Therapeutic Dance: An Annotated Bibliography of Books, Articles, Records and Films Applicable for Use with Adults and Published from January, 1975 through March, 1979

Susan Allene Meyer
Western Michigan University

Follow this and additional works at: http://scholarworks.wmich.edu/masters_theses

Part of the Health and Physical Education Commons, and the Library and Information Science Commons

Recommended Citation
http://scholarworks.wmich.edu/masters_theses/2046

This Masters Thesis-Open Access is brought to you for free and open access by the Graduate College at ScholarWorks at WMU. It has been accepted for inclusion in Master's Theses by an authorized administrator of ScholarWorks at WMU. For more information, please contact maira.bundza@wmich.edu.
THERAPEUTIC DANCE: AN ANNOTATED BIBLIOGRAPHY
OF BOOKS, ARTICLES, RECORDS AND FILMS APPLICABLE
FOR USE WITH ADULTS AND PUBLISHED FROM
JANUARY, 1975 THROUGH MARCH, 1979

by

Susan Allene Meyer

A Thesis
Submitted to the
Faculty of the Graduate College
in partial fulfillment
of the
Degree of Master of Arts

Western Michigan University
Kalamazoo, Michigan
August 1979
ACKNOWLEDGEMENTS

It is with sincere gratitude that I acknowledge my Thesis Committee, Dr. Janet Stillwell, who gave her time unselfishly throughout the summer months, and Ms. Wendy Cornish who with Dr. Stillwell has offered me an enriching intellectual and experiential learning situation at Western Michigan University. I am also greatly indebted to Dee Palmer for typing this manuscript and offering her moral support at times when it was most needed.

Acknowledgement for generous aid is due to Murna Herrity, American Dance Guild; Dorothy Vislocky, Hunter College; American Alliance of Physical Education, Recreation, and Dance; Dance Notation Bureau; American Dance Therapy Association; Paula Gerber, Recreation Therapist, Grand Rapids Public Schools; Richard Austin, Director of Adult Physically and Otherwise Health Impaired, Grand Rapids Public Schools for granting me time to complete my degree; Gary Meyer who absorbed my half of the household and child rearing duties while I was attending the University.

Susan Allene Meyer
INFORMATION TO USERS

This was produced from a copy of a document sent to us for microfilming. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help you understand markings or notations which may appear on this reproduction.

1. The sign or “target” for pages apparently lacking from the document photographed is “Missing Page(s)”. If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure you of complete continuity.

2. When an image on the film is obliterated with a round black mark it is an indication that the film inspector noticed either blurred copy because of movement during exposure, or duplicate copy. Unless we meant to delete copyrighted materials that should not have been filmed, you will find a good image of the page in the adjacent frame.

3. When a map, drawing or chart, etc., is part of the material being photographed the photographer has followed a definite method in “sectioning” the material. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.

4. For any illustrations that cannot be reproduced satisfactorily by xerography, photographic prints can be purchased at additional cost and tipped into your xerographic copy. Requests can be made to our Dissertations Customer Services Department.

5. Some pages in any document may have indistinct print. In all cases we have filmed the best available copy.
MEYER, SUSAN ALLENE


WESTERN MICHIGAN UNIVERSITY, M.A., 1979

COPYR. 1979 MEYER, SUSAN ALLENE

(C) Copyright by
Susan Allene Meyer
1979
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>4</td>
</tr>
<tr>
<td>III</td>
<td>7</td>
</tr>
<tr>
<td>IV</td>
<td>14</td>
</tr>
<tr>
<td>V</td>
<td>15</td>
</tr>
<tr>
<td>VI</td>
<td>18</td>
</tr>
<tr>
<td>VII</td>
<td>19</td>
</tr>
<tr>
<td>VIII</td>
<td>20</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

Therapeutic dance, as with many of today's recognized therapies, has its roots in the post-war era of this century. Its coming of age however, is relatively recent. The Committee on Research in Dance (CORD)\(^1\) published a dance therapy annotated bibliography consisting of the following categories of therapeutic dance: movement analysis, psychomotor activities or therapies, creative arts and therapy, the special child, insights to emotional disturbances, and administration of activity services. Where some of the materials were mentioned from as early as 1929, the major extent of materials cited stem from the late 1960's implying that therapeutic dance has come of age in the past two decades.

