

Experiencing Body Movement in a Creative Arts Psychotherapy Group

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I. Introduction

Previous studies have reported the benefits of personal therapy for student therapists/counselors. Originally, Freud suggested the notion that psychoanalysts need to engage in self-analysis in order to be competent therapists themselves.¹⁾ “Every analyst should periodically – at intervals of five years or so – submit himself to analysis once more, without feeling ashamed of taking this step”

McEwan and Duncan indicated that personal therapy was helpful for therapists in training to improve their professional skills, such as understanding their clients through empathy and having an opportunity to witness the actual therapy process.²⁾ Additionally, personal therapy helped trainee therapists to psychologically prepare to be clinicians. Holzman, Searight, and Hughes indicated that personal therapy for students in clinical psychology programs offered significant support during their academic work.³⁾ Moreover, students were able to work out their emotional difficulties and learn about the real process of therapy by engaging in therapy themselves. The authors made mention of “sitting in the other chair” in order to understand their clients better.

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1) S. Freud(1937), *Analysis terminable and interminable*(London: Hogarth), p.249.

2) J. McEwan. & P. Duncan(1993), Personal therapy in the training of psychologists, *Canadian Psychology* 34(2), p.186.

3) L. A. Holzman., H. R. Searighth., & H. M. Hughes(1996), Clinical psychology graduate students and personal psychotherapy: Results of an exploratory survey, *Professional Psychology: Research and Practice* 27(1), pp.98-100.

1. Benefits of Creative Arts Therapy Experience for Therapists in Training

In the field of creative arts therapy (CAT), similar ideas have been discussed for both professional and student therapists. Hesser claimed that being on the receiving end of music therapy is essential for music therapists because it enables them to explore the therapeutic strength of music and deepen their clinical work.⁴⁾ She added that personal therapy supports music therapists in exploring their relationship issues, increasing personal awareness, and developing their creativity through musical experiences. Lindvang discussed the role of group music therapy, which is part of the training program at Aalborg University.⁵⁾ She explained that students in training can develop themselves “as the most important instrument in the therapy” through participation in group music therapy. Importantly, music therapy students explored “emotional states, communicative and relational patterns, personal limitations and potentials” during their musical experiences. So examined the personal therapy experiences of US-trained music therapists from East Asian countries. She reported that undergoing personal therapy during training facilitated their healing experiences and allowed them to face their own reality and mature as therapists.⁶⁾ Interestingly, their psychological changes were reflected in their own music making processes. Another study by So showed that Korean music therapy students were able to discover new parts of self, find their autonomy, and have reconstructive emotional experiences through safe group environments.⁷⁾ Musical experiences helped participants explore their own feelings. Lastly, Korean music therapy students became more confident about the power of music therapy because they were able to observe the therapeutic aspect of music through direct experience. Guided Imagery and Music experiences helped music therapist interns during their personal and professional developments to understand “the importance of self-nurturing needs”, “the therapy process”, and “how emotions are experienced in music”⁸⁾

Furthermore, art therapy students found art therapy groups to be beneficial because they learned about group dynamics and gained experience creating “more authentic relationships” with group members.⁹⁾ Payne examined dance/movement (DMT) therapy trainees’ experiences in personal development group.¹⁰⁾ This group enabled the trainee therapists to experience group processes and

4) B. Hesser(2001), The transformative power of music in our lives: A personal perspective, *Music Therapy Perspectives* 19(1), pp.53-58.

5) C. Lindvang(2015), Group music Therapy—a part of the music therapy students’ training at Alborg university, *Group Analysis* 48(2_suppl.), pp.36-41.

6) H. So(2017), US-trained music therapists from east asian countries found personal therapy during training helpful but when cultural disconnects occur these can be problematic: A qualitative phenomenological study, *The Arts in Psychotherapy* 55, pp.54-63.

7) H. So(2019), Korean music therapy students’ experience of group music therapy: A qualitative case study, *Frontiers in Psychology* 10(636).

8) E. Fox & C. McKinney(2016), The Bonny method of guided imagery and music for music therapy interns: A survey of effects on professional and personal growth, *Music Therapy Perspectives* 34(1), pp.90-98.

9) N. Swan-Foster., M. Lawlor., L. Scott., D Angel., C. M. Ruiz., & Mana, M(2001), Inside an art therapy group: The student perspective, *The Arts in Psychotherapy* 3(28), pp.161-174.

explore various emotions such as “rivalry, envy and jealousy”. Another important topic in the group was the way trainees found sexuality to be directly related to their bodies. The trainees also had the satisfying experience of having their “own needs being met” in a safe environment. Binson and Lev-Wiesel led an expressive arts therapy group for the therapists and reported that the group experience enhanced physical self-awareness, emotional openness, and familiarity with the use of creative arts.¹¹⁾ After the group experience, the therapists also benefitted in “personal well-being, improvements in their family and spousal relationships, enhanced social skills, as well as a changed self-perception in roles as lecturers and therapists” .

