, moment by moment changes and it's so rich" (Focus group participant #1). Another group participant expanded on this idea by speaking about the experience during a students' internship, "this whole idea of what is dance movement therapy resurfaces, which we address at the beginning of their training, and then it comes back at the end as they're trying to apply it…I guess my approach has been to really value that aspect of it and encourage and help to support the student in trying to figure that out for themselves" (Focus group participant #2).

One participant related this encouragement of the process for students as one of "artistry". "I would just say that's when they become an artist, and that's the creative process…then how you apply your own creative process within a session is the artistry" (Focus group participant #4). Yet another member of this group differentiated the therapist identity within this process as well. "When you're practicing therapy, you are dwelling in a mystery. It

is between you and the patient or the patients if it's a group and that is a lot like what you were

describing as an artistic process" (Focus group participant #6). The integration of artist and

therapist self was emphasized without a process of "distilling it out" but focusing of supporting

the students to "understand it's integrative aspect in their growth in a new role."

Mentoring and Modeling

Mentoring and modeling were referenced to as the need to be "transparent and authentic"

in the educator role, similar to the interview data. Despite the humbling process of being open in

the teacher role, group participants spoke to the need to "do everything to make it safe."

> So all the things that you were mentioning, self-disclosing, talking about the places where
>
> we messed up, recognizing and reinforcing that it's okay to be a learner, all of those are
>
> in the service of helping students to feel safe and comfortable, because then they'll take
>
> risks and that's how they're going to get better, right?" (Focus group participant #2).

Taking this idea a bit further, one group participant spoke about the importance of co-creating

and collaborating in the learning process. She shared that "who they are holistically is very

important to the learning of the craft in the first place" (Focus group participant #3), therefore

sharing who they were as teachers was equally important in that relational community.

One other elaboration during the focus groups around modeling was the defining of

whether to model therapeutic skills in an explicit or implicit way. Participants debated about the

instances where it might be necessary to share one's inner decision making during a class in

order to share that process with the students. In these instances, they might even ask the students

"what did you notice about how I facilitated today." At times, they felt that "sometimes it's okay

to leave it implicit as well…(but) how to know when to make it explicit like 'this what I'm

doing' and how to know when to trust that when they're ready to hear it…or remember that experience" and reflect on the way that they felt held in a classroom moment.

Teacher and Therapist Parallel

Focus group participants spoke about various therapeutic skills that aided them in classroom facilitation. Some of these included relational skills, improvisational skills, and the ability to read a group. "You know, we work from that perspective, I think which is very different from the teacher who's teaching something else. It's like this understanding of the teaching and learning is a complete reciprocal experience. It's not just about me telling you something, it's not top down at all" (Focus group participant #2).

One issue that arose in discussion was the desire for some students to go deeper into a potentially therapeutic process during a class setting. Participants varied in their comfort level with engaging with personal material in class. "I've just recently been, like challenged by students because I have not let them go there and that my style is very different…so they now see me as somebody who's holding boundaries that they don't want to maintain. They want it, they want to fully process their experience in the classroom" (Focus group participant #4).

Participants agreed that bringing personal experiences in the classroom back to the professional concept or theme was how they typically held personal information that arose in the classroom.

> I do think that is an opportunity for both personal and professional growth, that as a teacher in this type of field, I have the privilege of helping to facilitate both within the personal and the professional level. However, I think what I try to do, and sometimes more successful than others, is to always link that personal piece back into the

professional piece…So 'how is your anxiety around x, y, and z affecting your ability to

be present with your clients?' (Focus group participant #5).

Reflective Journaling Results

Throughout the data collection process, the researcher recorded her own reactions in a

research journal. Due to her own role as a DMT educator this process aided the researcher in

bracketing her own experiences while collecting and analyzing the data. There were, for

example, several times throughout data collection where the researcher would note a theme from

an individual interview that mirrored her own teaching experience. Also, due to her work on the

ADTA Committee on Approval, the researcher was aware of the philosophical underpinnings of

each approved program. The committee work gave her access to each program's ADTA self-

study where the program would outline their mission statement and educational philosophy. As

she conducted each interview, the researcher attempted to approach each participant as an

individual educator, separate from their program's philosophy. The interview questions were

also thoughtfully crafted to focus on individual experiences of the educators.

Another expectation that the researcher had to bracket was the desire to name a

sequencing method for DMT education. She had created an interview question that asked if

there was an order in which each educator presented material and what modalities they used to

present DMT concepts. She would ask if the participant was aware of teaching first through

lecture, experiential, discussion, etc. Each participant responded in distinct manner, showing the

non-linear nature of their teaching strategies. In her journal, the researcher reflected that this

question may have been prompted by a desire to find a formula for DMT pedagogical practices.

The participants' responses varied by context, personal style, leadership style, subject matter and

student needs. Subsequently, she integrated the themes of sequencing as part of the theme of

Experiential and Embodied Learning because participant responses ended up coding under this theme.