A significant amount of research in therapeutic dance has accumulated since CORD's publication in 1972. In addition, research in the field of gerontology, adult education, and work with extended care patients of all ages has paralleled the growth in studies of all therapeutic endeavors. It is therefore important to review new materials related to this field and to comment on materials appropriate for use with adults.

\(^1\) CORD News, III/2 (December 2, 1972), 1-54.
The purpose of this study is to put into annotated bibliographic form a contemporary listing of materials in therapeutic dance which can be used with adults. Further, this study will be useful to educators, therapists, and students in the following manner:

1. Educators will be provided with a resource referencing descriptions of dance therapy, examples of where and how it has fostered results, and illustrations of the use of dance therapy with adults in an educational setting.

2. Therapists will have a resource usable for study purposes and a listing of materials for practical application when working with adults.

3. Students will have a resource which will guide them to readings and areas of study.

This study is designed to accumulate and report. There will be no formal comparisons of the materials. Suggestions for their use will be stated totally in terms of this author's opinion and are openly subject to debate by the readers. The study will focus on materials which are dance therapy related, and cross referencing into other academic disciplines and literatures will not be done.

There are 71 entries in the complete bibliography. The entries are subdivided into categories of materials such as books, articles, and films. Each category will appear as a separate chapter. The numbering system will use a constant numeral assigned to each chapter, followed by a decimal and numerals increasing with each entry.
contained in that particular chapter. For example, the first entry
in the chapter on books will be numbered 1.1 and the second entry 1.2
and so on. In the following chapter on published articles, the first
entry will be numbered 2.1, the second 2.2, etc. This system will be
consistant throughout the entire bibliography.

All of the materials referenced in the bibliography have been
read or examined by this author with the exception of those items
indicating a citation source. In these rare cases the material was
not available for examination by this author.
CHAPTER II

BOOKS

The publications below deal either with dance therapy specifically or with subjects applicable to the therapeutic dance endeavor. All are first editions except where indicated.


works published prior to 1975.


   Presents major analytical techniques that may be used in appraisal of human movement. Covers photographic analysis of human movement. Explores the recording of movement without photography. Discusses computer simulation technique for studying the mechanics of human motion. Deals with instruments that measure the force exerted by man on his environment. Helpful in establishing research methods or special studies.


   Combines theoretical and practical information for dance therapy in geriatric setting. Integrates creative movement, folk dance, Yoga, and standard exercise adapting to limited strength and coordination. Rhythm games and relaxation techniques discussed. Implementation of musical instruments included. Presents explanations of the positive effects of self expression, physical stimulation, improved body image, socialization and enhanced mental recall. Illustrations. Clearly written. Good bibliography.


   Maintains that each posture or gesture tells about a special behavior and knowing ways in which behavior develops enables the observer to see beneath the surface of social interaction. Tells how actions become gestures and how gestures transmit messages. States that primary aim of reading body language is for deeper understanding of human interactions and predictability. Beautiful photos. Helpful Illustrations. Index. References.


   An unabridged republication of the first edition published in 1953. Suggests answers to social problems through physiologic adjustments, balances and imbalances, tensions and relaxations. Talks of strains and manifestations of tension. Discusses human awareness and reflex action, the close association of muscles and nervous system, skeletal structure, and common denominators.
of all structures. Analyzes time, space, and movement; hysteria and inhibited reflexes; body patterns and poses; how we became what we are. Talks of man as the successful biped. Talks of his adaptation to environment. Covers conscious and unconscious behavior, body language, ego in behavior, imagination, and learning. Examines roads to greater ease, fatigue and rest, man's adjustment in the cosmic order. Successful in treating technical subject with interesting, simple-flow readability.


