

# Dance Movement Therapy Alternate Route Training\*

## Recognized by the American Dance Therapy Association

(\*For further information & application, please email to [bhealth@hku.hk](mailto:bhealth@hku.hk))

### Psychomotor Therapy: Liljan Espenak's Dance Therapy Approach by Dr. Nana Koch, Ed.D, BC-DMT, LCAT, NCC, LPC, CMA 30 hours (equivalent to 2 credits)

#### Workshop Details

Date : October 25, 26, 27 & 28, 2018 (Thursday-Sunday)

Time : 9:30 am – 6:00 pm (30 hours)

Venue : 2/F., 5 Sassoon Road, Pokfulam, Hong Kong.

4-day Workshop Fee :

HK\$10,000

HK\$9,300 (early bird price before 28/9)

HK\$8,500 (with a companion)

For further information, please contact 2831 5163 or email [bhealth@hku.hk](mailto:bhealth@hku.hk)

#### About the Trainer

**Nana Koch**, Ed.D, BC-DMT, LCAT, NCC, LPC, CMA is a board certified dance movement therapist, licensed creative arts therapist and educator. She studied with Liljan Espenak in one of the earliest courses she offered at Flower and Fifth Avenue Hospital/Mental Retardation Clinic. Based on Espenak's work, Dr. Koch has taught courses in the United States at numerous conferences and in classes at Kinnections in Rochester and internationally in courses in Japan, Costa Rica, Mainland China (Beijing, Shanghai and Shenzhen), India and now Hong Kong. She also specializes on teaching courses on group process in dance/movement therapy. Currently, Dr. Koch is on sabbatical from Long Island University-Post, where she is an Associate Professor and newly retired Chairperson of the Department of Health, Physical Education and Movement Science. Dr. Koch is the former coordinator of the Hunter College Dance/Movement Therapy Masters Program, and the former Chairperson of the American Dance Therapy Association (ADTA) Sub-Committee for Approval of Alternate Route Courses.





Additionally, she is a former chairperson of ADTA's Credentials Committee and member of the Approval Committee. In 2012, the ADTA honored her with their Excellence in Teaching award. Dr. Koch's interviews of three dance/movement therapists formed the basis for much of the dialogue used in the film produced by the New York Chapter of ADTA: Moving Stories Portraits of Dance/Movement Therapy. She is the author of several articles appearing in the Journal of the American Dance Therapy Association, and her 1981 interview with Liljan Espenak is among them.

### **Course Description**

This experiential and didactic course introduces students to Espenak's system of psychomotor therapy. Attention is paid to the ways in which she used expressive dance and diagnostic movement tools to facilitate integration, the ideal body, and feelings of well-being. Adler and Lowen's influence on Espenak's work is discussed, along with concepts inherent in psychomotor therapy and its areas of application.

By acquainting students with Espenak's concepts of diagnosis, restructuring, and integration, students will learn how she used particular exercises to help patients express "the four emotions," develop muscle-memory, and experience catharsis, all leading to behavioral change.

### **Course Objectives**

At the completion of this course, students will:

- Understand the concepts inherent in psychomotor therapy,
- Understand the theoretical influences on Espenak's work,
- Understand Espenak's four-part system for facilitating integration,
- Understand the importance Espenak placed on diagnosis;
- Understand the components of the Movement Diagnostic Tests and what they assess;
- Be able to administer the tests;
- Identify the information they provide about patients,
- Identify areas of application for psychomotor therapy.

### **REQUIRED READINGS**

#### **Text:**

Espenak, L (1981). Dance therapy: Theory and application. Springfield, Il.: Charles C. Thomas



### **Articles:**

Espenak L. (1989). Movement diagnosis tests and the inherent laws governing their treatment: An aid in detecting the lifestyle. *American Journal of Dance Therapy* 11(2), 77-83.

Espenak, L (1981). *Dance therapy: Theory and application*. Springfield, Il.: Charles C. Thomas

Espenak, L. (1979). The Adlerian approach in dance therapy. In P. Lewis (Ed.), *Theoretical approaches in dance-movement therapy. Vol. 1* (pp. 87-107). Dubuque: Kendall/Hunt.

Espenak, L. (1974). Trance and ecstasy in dance therapy. *Therapeutic Process: Movement as integration. Proceedings of the ninth annual conference American Dance Therapy Association. (pp. 103-123)*. Columbia, MD: American Dance Therapy Association.

Espenak L. (1969). *The use of dynamics as an approach to catharsis*. Proceedings of the Ninth Annual Conference of the American Dance Therapy Association, 84-93.

Espenak, L. The four emotions most common in man. *Transcript from film of the same name*

Koch, N. (1981). An interview with Liljan Espenak. *American Journal of Dance Therapy*, 4, 4-20.