The Culture and Diversity theme, the researcher reflected, yielded very personal responses from the participants. She noticed that for some participants, their speech patterns would shift and sometimes body posture would change. Also, the majority of these participants shared that this theme was a growing edge for them in their teaching and an area where they felt less secure. The majority of the participants were white educators, and as mentioned before they were arriving at these concepts from a location of white identity. As a white educator herself, the researcher has been actively examining her own place within this theme and resonated closely with the participant's experiences. This was an area where she journaled actively and reflected on her own assumptions and privilege in teaching situations. The researcher recognizes the need in the field to bring more diversification into DMT education through increasing representation through educators of color (Chang, 2018).

Summary

The feedback loop from individual interview themes to the focus group discussions, assisted the researcher in developing the themes to a more meaningful level. The belief of the importance of the development of Self-awareness and Growth was supported by the focus group participants. There was a belief that the body in the internal experience of exploring self was viewed as more vulnerable and less distant, without an objective split. If your body is the vehicle by which you are exploring yourself, the participants believed that this created a deeper process of self-exploration.

Within the theme of Culture and Diversity, participants in both individual interviews and the focus groups experienced students bringing a critical lens into the classroom. There was an

agreed upon need to move critical ideology in action and to collaborate in the discernment of

DMTs history and how that should be taught. This was all viewed through a need for humility

and transparency on the part of the educators.

The theme of Experiential and Embodied Learning reflected the individual interviews

subcategory of integrating theory and practice, with the body as the main site for exploration. In

order to engage in the ontological shift from cognitive to intuitive thought that was necessary, the

focus groups spoke of utilizing simulated DMT sessions, concrete embodiment of movement

qualities, and using core DMT principles as central teaching tools. The theme of Tolerating the

Unknown was equated to the creative process and the nature of uncertainty in therapy. Students

gained many experiences along a continuum of expectation and uncertainty as they integrated

their artistry into a new role as a therapist.

Mentorship and Modeling was seen by participants as a key to creating safety for

students. As an educator, bringing their own sense of transparency and authenticity invited a

similar process for the therapist in training. Educators often created a model by utilizing their

own therapeutic skills in the classroom. This was reflected in the theme of Teacher and

Therapist Parallel. Focus group participants delineated this into a sharing of relational skills and

improvisational skills. In order to ground the sharing of personal awareness in the classroom, the

participants spoke about creating boundaries and bringing personal themes back to the context of

clinical work. These six themes offer a foundation for pedagogy for the participants in both

stages of the research, with continued intersection of awareness of the student process, the

educators' process, and integration DMT core principles through the body.

CHAPTER 5

Discussion

The first round of individual interview data revealed the phenomenological experience of DMT educators across the approved programs in the United States. As qualitative themes emerged, there was also a multilayered interplay and overlap across these themes. The focus group participants' discussion continued to formulate and integrate these ideas. The feedback loop of these focus groups allowed participants to begin to operationalize pedagogical concepts in DMT. Although there is much more work to be done to clearly define the pedagogical theory of DMT educators, this study is beginning that process. This chapter will describe the relationship between DMT education themes and what implications they could have on the pedagogical practice of DMT educators in the US. This chapter will also describe the limitations of this research study and potential future plans and hopes for DMT education.

Interrelation of Themes

For the purpose of description and results, the themes, categories, and subcategories were described separately. Yet, in the lived experience of these pedagogical themes, there was active overlap and interplay. Throughout the review of literature, the researcher placed experiential and embodied learning at the center of these themes. For the participants, however, self-awareness and the development of the DMT student was central. This centrality of self-awareness acted as a mirror of the therapeutic process in which the DMT students is trained. As one participant said, "Whatever we are teaching has to be reflected in the way that we're teaching." Similar to the growth process that occurs in dance/movement therapy, both in self-awareness and body awareness, that is reflected in the learning process of the student.

Holding development of self-awareness at the center, the interrelation of the categories under the six themes also reflects this need. For both Experiential and Embodied Learning and Self-Awareness and Growth themes, there were related subcategories of "coming into their bodies" and a shift from "cognitive to embodied knowing." This process of knowing yourself and your body in the learning process is theorized to be held by the experiential and embodied learning opportunities, and in a reflective process where the students are engaging with both their empathic and body selves (Goodill, 2017). The literature also states that deep and effective learning is supported by engaging in embodiment, dialogue, reflection, and allowing development to occur over time (Beardall, 2011; Tobin & Tisdell, 2015; Emunah, 1989; Payne, 2017; Freiler, 2008; Tantia, 2014). This study's participants reflected the need for the DMT student to engage with their own sense of self through body and movement-oriented classroom practices to engage with a developmental experience of dialogue and reflection.