A handbook of international folk, square, social dance. Gives history on each dance, dance notations, and suggested readings. Suggests music and formations. Gives understanding of enhancements such as political, religious, costumes, geography, music pertaining to dances. Lists resources. Glossary. An excellent resource for one in any dance profession.


Lends sensitive insights into the creative process. Maintains that it is up to the teacher to provide an atmosphere where people can feel free to express themselves. States that we vary or differ only by degrees. Feels that using the clients' own rhythmic feelings and movements increases their sense of acceptance and self worth. Focus on preschool retarded children, however basic approach concept carries into work with adults. Photos.
CHAPTER III

PUBLISHED ARTICLES

The articles cited below represent a cross section of viewpoints regarding therapeutic dance. A series of articles written by orthopedist W. G. Hamilton, M.D. have been included because it is believed that his discussions on anatomy and dance could be useful to the dance therapist.

Supportive review of dance therapy, its history, its status today, its impact, and some projected thoughts on its future. Directs soft criticism toward the traditional "talk therapies" and states that most psychotherapy operates above the neckline. Compares the experience of fun and laughter in dance therapy to behavior-shaping negative reinforcements such as drugs, neurosurgery, shock therapy. Points out that dance therapy is not really taken seriously by most professionals and bureaucrats who people the upper levels of the mental health establishment.

An account of the development of a psychomotor program in Washington Unified School District of West Sacramento California. Program is supported on research data collected showing a relationship between psychomotor development and school success. Three case histories given on school aged children. Program exists in high schools as well as elementary, however success statistics drop in percentage with increase in students' ages. Account of program's development points out problem areas and possible solutions. Photos.

2.3 Chamberlain, Patricia A., "How Can They Dance? They're Deaf!" AAHPER, (January 1979), 7.
Chamberlain, dance therapist, writes account of experiences in teaching dance to learning disability classes at New York State School for the Deaf, Rome, New York. Expresses necessity of discipline, and well thought out lesson plan. Describes warm up, center floor, warm down sessions. States students' communicative skills have improved through singing-signing dances. Maintains that
deaf students have ability to perform at same levels of professional appearances as normal hearing students.

2.4 "Dance Floor Therapy: Ballet for the Learning Disabled." Human Behavior, (November 1978), 34.
Describes Denver Ballet Academy's free classes designed for learning disabled children. Concept and focus usable with adults. Classes taught since 1972 with positive results although no formal assessments of program have been made to date.

2.5 "Dance for Orthopedically Impaired Persons." Practical Pointers, AAHPER, (1979).
(Source: AAHPERD IRUC Briefings, March, 1979.)

2.6 Deak and Deak F., "Anna Halprin's Theater and Therapy Workshop." Drama Review, XX, 50-4.

2.7 Feder, Bernard and Elaine, "Dance Therapy." Psychology Today, X (February 1977), 76-8.
Concise description of what dance therapy is and what it is not in realm of working with mentally ill and emotionally disturbed persons. Describes one approach to muscular tension used at the Day Treatment Center of Sarasota Guidance Clinic. Discusses kinesics and study of communication through body movement. Gives case history where dance therapy was helpful in dealing with a preschooler's total withdrawal to the point of autistic behavior due to 21 months of surgical isolation. Muscle memory described. Some goals of dance therapy cited.

2.8 Foster, Ruth, "Knowing in My Bones." CORD Research Journal, (September 1978).
(Source: Hunter College Department of Music and Dance of the City University of New York, 695 Park Avenue, New York, New York 10021.)

In depth discussion of femoral anteversion. Gives interesting account of bone development in intrauterine life. Supports those who place extreme importance on not forcing turnout.