In sum, therapeutic experiences using creative arts mediums were beneficial for therapists and student therapists’ personal and professional growth. In particular, this group experience afforded a significant opportunity for them to learn and experience the therapeutic strength of creative arts, which is a distinct element of therapy work.

2. The Use of Body Movement in Therapy

Using the body can be one of the most personal mediums in a therapeutic context because it directly relates to our survival by body parts .¹²⁾ Also, our bodies are linked to our daily life movements, such as sitting, standing, walking, and running.¹³⁾ Moreover, using the body in a therapy session can be an intense and direct experience because it does not require outside tools such as musical instruments or art supplies.¹⁴⁾ Dance/movement therapy is based on the idea that body and mind are deeply connected and that emotion can be manifested in body movements. ¹⁵⁾Shreeves claimed that “breath, heartbeat, thoughts and emotions are all expressed through the body and have their movement patterns and shapes”. ¹⁶⁾According to the American Dance Therapy Association, DMT plays a role in “the psychotherapeutic use of movement to promote emotional, social, cognitive and physical integration of the individual” ¹⁷⁾

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- 10) H. Payne(2010), Personal development groups in post graduate dance movement psychotherapy training: A study examining their contribution to practice, *The Arts in Psychotherapy* 37(3), pp.202-210,
 - 11) B. Binson., & R. Lev-Wiesel(2018), Promoting personal growth through experiential learning: The case of expressive arts therapy for lecturers in thailand, *Frontiers in Psychology* 8(2276), pp.1-12.
 - 12) I. Bartenieff., & D. Lewis(2013), *Body movement: Coping with the environment*(New York: Routledge). Routledge.
 - 13) M. S. Whitehouse(2007), *Creative expression in physical movement is language without words. Authentic Movement: Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow*, P. Pallaro(ed.), pp.33-40.
 - 14) D. R. Johnson(1999), *Essays on the creative arts therapies: Imaging the birth of a profession*(Springfield: Illinois). Charles C Thomas Publisher.
 - 15) F. J. Levy(2014), *Dance and other expressive art therapies: When words are not enough* Routledge(New York: Routledge), Routledge
 - 16) R. Shreeves(2013), Full circle: From choreography to dance movement therapy and back, H. Payne(ed.), *Dance movement therapy*(East Sussex: Routledge, 2006), pp.252-265,
 - 17) American Dance Therapy Association(2019), What is Dance/Movement Therapy?, <<https://adta.org/2014/11/08/what-is-dancemovement-therapy>, 2019. 10. 1.>.

Likewise, using body movement in a therapeutic context can be beneficial on psychological, physical, and social levels. Many studies have reported the various benefits of DMT for different people. For example, MacDonald examined the therapeutic strength of body movements for people with Parkinson's disease.¹⁸⁾ She reported that DMT increased patients' "body awareness", improved "self-confidence and communication", and physical function, and decreased "depression". Engelhard indicated that body movement played a role "as a singular and safe mode of emotional expression of one's inner world" for adolescent clients.¹⁹⁾ Similarly, Kim reported that school-maladjusted students improved their peer relationships, self-esteem, and self-expression after participating in DMT.²⁰⁾ Lobo and Winsler indicated that at-risk preschoolers improved their social interactions and behavior after experience in a creative dance group.²¹⁾ DMT can also work as part of "stress management strategies" and decrease "psychological distress and psychopathology".²²⁾

3. Study Rationale

As discussed above, the experience of creative arts mediums is beneficial for the personal and professional development of creative arts therapists in training. The practical knowledge and experienced gained can offer an opportunity for them to experience and learn the therapeutic strength of creative arts. However, there is no study to date that has discussed the professional and personal influences of participation in body movement activities on the creative arts therapy students in experiential groups. Therefore, the purpose of this study is to examine how creative arts therapy (CAT) students experience body movements and how participation in body movement activities influences their personal and professional development in a CAT group.

The proposed research questions are as follows:

1. What was CAT students' experience of body movements during CAT groups?
2. How did engaging in body movements in a CAT group influence their personal and professional development?

18) J. MacDonald(2003), Dancing with demons: Dance/movement therapy and complex post-traumatic stress disorder, H. Payne(ed), *Dance/Movement therapy: Theory, Research and practice*(East Sussex: Routledge, 2006), pp.49-70.