Another area of overlap was the themes of Culture and Diversity and Self-Awareness. Participants noted the intersection of students' cultural awareness of self and other with their awareness of their own adult identity development. Participants also spoke of their own sense of cultural awareness. Instructors indicated the key importance of sharing their own process of navigating power and privilege with students, with a sense of openness, transparency, and vulnerability. Similarly, hooks (2003) spoke to the importance of teachers acknowledging the limits of their own knowledge in order to make education more democratic. For participants, instructor vulnerability and authenticity was also present under the Modeling theme which intersected with these two theme areas. Participants reflected that modeling vulnerability and openness helped the students to engage with core principles with a similar openness and acknowledgment of their own learning process. The idea of bringing oneself to the classroom

wholly and authentically is reflected in critical and feminist pedagogical approaches, where more complexities of voice are heard and acknowledged (hooks, 2003; Tsemo, 2011; Selby, 2002). Creating an atmosphere of vulnerability and authentic emotional expression is key to this process, as was reflected by the participants' experiences.

At the intersection of these themes of Self-Awareness and Culture and Diversity, there was also a potential risk of viewing self-awareness from only an individual and potentially fixed perspective. Reflecting on the cultural location of the participants as primarily white, cisgender female educators, this perspective of self as individual can be seen and emphasized through a white Western individualist lens. Bringing these themes together, participants could also begin to view the student through a lens of self and other awareness. The center of the work of DMT is the therapeutic movement relationship in which there is an embodied awareness of self and other in the moment. In the DMT learning environment, there is an opportunity to allow students to explore their awareness of self and other within a larger social context. With the relationship at the center, the participants were able to connect the need of the student to develop in their awareness of self in relation to other through an embodied practice. As one participant stated, "I need it to **be** the lens", honoring the need to hold the student and the learning process through the lens of culture and inclusion. This offered the potential to hold the multiplicity and mobility of identity for the DMT student, also reflected in critical and feminist pedagogical theory (hooks, 2003; hooks, 1991).

Part of this process of self and other awareness also came with the acknowledgment of the importance of challenge and struggle. These categories intersected within the Self-Awareness and Growth and the Teacher/Therapist Parallel themes. There was a shared importance of students' stepping "out of their comfort zone" in order to understand themselves in the therapist

role. This is reflected in the theory of transformative learning where the core concepts include

critical reflection, disorientation, and integration (Jordi, 2011; Mezirow & Taylor, 2009).

Transformative learning theories also reflect the need for time to reflect, and the fact that

reflection happens after an experience and can be a process-oriented activity. Participants

reflected this in naming the questions that students generate as important as the potential answers

that DMT students may embrace. This category of questioning was reflected in both the theme

of Tolerating the Unknown and Mentoring and Modeling. These learning themes of struggle and

question are a part of the maturation and developmental process of the DMT student. In their

future role as an embodied therapist there will be a need to sit with a client's high-intensity

emotion, therefore there is a development process of being able to increase their own capacity for

being with struggle and intensity (Goodill, 2017).

Participants stated that educators need to have their own sense of self-awareness and

boundaries as they utilize their own therapist abilities in order to hold space in the classroom.

For students to feel safe enough to engage in a self-reflective process, take risks and engage in

critical dialogue that includes embodied practices, the DMT educator needs to create a safe

learning container. This category was reflected in both the Tolerating the Unknown and

Teacher/Therapist Parallel themes, and was mentioned frequently throughout the interview and

focus group conversations. A safe learning container can be held through co-created learning

expectations, alongside an educator who shares their own vulnerabilities, questions, and

authenticity. As Palmer (2007) wrote "We teach who we are." DMT educators in the study also

reflected the need to bring their holistic self to the classroom environment. The idea again of

bringing oneself as an educator more fully to the classroom also invites the students to gain

ownership in their own learning process. These ideas were reflected in both the Mentoring and

Modeling and Self-Awareness and Growth themes. Sharing of self in the classroom has been

theorized to support balance of voice and encourage space for vulnerability for both students and

teachers (Tsemo, 2011).

Finally, continuum of process-based learning was a repeated thread throughout several of

the coded themes. Participants saw this continuum as the range of students' ability to tolerate the

unknown and engage in the creative process. They also stated that this was an essential skill in

DMT, where the therapist needs to be able to attune to the needs of the client in the moment.

The continuum of engaging in a fluid and nonlinear learning process was repeated in the

categories of Self-Awareness and Growth, Tolerating the Unknown, and Mentoring and

Modeling. Participants noted that as students grew in their development from artist to therapist,

they were more able to be with the process of learning and tolerate that place of being in the

unknown. hooks (2003) championed the importance of the unknown in the feminist classroom

when she spoke to the acknowledgement of both/and thinking rather than more concrete

thinking. She also spoke to the importance of understanding "the limits of what we know" (p.