Covers foot structure and functioning of the foot. Gives comprehensive anatomy of the foot accompanied by labeled drawing of the bone structure of the foot. Cites ways to exercise the quadriceps.
2.11, "Ballet and Your Body: an Orthopedist's View."
Covers the lumbar, sacrum, and coccyx. Diagram of posterior of lower spine shows relationship of pelvis to legs. Muscle spasms from simple pull discussed in addition to herniated disc, stress fracture, arthritis, and sciatica.

2.12, "Ballet and Your Body: an Orthopedist's View."
Dance Magazine, LII (February 1978), 79.
Discusses retroversion and anteversion of hips, stiffness of feet and thickening of metatarsals due to specific exercises involving the foot. Presents Osgood-Schlatter's Disease, a strain or partial pulling loose of the attachment of the Patellar tendon connecting the kneecap to the tibia as well as "trick knee". Discusses scoliosis or spinal curvature, a significant health hazard for females in their adolescence and Scheuermann's Disease, the males equivalent to Scoliosis.

2.13, "Ballet and Your Body: an Orthopedist's View."
Covers injuries to calf and ankle. Discusses importance of gentle stretching of muscles during healing phase. Discusses treatment for Achilles Tendonitis, covers sprains and fractures to ankle.

2.14, "Ballet and Your Body: an Orthopedist's View."
Dance Magazine, LII (June 1978), 84-5.
Discusses knee injuries that are peculiar to not only dancers and athletes, but adolescents and adults. Background on strain and causes of injuries given with alternatives to treatment. Covers chondromalacia of patella, traumatic injuries, injuries to extensor mechanism, injuries to knee, and rehabilitation.

2.15, "Ballet and Your Body: an Orthopedist's View."
Dance Magazine, LII (March 1978), 84-5.
Stresses that although injuries discussed in this article may have resulted from dancing, dancing is not dangerous. Gives suggestions on origins of problems experienced by adult dancers and how to deal with them. Discusses bunions and osteochondritis dissecans. Covers "Grasshopper Knees," low back aches, sprains, tendonitis and shinsplints. Includes discussion on proper care of a pulled muscle.

2.16, "Ballet and Your Body: an Orthopedist's View."
Dance Magazine, LII (May 1978), 98.
Discusses function and structure of knee and some common knee problems. Gives comprehensive description of the anatomy of a knee joint and illustrates the ligaments of the knee both extended and flexed. Labels all anatomical parts.
2.17 "Ballet and Your Body: an Orthopedist's View." 
Cervical spine, injuries-and rehabilitation discussed as well as thoracic spine, and spine curvatures. Gives information on nervous system.

2.18 "Ballet and Your Body: an Orthopedist's View." 
Covers spinal structure and nerve problems arising in spinal column. Anatomy and functioning of spine discussed in detail. Involves doctor's general approach to spinal problems.

2.19 "Ballet and Your Body: an Orthopedist's View." 
Dance Magazine, LII (September 1978), 98-1.
Discusses injuries to the foot, both acute and chronic. Contains drawing of the ligaments, tendons, and muscles of the foot. Varieties of feet are described.

2.20 Hartman, Rose, "Talking with Anna Halprin." Dance Scope, XII (Fall 1977), 57-66.
An interview with Halprin discussing her departure from traditional dance and choreography into dance with emphasis on social concerns revolving around confrontation and communion among people of different ethnic backgrounds. Mentions Gestalt exercises and dance. Examines kinesthetic sense in relation to image of movement-dance. Practices active listening. Uses "scores" as a generating creative device.

Reports from St. Luke's Hospital and Arthritis Clinic, and Columbia Presbyterian Medical Center, N. Y. C. substantiate that dance can be adapted for use in rehabilitation. Work addressed handicapped adults whose primary problems are physical. Dance shows positive results as physical therapeutic tool; expressive art form; and social, emotional, or recreational outlet. Describes use of therapeutic dance in groups of patients with like diagnoses in which activities are conducted by persons of varied health professions. Describes group of people with heterogeneous handicaps, participating dancers, and physical therapists. Both groups described with salutary results. Goals cited. Case histories given. Bibliography of materials published prior to 1974.