19) E. S. Engelhard(2014), Dance/movement therapy during adolescence—Learning about adolescence through the experiential movement of dance/movement therapy students, *The Arts in Psychotherapy* 41(5), pp.498-503.

20) N. Kim(2015), Effect of school maladjusted adolescents' self-concept factor for peer relationship: Focused adolescents who were participated in a dance/movement therapy program, *he Korean Journal of Dance Studies* 57(6), pp.39-52.

21) Y. B. Lobo, & A. Winsler(2006), The effects of a creative dance and movement program on the social competence of head start preschoolers, *Social Development* 15(3), pp.501-519.

22) I. Bräuninger(2012), Dance movement therapy group intervention in stress treatment: A randomized controlled trial (RCT), *The Arts in Psychotherapy* 39(5), pp.443-450.

II. Methods

1. Research Design

This qualitative study employed a phenomenological method to explore music therapy students' lived experiences while engaging in various body movement activities during Creative Arts Therapy (CAT) groups. A phenomenological study “describes the common meaning for several individuals of their lived experiences of a concept or a phenomenon” (Creswell & Poth, 2018, p.75).²³⁾ This research method enables researchers to view participants' experiences with “a refusal of the subjective-objective perspective” (p. 76).

2. Recruitment of participants

Upon approval of Institutional Review Board (IRB) of Jeonju University, the researcher used purposive sampling to contact potential participants who met the criteria. Ultimately, three females and one male agreed to the interview and signed the consent form. The researcher explained the purpose of the current study and participants' rights to withdraw from the study at any time without consequence. In addition, the researcher told them that their personal information, including names, would be disguised to protect their privacy. A copy of the consent form was returned to each participant. Two participants were in master's level programs in music therapy and the rest were seniors in an undergraduate program in the creative arts psychotherapy department. The participants ranged in age from 22 to 25 years. All of the participants were majoring in music therapy and had participated in a 15-week creative arts psychotherapy group in 2018.

3. Data collection and data analysis

Semi-structured interviews were used to collect data. The researcher hired an interviewer who had a masters' degree in music therapy and had previously conducted qualitative studies. All of individual interviews were conducted face to face. Individual interviews were transcribed by the interviewer upon conclusion. Interviews ranged from 42 to 50 minutes. To analyze the data, the researcher adapted Creswell's (2013) simplified data analysis method, which had been originally created by Moustakas (1994).²⁴⁾²⁵⁾

The process of the data analysis for each individual interview follows: (1) writing about the

23) J. W. Creswell., & C. N. Poth(2018), *Qualitative inquiry and research design; choosing among five approaches* (CA.: Thousand Oaks). Sage Publications.

24) J. W. Creswell(2013), *Qualitative inquiry and research design: Choosing among five approaches(3rd ed.)*(Los Angeles: SAGE).

25) C. Moustakas(1994), *Phenomenological research methods Sage*(CA.: Thousand Oaks). Sage Publications.

researcher's personal experience as related to the topic (2) reading the individual interview transcription numerous times (3) underlining significant statements and conducting a coding process (4) grouping significant statements around similar statements and clustering them in themes (5) writing a description of how and what the participants experienced regarding the essence of their lived experiences based on verbatim examples.

4. Trustworthiness

To enhance trustworthiness, interview data, peer debriefing, and member checking were triangulated. The peer who led the peer debriefing holds a Ph. D. in Creative Arts Therapy, works as an assistant professor at the university, and has conducted numerous qualitative studies. She reviewed the interview questions, checked the process of data coding for accuracy, and later confirmed that emergent themes and categories had been appropriately labeled. The interview transcript was sent to each participant via email for member checking; there were no major changes requested by any of the participants.

5. Researcher's reflexivity

The researcher is a certified music therapist who has a doctoral degree in expressive arts therapy. Her doctoral program provided classes that focused on various expressive arts mediums, such as music, arts, drama, and body movements. She was particularly fascinated by her experiences using various body movements to express her feelings and thoughts. She also interacted with other creative arts therapists, particularly those with experience in dance/movement therapy. Thus, she came to have insights into how she moves her own body and how her body movements carry feelings. It was fascinating for her to understand how body and mind are deeply connected. In addition, while she was undergoing Vocal Psychotherapy training with Dr. Diane Austin, she used sound and body movements to explore feelings. During this training, the researcher learned how quickly body movements can connect to feelings and enable interactions with other people.