10). This was modeled by the participant instructors as they reported using co-created

experiences in the classroom to increase their tolerance and embrace the questioning skills so

necessary as an embodied therapist. Jeswald (Johnson, 2014) named this as the structure

freedom continuum, where dance/movement therapists could make choices as to what

interventions would not overwhelm a client or otherwise limit them in their process. These DMT

educator participants utilized this theme in their teaching in order to find a balance the unknown

and expectation for their students.
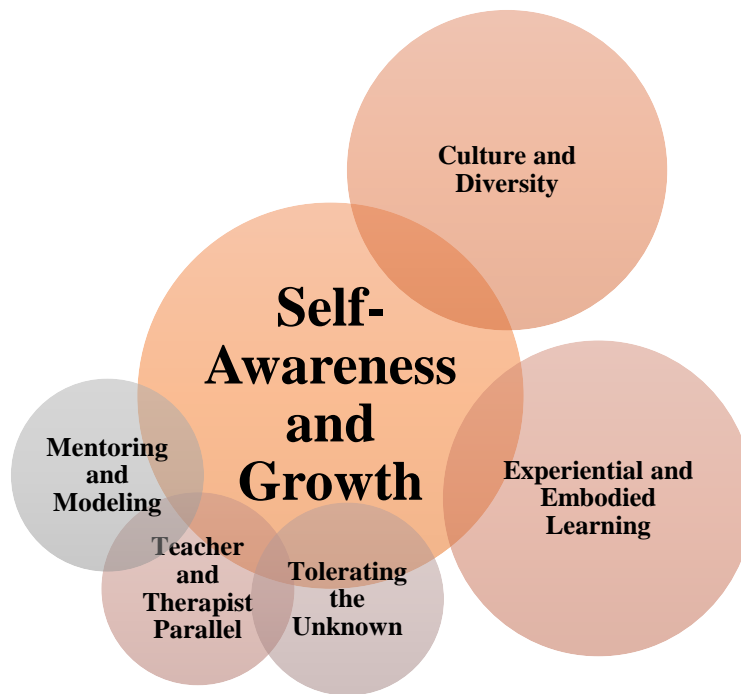
Figure 1. Interrelation of Themes

Figure 1. Visual mapping of the interrelation and overlap of the qualitative themes

Connection to DMT core principles

As themes overlapped and intersected there was an essential connection to the core principles of the DMT field. Participants repeatedly reflected the need to support "whatever we are teaching…in the way that we're teaching." This meant that the core principles of DMT were not only concepts for students to practice in the classroom but also methods that educators used to teach these concepts. The many areas of overlap and connection point to the importance of bringing core DMT principles into pedagogical strategies so that students can internalize these principles in course content and the method in which they are learning. Returning to the initial research question, "What core principles of theory and teaching strategies contribute to pedagogical theory in DMT in the United States?" the interview and focus group participants

reflected this question in their discussion. There was a repeated reference to core DMT

principles such as empathic reflection, kinesthetic empathy, and the therapeutic movement

relationship.

During the focus group, one participant stated, "the very nature of empathic reflection,

although we're not using it for health outcomes, is integral in some ways to our teaching." This

participant spoke of the use of empathic reflection in her teaching strategies in order to support

student's learning of this and other core principles of DMT. Empathic reflection is a core

concept in the theoretical model of early dance/movement therapist, Marian Chace. This core

principle is central in both individual and group DMT work where the group leader reflects the

clients' movement expressions and makes them a part of the experience of the group. Empathic

reflection is also one way in which the dance/movement therapist "structures a nonjudgmental,

supportive environment which is conducive to sharing and growth" (Sandel, 1993, p. 98). The

concept of empathic reflection was woven throughout the coded themes, including Experiential

and Embodied Learning, Mentoring and Modeling, Self-Awareness and Growth, and Therapist

and Teacher Parallel. Reflecting the DMT student's process through movement in the classroom

and awareness of their own movement self was reflected throughout the data. Participants

mentioned the importance of mock groups or enacted DMT sessions in the classroom where they

were able to model empathic reflection and allow students to practice this as well. Aside from

practicing empathic reflection in a skill-based way, there was also a reflection of the importance

of the "nonjudgmental, supportive environment" that Sandel (1993, p. 98) defined. Participants

spoke about the essential nature of creating space throughout the qualitative themes naming the

need for an "unconditional positive classroom environment," an atmosphere of "invitation," and

"safe space that is right here."

Another core principle that was reflected in the data was the concept of kinesthetic

empathy. This concept addresses the intersubjective nature of DMT, where the therapist reflects

on their own body reaction, using kinesthetic awareness in an embodied relationship

(Dosamantes-Beaudry, 2007; Dosamentes-Alperson, 1984; Tortora, 2006). This is a constant

and mindful tracking of sensory and kinesthetic responses that inform the therapeutic process. In

Cardillo's (2018) field study the researcher reviewed how DMT program leaders defined

kinesthetic empathy, finding that participants used terms like "tune in," "resonate," and "joining

them in movement" to describe the concept (p. 163). Cardillo also recommended further

exploration around the relationship between body image and kinesthetic empathy in the training

of the DMT student. She reflected that body image is an integral part of self-concept for students

and felt that this was a missing piece in training programs. Similarly to the reflections of these

study participants, Cardillo (2018) recognized the continued need for clarity of DMT term

definitions for further development of the profession as a whole.

Dance/movement therapists must be aware of their own body patterns and movement

signatures in order to be able to track kinesthetic responses from clients in their work. Therefore,

the DMT student needs to engage in constant movement and reflection in their learning process

in order to gain understanding of kinesthetic empathy. This concept was reflected across

Experiential and Embodied Learning, Self-Awareness and Growth, and Culture and Diversity.