2.22 "Invitation to the Dance." Time, CIV (November 17, 1975), 61.
Brief item on Diana Welch's post-mastectomy ballet therapy classes on west coast. Welch, artist in residence at University of
Santa Clara, reports positive impact of classes and endorsements by medical profession and American Cancer Society.

Excellent article for one contemplating the therapeutic dance field. Author has interviewed variety of personalities from cross section of universities throughout United States and has discussed careers in creative arts therapy from their viewpoints. Descriptions of various work situations given. Goals cited. Some characteristics of health impaired clients given.

Excellent definition of dance therapy. Describes theory of and gives brief illustrations of the variety of its subjects and settings. Shows how dance-movement study has extended into industrial psychology and executive assessment.

(Source: The 1977 Annual Handbook for Group Facilitators.)
Taken from bibliography prepared by Robert W. Rasberry, Assistant Professor of Organizational Behavior and Administration in the School of Business Administration, Southern Methodist University, Dallas, Texas.

Dance therapy was conducted one hour daily, five days a week for five weeks with retarded clients. Significant increases in mental age shown between pre and post tests. Evaluation instruments included Goodenough Human Figures Drawings, Bodypart and Movement Imitation Test.

2.27 Osborne, C. L., "Creative Arts Therapy." Hi Fi, XXIV (February 1975), MA16-18.
Author attended American Dance Therapy Association's concurrent conference with American Art Therapy Association during creative Arts Therapy Week in New York City October, 1974. Talks about creative arts therapy as growing field. Mentions steps field is taking to regulate and legitimize its activities. Lists addresses of existing arts therapy organizations.
2.28      Sandel, Susan L., "Integrating Dance Therapy into Treatment." Hospital and Community Psychiatry, XXIII (July 1975), 439-41.

Reviews procedure changes at Yale Psychiatric Institute which sought to alter perceptions of dance therapy as diversional activity. Talks of making rationale for referral to a particular therapy explicit in treatment planning meeting. Endorses establishment of groups where there is minimal change in membership. Stresses group discussion at close of each therapy session.


Sensitive description of nursing home environment, health and physical impairments, old age, lack of touching, and problems of institutionalization. Schoenfeld, recreational therapist, captures the warmth of human interaction through dance and other psychomotor skills in careful description of working in the field. Points out differences between physical therapy, music therapy, and psychomotor therapy. Shows elements of physical and music therapy contained in psychomotor therapy. Excellent background article for one contemplating dance therapy as a career. Photos.


(Source: Hunter College Department of Music and Dance of the City University of New York, 695 Park Avenue, New York, New York. 10021.)


(Source: AAHPERD IRUC Briefings, March 1979.)

2.32      "The Man Who Refuses to Talk." Ebony, XXXIII (December 1977), 114-16.

Human interest story about John Francis who stopped talking for one year as an experiment, and as of 1977, had not talked for five years. Lectures through mime and deaf sign language. Musician, published essayist, lobbyist. Although not involved in expressed movement therapy, the article advocates its use for an improved state of mind.


Gives explanation of dance therapy and stresses what dance therapy is not. Excellent article for one contemplating dance therapy as a career. Gives good dance therapy history. Talks about American Dance Therapy Association. Stresses maturity as prerequisite for therapists. Describes dance therapy program at Hunter College.
Lists addresses for additional information.

2.34 Tipple, Blanche, "Dance Therapy and Education Program." *Journal of Leisurability*, II(October 1975), 9-12.

Introduces dance program at the Muskoka Center, Gearenhurst, Ontario. Primary objective is to establish a therapeutic program to improve the physical, mental, and social skills of mentally retarded residents. Desired results from program include residents having developed "leisure time survival skills." Experience indicates that dance therapy improves residents' muscle coordination, body movement, social graces, and overall self-image. Bibliography of articles published prior to 1974 included.

2.35 "To Get Rid of Tension, Anxiety and Relax Yourself...Dance Therapy." *Vogue*, CLXVI (September 1976), 206.