### **Suggested Text:**

DiPalma, E. (1993). Liljan Winifred Espenak, pioneer: Her life and work in the profession of dance therapy. Ann Arbor: UMI Dissertation Services

### **Assignments (for students taking this course for alternate route credit)**

#### **1. Journal**

Keep a journal detailing your in-class experiences. Submit a detailed journal summary, which should be divided into two parts: your interpretation of what we did in class and how you experienced the work, both the didactic and experiential segments. Whenever possible, link your learning to the readings. Please include the following:

- Questions that were raised,
- What you discovered about yourself
- What you discovered about Espenak's work,
- Identify feelings that were evoked and identify what in the work stimulated them,
- What you learned overall.

**DUE: TBA**



## **2. Movement Diagnostic Tests**

I'd like you to have familiarity with the information that can be gleaned from administering the Movement Diagnostic Tests. Therefore, administer the tests to a client, if you are currently working with a clinical population. If you are not, administer the tests to a friend.\* Score each task and describe what you observe about the individual from the ways in which they execute the tasks in each test. Based on your findings, discuss a plan for treatment.

\* **NOTE:** You can learn a great deal about an individual from the way they complete each test. Therefore, please make sure that the person you choose, if a friend, understands that you are learning how to use the tests and that the information gathered will not be used for anything other than educational purposes.

**In your write-up, PLEASE DO NOT USE THE FULL NAME OF THE INDIVIDUAL TO WHOM YOU ADMINISTER THE TESTS, WHETHER FRIEND OR CLIENT.**

**DUE: TBA (5-8 pages)**

### **Method of Evaluation**

45% - Class participation – (engaging in discussions, providing feedback to others, participating in all experiential tasks, conference call discussion)

25% - Journal

30% - Paper- Diagnostic Tests

Attendance: Students taking this course for alternate route credit must participate in all 30-hours of the course. There will be no make-up time for missing a part of a day or a whole day.

### **Course Content**

#### **25 October, 2018 (Thursday)**

**Discussion:** Today's discussion will provide an overview of Espenak's work that includes the influences and psychomotor concepts that informed her work. Additionally, Espenak's system of assessment, the Movement Diagnostic Tests, will be presented.

**Experiential:** The Movement Diagnostic Tests form the basis of this experiential part of class, as participants learn first-hand how to administer the tests, what they assess and how to develop treatment plans from what is observed.

**Teaching methods:** Lecture/discussion/experiential exercises/ video showing and discussion



**READ:**

- Espenak L. (1989). Movement diagnosis tests and the inherent laws governing their treatment: An aid in detecting the lifestyle. *American Journal of Dance Therapy* 11(2), 77-83.
- Espenak, L (1981). *Dance therapy: Theory and application*. Springfield, Il.: Charles C. Thomas – **(Chapters 1, 2, 3)**
- Espenak, L. (1979). The Adlerian approach in dance therapy. In P. Lewis (Ed.), *Theoretical approaches in dance-movement therapy. Vol. 1* (pp. 87-107). Dubuque: Kendall/Hunt.
- Espenak L. (date unknown). *Movement diagnostic test* .
- Koch, N. (1981). An interview with Liljan Espenak. *American Journal of Dance Therapy*, 4, 4-20.
- Levy. F. (1988). *Dance movement therapy: A healing art*. (pp. 51-58). Reston, Virginia: American Alliance for Health, Physical Education, Recreation and Dance.

**26 October, 2018 (Friday)**

**Discussion:** Today's discussion focus is on Espenak's second phase of treatment, which is Restructuring: the modification of body and movement behavior. Emphasis will be on how the body is stimulated, through specific exercises to experience "the awareness of the interaction between feeling and body expression."

**Experiential:** Here, participants will explore the posture and exercise techniques that Espenak used to help clients restore their feelings of well-being and body mind unity, which she also called body-ego harmony.

**Teaching methods:** Lecture/discussion/experiential exercises/video showing and discussion

**READ:**

- Espenak, L (1981). *Dance therapy: Theory and application*. Springfield, Il.: Charles C. Thomas – **(Chapter 4)**

**27 October, 2018 (Saturday)**

**Discussion:** The discussion will focus on Espenak's Integration phase—Restoring the patient to a unified body ego state. Emphasis will be on the four emotions most common to man: Fear, calm, anger, joy. Participants will learn why Espenak identified these emotions as being most central to the personal and social self.

Emphasis will also be on four major categories of stimulus that, according to Espenak, promote the release of repressed emotions and unconscious fears: music/melody; music/rhythm; symbolism/free fantasy; images from everyday life.



**Experiential:** The experiential aspect of class provides participants with the opportunity to explore how the four emotions can be stimulated through guided and free improvisation and dealt with in the context of the therapeutic setting.