Participants spoke to the practice of "us(ing) deep parts of ourselves and…to be fully present at

the body/mind level while moving." This process was reflected both in the way that

dance/movement therapists conduct their work and in what the students practice in the

classroom. The embodied engagement through experiential learning practices allows the

students to as one participant stated, "stay open and receptive to their own body and the message is there that you know, can translate into their work with clients."

The last core principle that was reflected in the qualitative study data was the concept of the therapeutic movement relationship. This concept was another core concept of Marian Chace's work (Chaiklin & Schmais, 1993). Most key to this concept is the interpersonal nature of the therapeutic movement relationship that occurs on a body level and through a movement lens. This concept encompasses the idea of connection and communication through movement and a "shared presence of body, mind, and spirit" (Young, 2017, p. 104). The key component to the therapeutic movement relationship is that there is a multilayered experience of connection that connects to an individual's healing potential. Participants spoke of the depth of relationship that happened in the DMT classroom due to the vehicle of the body's integration in the learning process. Focus group participants named the importance of the DMT educator using their relational skills as well as their improvisational skills. There was a shared belief, reflected in the Mentorship and Modeling and Culture and Diversity themes, that to create safety in the classroom relationship educators must also bring themselves fully. Participants also stated that relationship and dynamics do not occur "in isolation" but as an integrated part of the diverse and multilayered learning community of which students are a part. This idea of learning in relationship connects to Vygotsky's theories of socio-cultural learning where learners grow through challenge and relationship with peers, especially those who are at different levels of growth and awareness (Daniels, 2003).

These core theoretical principles of empathic reflection, kinesthetic empathy, and the therapeutic movement relationship give the DMT educator the opportunity to bring theory as a lived experience into the classroom. hooks' (1991) views on theory as a potentially liberating

practice pointed to similar opportunities to connect theory and practice. hooks (1991) believed

that theory could be an active process of "critical thinking, of reflection, and analysis" (p. 2).

Throughout the themes of Experiential and Embodied Learning, Culture and Diversity, and Self-

Awareness, the participants supported this active engagement with theory and core principles in

their teaching practice. At the same time, participants in the focus groups also spoke of the need

to look critically at DMT theories and increase the conversation around including voices from

marginalized identities. As one focus group participant stated, she felt the important of shifting

"ideology into action." If DMT theory education focuses solely on the early practitioners in the

field, who were primarily white cisgender women, and does not reflect the healing movement

practices outside of this select group there is a lost opportunity of theory as representative of the

lived experiences of the DMT student (hooks, 1991). Several participants spoke to the ways in

which students had brought in their own need for a more critical lens in the classroom. The

educators in the study viewed this as a crucial growing edge in their own teaching and the larger

field.

Foundation of Embodied Self-Reflection

Although the researcher found herself placing the practice of experiential learning at the

forefront of themes and of the focus group discussions, participants throughout the study spoke

of self-reflection at the center of DMT education. That was shown in the prevalence of the Self-

Awareness and Growth theme, with 95 meaning units throughout the individual interview data.

This was also observed by participants as central for the student's process as well as the

educator's creation of experience in the classroom. The difference between this practice and the

practice of other experiential education models is the focus on the moving body in reflection to

the student's emerging professional identity as a dance/movement therapist (Caldwell, 2018;

Meekums, 2006; Koch & Fischman, 2011). While other embodied learning models utilize

movement in concert with the learning process (Freiler, 2008; Meyer, 2012; Sodhi & Cohen,

2012) for the DMT educator, movement is integrated in the learning process. Participants shared

that it was necessary to the learning process of the DMT-in-training.

Learning models and theories have privileged the ability for students to both engage with

a new skill and be personally aware of how they use the skill (Broadwell, 1996; Turvill, 2015; &

Wilhelm, 2011). Broadwell's theory of learning stages named the developmental process of

moving from *unconscious incompetence, unconscious competence* and finally to *conscious*

competence and *unconscious competence* (Turvill, 2015). Unconscious competence is reached

when the learner is able to engage with the skill or competency from an attuned or embodied

place and without concerted conscious thought. As they engage with core concepts, students are

simultaneously learning and embodying skills while also reflecting on the way in which they use

that skill and in what context. This multilayered process was reflected through the DMT

educators in this study as they focused on the development of self-awareness alongside the

development of the core therapeutic skills of a dance/movement therapist. This researcher would

also suggest that moving one's professional development in this field to a level of unconscious

competence would require an embodied process; a process of shifting from cognitive to

embodied knowing as was reflected by the participants.

There are existing training models that have named these core concepts of self-awareness

with therapeutic training. Payne's (2004) study measured the experience of DMT students in

Great Britain who participated in a *personal development group* that was a part of their training

as dance/movement psychotherapists. The students participated in weekly personal development

groups for two years as a part of their training program. Payne's study, through questionnaires

and semi-structured interview, yielded two sub-themes of "becoming a client" and "becoming a practitioner." The participants were able to share their own difficulties, challenges, and countertransference issues that arose in their training outside of the training space. The personal development groups offered a space separate from their program, conducted by dance/movement psychotherapists from outside of the university. Participants reflected both the need for an environment to share their own personal process and the ability to identify with the therapist/leader and experience DMT modeling while in the training program. This model reflects the themes presented by the educators in this study, where they spoke of the need for Self-Awareness and Growth as well as Mentoring and Modeling. Some DMT programs in the US require personal somatic therapy as part of their training program and all programs highly recommend being engaged in one's one therapeutic process.