Interesting tips on how to become aware of tension in the body. Gives six ways to feel more relaxed. Includes diagrams and exercises for relaxation sitting in chair, standing, or lying on floor. Exercises may relate to adults in all situations.


Article cites four post-mastectomy programs initiated by four dance teachers. Discusses medical aspects and effect of muscle loss, doctor approval, background of each teacher, and how each came to develop classes for post-mastectomy therapy. Describes ENCORE, affiliated with National YWCA; post-mastectomy therapy endorsed by the Post-Mastectomy Rehabilitation Division of Memorial Hospital N. Y. C.; Dorothy Hill's program of Manhattan School of Dance in New York City; Michaeline Kiss's program in Yoga for Health School N. Y. C.
CHAPTER IV

BULLETINS, NEWSLETTERS, JOURNALS

The publications in this chapter contain information regarding therapeutic dance as a career. Individual documents may be obtained by writing the sources listed.


Comparing four performing and nonperforming dance careers and gives timelines for each. Brief character sketches point out similarities as well as differences in each career. Discusses dance therapy as the use of movement as a healing process. Tells where and how dance therapists work. Itemizes steps in training for dance therapist. Lists abilities and qualities important in one seeking dance therapy career. Gives brief job outlook. Discusses teaching, choreography, and professional dance. Talks of emerging and fading dance occupations.


A catalog guide to courses and programs offered at the Dance Notation Bureau. Includes membership and course registration forms.

3.3 Harris, Rachael (ed.), American Dance Therapy Association Newsletter. American Dance Therapy Association, Columbia, Maryland.

Published twice yearly. Includes summaries of conference proceedings, reprints of significant papers and book reviews, articles on dance therapy, and articles of interest to dance therapists.


Publishes original contributions related to the clinical use of dance therapy with a wide variety of populations, and theoretical considerations. Provides a framework for dance therapy intervention and research in dance therapy.


Includes within its listing, colleges and universities having Dance Therapy Programs.
CHAPTER V

UNPUBLISHED ARTICLES

The articles included in this section are indexed through the ERIC system and are available on microfiche at any library holding the ERIC system collection.


To be used as an aid by volunteers working with handicapped children. Many of the concepts and attitudes are appropriate for use with Adults. Addresses movement to blind, deaf, retarded, "crippled", EMI. Discusses success stories. Gives descriptive background on impairments. Outlines classroom exercises with detailed instructions.


Sessions involving singing, dancing, playing instruments, exercise to music, and simple composing were evaluated according to their effects on behavior of moderately retarded physically and multiple handicapped students. Results indicated significant gains in attentiveness and decrease of disruptiveness. Description of behavior goals cited. Evaluation plan included. Materials for use at home given.


Description of evaluation system developed at Weber Mental Health Center in Ogden, Utah. Simple checklist containing patient evaluation summary and treatment plan. Advantage is a simple clear-cut system adaptable for educational or therapeutic setting.


Describes summer movement and dance program for 20 trainable retarded children. Adolescents and one retarded adult also involved. Overall goal was to increase each individual's capacity for creative expression. Sub goals included improved body image, social communication, increased range of movement, awareness of self in space,

(Source: Hunter College Department of Music and Dance of the City University of New York, 695 Park Avenue, New York, New York. 10021.)

Cites cases where force without choice brings a person into therapy with positive results. Explores two myths: "unless a person is ready for treatment, he won't respond to help"; "the person has to hit bottom before he can and will start to get better."

Report on an ongoing study of psychiatric interviews at Hahneman Medical College and Hospital in Philadelphia. Deals with individual style assessment, pathological features of movement, sex-role stereotypic nonverbal behaviors, interpersonal variables, and items believed to related to cultural differences. Person perception, therapist orientation and therapist effectiveness major realm of focus. Extremely technical, but informative and usable.