**Teaching methods:** Lecture/discussion/experiential exercises/video showing and discussion

**READ:**

- Espenak, L (1981). *Dance therapy: Theory and application*. Springfield, Il.: Charles C. Thomas. **(Chapters 5 & 6)**
- Espenak, L. (1974). Trance and ecstasy in dance therapy. *Therapeutic Process: Movement as integration. Proceedings of the ninth annual conference American Dance Therapy Association*. (103-123). Columbia, MD: American Dance Therapy Association.
- Espenak L. (1969). *The use of dynamics as an approach to catharsis*. Proceedings of the Ninth Annual Conference of the American Dance Therapy Association, 84-93. Columbia, MD: American Dance Therapy Association
- Espenak, L. The four emotions most common in man. *Transcript from film of the same name*

**28 October, 2018 (Sunday):**

**Discussion:** Mask work and how treatment plans are developed in keeping with the three phases of Espenak's system:

A) Espenak used masks to help her clients express and understand their unconscious feelings. For her, they served as projective tools onto which clients reflect their emotions Thus, today's discussion focuses on the use of masks as a catalyst for emotional expression, insight and the integration of conscious and unconscious feelings.

B) Discussion will also center on how specialized aspects of treatment are developed according to diagnosis, restructuring and integration phases of Espenak's system.

**Experiential:** The experiential focus is on first choosing and then exploring, through movement improvisations, the characteristics of different mask personas and the feelings elicited by the mask choice(s).

**Teaching methods:** Lecture/discussion/experiential exercises.

**READ:**

- Espenak, L (1981). *Dance therapy: Theory and application*. Springfield, Il.: Charles C. Thomas. **(Chapters 7 & 8)**



## **Bibliography**

- Adler, A. (1998). *Understanding human nature*. Center City, Minnesota: Hazelton Foundation.
- Adler, A. (1956) *The individual psychology of Alfred Adler*. New York: Basic Books, Inc.
- Adler, A. (1924). *The practice and theory of individual psychology*. New York: Routledge, Trench, Trubner & Co., Ltd.
- DiPalma, E. (1993). *Liljan Winifred Espenak, pioneer: Her life and work in the profession of dance therapy*. Ann Arbor: UMI Dissertation Services
- Espenak L. (1989). Movement diagnosis tests and the inherent laws governing their treatment: An aid in detecting the lifestyle. *American Journal of Dance Therapy* 11(2), 77-83.
- Espenak, L (1981). *Dance therapy: Theory and application*. Springfield, Il.: Charles C. Thomas
- Espenak, L. (1979). The Adlerian approach in dance therapy. In P. Lewis (Ed.), *Theoretical approaches in dance-movement therapy. Vol. 1* (pp. 87-107). Dubuque: Kendall/Hunt.
- Espenak, L. (1974). Trance and ecstasy in dance therapy. *Therapeutic Process: Movement as integration. Proceedings of the ninth annual conference American Dance Therapy Association. (pp. 103-123)*. Columbia, MD: American Dance Therapy Association.
- Espenak L. (1969). *The use of dynamics as an approach to catharsis*. Proceedings of the Ninth Annual Conference of the American Dance Therapy Association, 84-93.
- Espenak, L. The four emotions most common in man. *Transcript from film of the same name*
- Koch, N. (1981). An interview with Liljan Espenak. *American Journal of Dance Therapy*, 4, 4-20.
- Levy. F. (1988). *Dance movement therapy: A healing art*. (pp. 51-58). Reston, Virginia: American Alliance for Health, Physical Education, Recreation and Dance.
- Lowen, A. (1975). *Bioenergetics: The revolutionary theory that uses the language of the body to heal the problems of the mind*. New York: Penguin Group.
- Lowen, A., (1967). *The betrayal of the body*. Hinesburg, VT: The Alexander Lowen Foundation.
- Lowen, A. (1958). *The Language of the body*. Hinesburg, VT: The Alexander Lowen Foundation.
- Reich. W. (1945). *Character analysis*. New York: Farrar, Straus and Giroux.