Another model for supporting the development of self-awareness in concert with clinical training is Aponte's (1992) *person of the therapist* (POTT) training. This model is enacted through a weekly two-hour class that occurs during the first year of training for marriage and family counselors. Aponte (1992) highlighted the importance of the therapeutic relationship, and the therapist's role in that dynamic. He believed that in order to integrate oneself into that relationship, trainees needed to first know themselves and their own role in relationship. This awareness came through the understanding of one's own *signature theme*, which included the students culture, race, personal history, family structure, traumas, emotional experiences and more (Aponte, et al., 2009; Nino, et al., 2016). This focus on self-awareness assisted the student in the components of their own personhood and how these interacted in empathic relationships (Nino, et al., 2016). The concept of personhood was similarly reflected by the participants in the study as well as the process of what they called "becoming." They also named that the

"learning is taking place on an organismic level" and that information was "filtered through the body." For the DMT student, there is another level to awareness and that is the awareness of body. Through the use of core principles like empathic reflection, kinesthetic empathy, and therapeutic movement relationship, students are also learning about how their body enters into this relational space. How do they move at their own baseline? How do they move with others? How does their own culture and social location shape their movement preferences and ability to move with others? How do they engage in an empathic relationship that attunes to their own body awareness and what the client is presenting?

As students begin to study movement observation as a part of their training programs, there is an active reflective practice of learning about one's own body attitude, movement preferences, and, as one participant reflected, movement signatures. This idea of movement signatures connects to the signature themes of which Aponte et al. (2009) spoke. Therefore, there is another layer of awareness where DMT students are simultaneously engaging their physical selves, their movement needs, and their movement in relationship to others (Goodill, 2017). They must not only understand themselves in the therapeutic relationship but in the therapeutic movement relationship.

This researcher would name the central concept of DMT pedagogy as reflected by the participants in this study as *embodied self-reflection.* Embodied self-reflection captures both the embodied nature and the reciprocal process of development of self-awareness in relation to practice. The DMT student engages in this active process throughout their training, where they are engaging in core principles of the field, reflecting on their own relationship to these principles, and finally bringing these to practice with clients. The process of bringing theory to practice in DMT education requires this interactive and embodied practice of the integration of

theory, self-awareness, and clinical practice. Building from the data analysis in this study, the researcher took the meaning units from both the individual interview and the focus group data to build a definition of this embodied learning process. From the foundation of DMT's core principles and the reflections of the study's participants, embodied self-reflection would be defined as "an embodied and developmental learning process wherein DMT students engage in both cognitive and movement experiences; personally, socially, and culturally reflecting on the integration of self and other awareness in clinical practice."

Implications

Engaging in this qualitative study enabled this researcher to contend with both the complexity and clarity of DMT pedagogy and education. By their very nature, movement and movement practices are ephemeral and elusive to describe and explain. This was reflected by many participants as they spoke of the need for students to be able to embrace and tolerate the non-linear and uncertain nature of this field where movement and relationship intersect. This researcher feels that the questions and pedagogical concepts that emerged throughout this study are the beginning of a deeper and more detailed conversation that could both embrace that complexity and begin to create more clarity.

Each of the six qualitative themes could become their own inquiry that could continue to inform the DMT field and its training programs. Yet this study's aim to name pedagogical themes and develop broad and essential ideas of DMT training was met. Four of the participants through their individual interviews spoke specifically about being glad to discuss pedagogical practice and expressed a desire for more opportunities for collaboration across training programs. Two out of these four shared that they felt isolated from other programs and "just have no idea what people are doing…it would be great to hear what other people are doing." Within the

landscape of revising educational standards and looking critically at DMT's history from a culture, diversity, and inclusion standpoint, one participant said,

We're having to rethink, right? How we approach education and the models that we're using. And, you know, they're, that's a lot. It's a lot to think about. And I, personally, I do better in collaborative ways of thinking about it. And um not just thinking about it, but actually in reconstructing it as well.

The focus group discussions especially, created an atmosphere of open discussion of the nuances of DMT pedagogical principles, for which the participants unanimously expressed appreciation. Participants appreciated being included in the feedback loop of clarifying the initially coded themes and created richer definitions of their experiences in a group discussion format. A future hope for the dissemination of these study results and further discussion would be to facilitate regular DMT pedagogy discussions in a group format. This researcher suggests the creation of bi-annual online discussion spaces designed to side-step program to further explore core principles of the field and how educators are engaging with students in order to train these principles. Despite the previous experiences of competition between programs for student admissions, the participants in this study shared a desire for increased collaboration. This researcher feels that engaging in more pedagogical dialogue could help to mend previous rifts in communication and connection between programs. Creating a space for open dialogue will only continue to strengthen the ways in which DMT educators teach and train students and create a collaborative and unified experience for the students, who in turn serve the world.