The researcher is not a dancer. However, she has a history of engaging in physical activities, such as swimming, yoga, going to the gym, skating, and playing tennis. This does not mean that she has always felt comfortable using her body, but she is cognizant of how beneficial it has been for her. One of the great changes she noticed is that when she feels grounded and strong in her own body, she also feels more sound psychologically and is able to set a healthy boundary between herself and others. She has now realized that body awareness is a powerful tool that can protect her and provide her with strength. The researcher has been leading creative arts therapy (CAT) groups for students since 2011. She has always begun the group with body movement activities because she has found that movement is beneficial for CAT group members in many different ways. Therefore, she wanted to explore how

CAT students experience body movements, how their experiences connect to the rest of their engagement in the group, and how these may eventually influence their professional and personal development.

6. Description of body movement activities

The Creative Arts Therapy (CAT) group was provided for 15 weeks each semester to undergraduate students who majored in either music therapy or art therapy. Each CAT group meeting took place about for 90 minutes. The general goals of the CAT group were to enhance students' insights about themselves, heighten their ability to identify their feelings and thoughts, and strengthen their capacity to express themselves. Furthermore, this group offered students the chance to gain therapeutic experience from a client's perspective so that they could learn firsthand about the therapeutic power of creative arts mediums in their clinical work.

The leader always began CAT groups with various body movement activities before providing other experiential activities such as music, arts, writing, and drama. The students participated in verbal discussions so they could share their feelings and thoughts about their experience in the group. Sometimes, the leader encouraged students to ask each other questions that allowed them to communicate interactively with one another and avoid depending on the leader for verbal discussion. The group always stood or sat in the circle during the CAT activities. Usually the leader provided body movement activities for about 20–25 minutes at the beginning of each CAT group. Bluetooth speakers played recorded music while the CAT group participated in body movement activities. For the first few weeks, the leader brought certain kinds of music that she thought might match the mood of the group. As group members became familiar with activities over time, the leader let them choose their own music and play it during their body movement time. The leader asked group members to play their favorites because she knew that most college students carry smart phones on which they have saved songs; these could then be immediately connected to the Bluetooth speaker. Allowing group members to choose their own music appeared to make them more motivated to participate. As an added bonus, participants were exposed to various types of music, and their movements became more varied.

The body movement activities that were provided throughout CAT group were as follows:

- 1) Simple body stretching: The leader asked each member to take turns providing any type of body stretch and repeating it twice while saying their own name. As each member offered a stretch, the rest of the group echoed that person's name.
- 2) Making simple movements while listening to music: This activity usually took place right after body stretching. Each group member (including the leader) created dance-like movements, and the rest of the group repeated the movements. The leader sometimes verbally directed

participants to listen to the beat and flow of the melody and just let their bodies follow the musical elements without thinking too much. After members took turns making simple movements, the leader suggested that they create bigger movements in order to expand their experiences.

- 3) Pairing with a partner: the leader asked the group members to pair up and mirror each other making free movements. In this activity, each person took a turn leading the movements. The leader suggested that members make eye contact and mirror one another's movements as exactly as they could. Once the group members felt comfortable mirroring each other, the leader suggested that they make up a non-verbal imaginary dialogue by freely moving as if they were communicating.
- 4) Walking the space: The leader turned off the half the lights in the room and told the group to walk around the room freely. The leader suggested that group members stay with someone who had not talked much and make eye contact. In addition, the leader told them to find a spot they had not yet sat in or walked over to, such as the corner of the room. The leader provided verbal directions, such as "Find your own space in this room"; "Stop in a spot you have never stopped in before"; "Feel your steps as you walk"; or "Find somebody you haven't talked to much and stay with that person for a while, making eye contact." After a while, the leader told the members to carefully touch other members' hands briefly or have their shoulders slightly touch someone else's shoulders.
- 5) Exploring body parts: Members stood in the circle and the leader told the group to explore their body parts from head to toe. For example, the leader might say, "Move your head carefully and feel it. Just think about what your head does for you in your daily life." Then, the leader asked the next person which body part is connected to the head. When that person answered, the leader provided a verbal direction to explore the mentioned body part. All of the members had the opportunity to name different body parts and explore.
- 6) Breathing exercise: After participants had experienced making body movements, the leader guided them to try breathing exercises. The leader let group members lie on the floor and close their eyes to help them to relax. At this time, half of the lights were turned off.

The researcher planned a 15 week program for creative arts therapy as follows. However activities were flexible and adapted to the needs of group members.