### Journal and Final Paper Rubric

<p style="text-align: center;">4 (A- to A)</p> <p>Student fulfills the following:</p> <ul style="list-style-type: none"> <li>• All of the criteria for #3. In addition: <ul style="list-style-type: none"> <li>○ Makes a <b><u>detailed, compelling argument</u></b> for how the ideas presented in the journal/final paper respectively represent: the student’s learning and experiences throughout the course; the student’s ability to reflect on his/her experience; the student’s ability to articulate how the chosen topic relates to dance therapy theory and practice</li> <li>○ Throughout the paper, uses clear and precise language regarding spelling, tense, pronoun usage, noun and verb agreement.</li> </ul> </li> </ul>	<p style="text-align: center;">3 (B- to B+)</p> <p>Student fulfills the following:</p> <ul style="list-style-type: none"> <li>• Provides a summary of the journal/concert main points/ideas, as stated on assignment sheet</li> <li>• Expresses ideas logically</li> <li>• Writes in complete sentences</li> <li>• Uses clear language</li> <li>• Generally states how the main ideas articulate relate to DMT</li> <li>• References ideas of others when applicable</li> </ul>
<p style="text-align: center;">2 (C- to C+)</p> <p>Student fulfills the following:</p> <ul style="list-style-type: none"> <li>• Summary is generally/partially accurate</li> <li>• It’s not easy to follow the ideas expressed</li> <li>• Sentences aren’t all complete</li> <li>• The main ideas are stated, but they’re not expressed in clear and precise language</li> <li>• In regards to the journal, he/she doesn’t make a clear connection to how the class work has affected them; re the final paper, he/she provides little information that addresses the assignment.</li> </ul>	<p style="text-align: center;">1 (D- to D+)</p> <p>Student fulfills the following:</p> <ul style="list-style-type: none"> <li>• Summary isn’t accurate</li> <li>• Ideas are stated in such a way that they are difficult to follow regarding language usage and content</li> <li>• Sentences aren’t complete</li> <li>• There is no clear connection to what the student learned about him/herself or what he/she learned from researching and writing the final paper.</li> </ul>



## Participation Rubric

<p style="text-align: center;">4 (A to A-)</p> <p>The student:</p> <ul style="list-style-type: none"><li>• Is always prepared for class: is wearing comfortable clothing in which he/she can easily move; when called on, is always able to answer questions related to readings, own experience or commenting on ideas /movement experiences of others.</li><li>• Takes initiative, without being asked, shares own opinions and ideas, and comments on readings and ideas of others.</li><li>• Routinely uses dance/movement therapy vocabulary in discussions and writings.</li><li>• Always engages in class activities, regardless of what they entail.</li><li>• Takes active leadership role in leading class activities without having to be asked.</li><li>• Demonstrates independent thought and curiosity about ideas, as demonstrated in movement explorations and in class discussions.</li></ul>	<p style="text-align: center;">3 (B- to B+)</p> <p>The student:</p> <ul style="list-style-type: none"><li>• Is prepared for class in dress although not always ready to discuss readings and to enter into group discussions.</li><li>• When asked, provides opinions and comments on ideas presented.</li><li>• From time to time uses dance/movement vocabulary.</li><li>• Engages in class activities.</li><li>• From time to time assumes a leadership role in regards to class activities and discussions.</li><li>• Submits assignments on time.</li></ul>
<p style="text-align: center;">2 (C- to C+)</p> <p>The student:</p> <ul style="list-style-type: none"><li>• Occasionally comes to class without the proper clothing.</li><li>• Is an infrequent contributor to class assignments or discussions regarding readings.</li><li>• Hesitates to share opinions or to comment on the ideas of others.</li><li>• May be disengaged from the activities presented in class.</li><li>• Follows the lead of others.</li></ul>	<p style="text-align: center;">1 (D- to D+)</p> <p>The student:</p> <ul style="list-style-type: none"><li>• Isn't dressed with the attire needed to move freely in class.</li><li>• Is unprepared and/or unwilling to share ideas/opinions or to engage in general movement activities or discussions.</li><li>• Is disengaged from the activities presented in class</li></ul>



## Registration Form

Please return the completed form with cheque payable to "**The University of Hong Kong**" by mail, or in person to the following address:

Centre on Behavioral Health, The University of Hong Kong  
2/F., 5 Sassoon Road, Hong Kong. Tel : 2831 5163 Fax: 2816 6710

4-day Workshop : (25-28 October, 2018/Thursday-Sunday)/9:30 am – 6:00 pm

HK\$10,000

HK\$9,300 (early bird price before 28/9)

HK\$8,500 (with a companion) Name of companion: \_\_\_\_\_

(Please submit a separate form for companion's registration)

Title: \*  Professor  Dr.  Mr.  Mrs.  Ms.

First Name: \_\_\_\_\_

Last Name: \_\_\_\_\_

Correspondence Address: \_\_\_\_\_

\_\_\_\_\_

Tel: \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

Organization: \_\_\_\_\_

Position: \_\_\_\_\_

I know this programme from: \_\_\_\_\_

I would like to learn the following from this course:

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

Would you like to be on a mailing list to receive any information on training programs organized by Centre on Behavioral Health in the future? Yes \_\_\_\_\_ No \_\_\_\_\_

Date: \_\_\_\_\_ Signature: \_\_\_\_\_

\*Please tick as appropriate

^Fee paid is not refundable