Researcher Reflection

Reflecting from the researcher's position there was an expansion of her own assumptions as both an educator and a learner. The process of conducting the study allowed her to engage in

her own teaching with a new lens and awareness. Viewing the qualitative themes while

teaching, there were many moments where the researcher had to delve into the unknown and to

bring transparency as an educator to her interactions with students. There were many times

throughout the research process where the researcher was able to bring her emerging questions to

the students' learning process and embrace these questions in an embodied way.

Most clearly this arose around the theme of culture and diversity. This researcher was

teaching foundational DMT courses where students were asking critical questions of the early

theories and theorists in the field. There was a powerful parallel process, where the researcher

was engaging in dialogue with her participants, with the data, and also with her current students.

She resonated with the experiences of her participants who shared the bi-directional learning

process that unfolds between educator and student in the embodied classroom. She also had to

face her own potential complicity around accepting the voices of the women who founded the

field, who were predominantly white. As a white educator, the researcher was challenged by her

own students' needs and by the voices from the participants to shift her own focus. Starting to

"rethink", as one participant stated, her own teaching work and continuing to be inspired by both

her educator colleagues in the field and her students was a wonderful surprise in the research

process.

Alongside the learning that came from engaging with DMT theory in a critical way, there

was also a returning to the central concepts of the work. The fact that, for these participants,

pedagogical methods centered around the core principles of DMT (empathic reflection,

kinesthetic empathy, and therapeutic movement relationship) felt like a deeper connection to

concepts of movement and relationship. This researcher began to wonder if the teaching could

focus on these concepts and their global connections both in and outside of the field. For this

researcher, there was an integrated experience of the way that awareness of self, awareness of others, and embodiment intersected in the DMT learning environment. She is now inspired to continue these conversations both with colleagues and students and to expand the scope of this initial research.

Limitations

Due to the nature of the qualitative research, this study outlines only the experiences of 14 educators in the US. There are many more adjunct faculty, international educators, and alternate route educators which are not captured in this inquiry. A future inquiry would be to include these voices in pedagogical discussion. Also, the researcher is aware of the shift in ADTA approved programs during the period of this research, as they adapt to accommodate a new set of educational standards. A repeated exploration of pedagogical themes would be necessary as these standards become implemented, and as programs follow more competency-based adherence to the educational standards.

This researcher is also aware of the prevalence of white cisgender female educators in ADTA approved programs in the US. To protect anonymity, demographic information was not collected due to the small community of educators in the US. However, from the 14 participants only two educators did not identify as white and/or cisgender female. In the development of the qualitative themes, the cultural lens of primarily white and cisgender participants and a white and cisgender researcher is an important lens of which to be aware. As the approved programs come into compliance with the new educational standards which include a more integrated view of socio-cultural perspectives in DMT education, there will be more opportunities for conversations with students and educators alike to include more diverse voices in syllabi, classroom experiences, and faculty voices. In future inquiries, this researcher hopes to include more voices

from educators of color and other gender identities by expanding the criteria of participation in

the study. One focus group discussed the need to critically examine DMT history in the context

of movement assessment and analysis and its potential cultural relevance. The participants in

this group also reflected the need to include educators and therapists of color into this discussion.

This researcher looks forward to continuing active and open discussion around the myriad of

themes in DMT education from an inclusive and critical perspective.

Conclusions

The DMT field is on the cusp of multilayered change and growth. In 2017, the

educational standards were revised to reflect clarity of expectations and competencies in training.

At the national level, the ADTA is making renewed attempts to strengthen its cultural humility

through multiple affinity groups. This process began with the formation of the Multicultural and

Diversity Committee (MDC) which in 2011, became the "first new standing committee added to

the by-laws" under the leadership of past president, Robyn Flaum Cruz (Johnson & Devereaux,

2016, p. 206). The work of the MDC and the current iteration of the affinity groups continue to

empower dance/movement therapists who have felt marginalized in the organization. Leaders

from the ADTA board of directors and educators alike have begun to look more critically at the

history of the field, and are exploring ways to include more diverse voices in foundational

theories. This is a time to connect and understand DMT's history on a personal and systematic

level and then put awareness into action. These ideas were reflected by the participants in this

study, whom were grateful to be able to speak about their classroom practices and their own

growing edges in teaching. They were also anxious to continue these conversations with the goal

of best serving the DMT students of today and the future.

From the generosity and openness of these participants, this researcher was able to begin

to name and define pedagogical themes in the DMT field today. The results of the study point to

the embodied self-reflective process in which the DMT student engages. Within the landscape

of experiential and embodied learning, the DMT student is able to grow and develop with

increased awareness of cultural self, professional self, and body self. According to these

participants, this process is contained within the classroom environment through clear

expectations, invitation for expression, modeling of authenticity, and clinical skills. From these

collaborative conversations, building from the voices of those training our next generation of

DMTs this writer would make the following recommendations and future steps:

- Increased collaboration and conversation across training programs. As mentioned before,

    participants were thankful for the ability to discuss and share what practices other

    educators were using in the classroom. The researcher would suggest continual and

    regular conversations between educators in order to continue discussions and

    formulation of shared definitions in our pedagogy.