Excellent resource discussing the therapeutic recreation specialist's responsibility to the impaired individual. Discusses rehabilitation process, use of dance in therapeutic recreation and rehabilitation, physiological and psychological benefits of dance, facilities for dance. Includes reprints of other articles discussing dance as therapy. Excellent diagrams showing partnering patterns for persons in wheelchairs, walkers, on crutches, etc. Gives rhythmic counts for each dance. Lists additional resources published prior to 1975.

Dialogue between professional dancer and dance humanities high school teacher say educators recognize movement as an alternative mode of perception and additional means of gaining knowledge. Discusses dance sharpening the natural process of muscular awareness.
Talks of dance as tool for teachers and learner, as conceptual aid, and means for conceptualization via a creative tool. Contains ideas for both educator and therapist.


Lists audiovisual materials, resource persons, associations and organizations dealing with handicapped. Lists material and equipment suppliers as well as dance and music resources. Gives annotated index of printed references prior to 1973.


Study reinforces facilitating behaviors and therapeutic processes by leader and participant. Results show positive relation to the therapeutic process only when facilitation is manifested by the therapist.


Study on the effect of modern dance on self concept focusing on improvement of the self concepts of disadvantaged children in a group setting.


Focus is on viability and accountability for program development and funding purposes, which must be addressed when working with adults as well. Discusses ways to bring order and agreement to the sequential nature of motor development. Discusses target behaviors. Discusses assessment tools: Fiorentenio Test, Frostig Test of Visual Perception Development, Southern California's Battery of Perceptual Motor Tests.
CHAPTER VI

RECORDS

There are countless instrumental records and dance records available and usable for therapeutic dance. No attempt will be made to list recordings which fall into that category. The records listed below have been created by persons with backgrounds in dance therapy and are geared for use in that specific area.


Adaptable to all age levels and impairments. Usable for group or one to one teaching situations. Two narrated sides with instructions to follow. Two instrumental sides usable with instructions. Illustrated teaching guide gives alternatives for record's use. Gives helpful suggestions on preparation, dance environment, safety, and adaptive techniques. Addresses balance, posture and strength; coordination; perseverance, right/left discrimination; attitude. A helpful package for beginners in therapeutic dance career or for educators and recreational therapists. Very basic. Could be used in numerous ways.

5.2 Martin, Mary H., YOGA Beginning Techniques for Youth and Exceptional Children. Phonograph Record - #KIM0890, 33 1/3 RPM, two sides. KIMBO Educational, Long Branch, New Jersey, 1978.


Designed to develop and review fine motor skills with adolescents. Set to popular upbeat music. Includes clapping, stretching, body identification, right/left discrimination, ocular motor exercises for speech. Includes some exercises taken from other KIMBO records at request of special education teachers. Teaching guide includes helpful suggestions. Side one narrated, side two instrumental.
CHAPTER VII

FILMS AND VIDEO MATERIALS

Because media of this type is very recent in the field of dance therapy, it is understandably limited. The films and video tapes below are available for a fee through the sources appearing in the annotations.


6.3 Villadsen, K., Communication: The Nonverbal Agenda. Film CRM/McGraw-Hill Films, Del Mar, California, 1975. 30 minutes. (Source: The 1977 Annual Handbook for Group Facilitators) Taken from bibliography prepared by Robert W. Rasberry, Assistant Professor of Organizational Behavior and Administration in the School of Business Administration, Southern Methodist University, Dallas, Texas.

CHAPTER VIII

DOCTORAL DISSERTATION

From January, 1975 until March, 1979 one dissertation has been written and documented as a study on dance therapy used with adults. The results of this study were not statistically significant, however reasons for problems encountered are given and would be advantageous to one establishing research methods in this area.


Study examined effects of dance therapy in a short-term adult day therapy program. Criticizes most studies on the effects of dance therapy published prior to 1975 for being designed poorly, analyzed inadequately, and reported "without regard for basic research form." Conclusion cites problems encountered in establishing the study. Helpful for others establishing research methods or special studies.