- Clarity of expectation for the DMT students. As participants reflected, with the new

    educational standards there is a renewed effort to create clear rubrics for measuring

    competencies in training. Similarly, students should receive a unified message around

    the expectation for an embodied self-reflection process in DMT education

- Educator openness and transparency. Educators can continue to build more explicit

    agreements and orientation around embodied learning practices in order to create clarity

    for students.

- Increased sharing of learning and growing edges in the field. Participants spoke about the

    need to share their own process in the classroom in order to invite the students to do the

same. As educators are grappling with their own growing edges in leadership, sharing

their own sense of tolerating the unknown, self-awareness, and cultural humility can

support the student's learning process as well and invite critical questioning.

- Responding actively to ways that students are bringing in critical exploration of DMT

  course content and theory. Participants spoke about how students were asking for more

  multicultural perspectives and inclusion in their course of study. Including more

  culturally diverse perspectives in course readings, faculty voices, trainings, and

  movement styles in the DMT classroom can support these changes for the field.

- Bringing what is taught into the core of how it is taught. The core principles of DMT are

  embodied and integrated practices. Students are engaging in these concepts on multiple

  levels throughout their training, learning the components of core principles and then

  developing into their own embodiment of these principles. The embodied self-reflective

  process can offer students an opportunity to reflect on how they are engaging with these

  concepts and offer educators an opportunity to utilize these skills in the classroom.

Reflected throughout this study, an inherent collaborative relationship was named between

the DMT student and educator. Beginning to define the way in which the DMT core

principles were integrated in the learning process, both students and educators have the

opportunity to step forward bringing themselves fully into the learning relationship.

Engaging in embodied self-reflection is a mirrored and mutual process. This researcher

looks forward to future opportunities for continued discussion both within the DMT field

and beyond.

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Appendix A: Interview Guide

Interview Guide:

1. How long have you been teaching in DMT?

2. What core DMT courses have you taught?

3. How would you describe your teaching philosophy and your role as a DMT educator? Share a successful classroom experience that has shaped this philosophy for you.

4. Describe a challenging or surprising classroom experience. How if at all, did this experience change the way you presented material?

5. When you are beginning a new concept, what do you present first? Experiential? Reading? Reflection? Group work? Other methods?

6. How do you address diversity, inclusion, power, and privilege within the DMT classroom? Share an example of either yours or a student's understanding of marginalized populations through a more expansive cultural lens.

7. How do you recognize and assess when students are grasping core DMT concepts?

8. How do you feel that students' development of self-awareness contributes to their training? Any examples?

9. How do you support students' development of professional identity?

Appendix B: Consent Form

<u>Research Informed Consent</u>

You are invited to participate in the research project titled "Pedagogical Theory in Dance/movement Therapy". The intent of this research study is to explore way in which core principles of theories and teaching strategies in dance/movement therapy (DMT) contribute to building pedagogical theory in the field. This researcher will focus on the experience of the DMT educator in classroom practices.

Your participation will entail one interview meeting of one hour and thirty minutes in length. This interview will be recorded via video. You will be invited to engage in movement elicitation, which will not be videoed, as well as several open-ended questions about your experience in teaching DMT courses. You will also be invited to take part in a follow-up focus group via Zoom in October 2018.

In addition

- You are free to choose not to participate in the research and to discontinue your participation in the research at any time.
- Identifying details will be kept confidential by the researcher. Data collected will be coded with a pseudonym, the participant's identity or the participant's institutional identity will never be revealed by the researcher, and only the researcher will have access to the data collected.
- Any and all of your questions will be answered at any time and you are free to consult with anyone (i.e., friend, family) about your decision to participate in the research and/or to discontinue your participation.
- Participation in this research poses minimal risk to the participants. The probability and magnitude of harm or discomfort anticipated in the research are no greater in and of themselves than those ordinarily encountered in daily life.
- After the interview the researcher will share the transcript with you to check on the accuracy of your voice in the study.
- After the focus group at the conference, the researcher will share the emergent themes with the larger group for member checking.
- If any problem in connection to the research arises, you can contact the researcher Valerie Blanc at 617-513-8573 and by email at vblanc@lesley.edu or Lesley University sponsoring faculty Robyn Flaum Cruz at rcruz@lesley.edu.
- The researcher may present the outcomes of this study for academic purposes (i.e., articles, teaching, conference presentations, supervision etc.)

My agreement to participate has been given of my own free will and that I understand all of the

stated above. In addition, I will receive a copy of this consent form.

_____ _____ _____ _____

Participant's signature   Date   Researcher's signature   Date

There is a Standing Committee for Human Subjects in Research at Lesley University to which complaints or problems concerning any research project may, and should, be reported if they arise. Contact the Committee Chairpersons at [*irb@lesley.edu*](mailto:irb@lesley.edu)