<Table 1> Creative Arts Therapy Group: 15 weeks plan

4	Singing about personal inner and outer resources such as a safe places, safe people, and supportive comments from trusted relationships
5	Group drawing
6	Creating a life graph capturing important and unforgettable events in one's life
7	Choosing a meaningful song
8	Drawing parts of my body that are important
9	Exploring specific feelings with sound and movement
10	Writing my life stories and exploring them through photo, music, arts, and poems
11	Group vocal improvisation
12	Group musical drama
13	Listening to music and drawing images
14	Exploring my positive and negative feelings through drawing
15	Writing a letter to everyone in the group

III. Results

Theme 1. The Use of the Body

1) Body relaxation

All of the participants reported that body movements, such as stretching, helped them to feel physically relaxed. Participant A found that body stretching played a role as a warm-up that enabled her to concentrate before beginning other activities in her creative arts therapy (CAT) group. Similarly, Participant B stated that she was able to remain focused: “After relaxation and breathing, I was able to organize my thoughts [...] it was like a step one stage before starting core activities.”

In particular, the participants felt emotionally relaxed after their bodies relaxed. Participant A said that she became “comfortable” and “grounded.” Participants A, B and C stated that after they felt relaxed physically, it was easier for them to continue and feel motivated to do the group activities that followed without feeling anxious. Emotional relaxation also led participant C to feel “opened up” in the group. Participant D said that it was easier for him to express himself and talk after he felt physically relaxed. He added that group members were also able to relieve tension and participate more authentically and seriously: “This group was about personal work...If there was tension [I] would have avoided [it] or hidden [myself], but I was able to be genuine.”

2) Physical touch

Three participants (A, B, C) talked about how physical touch, such as holding each other's hands, encouraged non-verbal interactions and feeling close to other group members. For example, holding

hands and making eye contact simultaneously enabled participant C to feel close to others. Although she did not know her peers well, she felt that they were “sharing the same experience.”

Participant A stated that physical touch helped her to be present with other group members in a way that verbal communication would not have been able to. She explained that physical touch brought some “intimacy” and made her become aware of the presence of others. This experience further motivated her so that “[she] need[ed] to be with this friend” and wanted to harmonize with fellow group members. Participant A seemed surprised that physical touch could be pleasant. It helped her to approach others carefully and gradually. Participant A pointed out that holding hands while making eye contact was a memorable activity. It played a role as a bridge that allowed participants to connect and share more personally with each other: “[without physical touch] we would not be motivated to talk.”

For participant B, physical touch, such as gently brushing a fellow participant’s shoulders, was difficult at the beginning of the CAT group. However, as time passed, she began to take risks and realized it was not that difficult. This experience enabled Participant B to be aware of the presence of others, as well as of herself. She stated that “it was a really new and great experience that I was able to feel others’ energy and power by using small parts of my body.”

3) Changes in body movements

All of the participants reported that their body movements evolved into bigger movements. At the beginning stage of the CAT group, their body movements were limited in scope or manifested in the use of only a few body parts. For example, Participant B noticed that her movements were small and restricted to only one or two body parts. However, over the course of the CAT group, she began to notice changes in her body movements. Participant C stated that her movements became bigger and expanded gradually. She noticed this change in other members as well; this was due to group members mirroring and sharing each other’s movements. She added that the change in the group made her feel more comfortable.

Participant A explained that her own boundaries against creating body movements expanded to encompass more movements and that this change influenced her attitude toward other group members: “It felt like I opened up the door of my heart.” Moreover, Participant A shared that she noticed how various movements merged and that initially she felt limited to clapping or shaking her shoulders, but later she started to make waves or jump up and down. Similarly, Participant C described her movement as taking the “shape of [a] rectangle” at the beginning. Therefore, she chose to do “movements that everyone [could] follow easily.” However, when she later felt more comfortable moving her body, she grew motivated to make up her “own style of body movements that other people [might] not imagine do[ing].”

Theme 2. Personal Experience

1) Emotional expression

Participants A, C, and D reported that engaging in body movements served as a way to express themselves.

As Participant A continued to engage in body movement activities, she noticed herself becoming more expressive and active. She tried to express what she imagined in her head through body movements. Moreover, other group members felt that being expansive with their body movements motivated them to express themselves more.

Participant C stated that it was unusual for her to express her feelings physically and feel aware of what she was doing. She explained that her feelings became visible through bodily expressions and she learned how far she could express her feelings. She was able to express her authentic self through big movements, but she felt that small movements were not authentic, as if she were wearing a mask. Therefore, when Participant C participated in body movements related to feelings, she was able to focus and express herself more without being conscious of other members in the group.

Participant D stated that he felt more comfortable expressing himself through body movements. He thought that body movement functioned as a way to convey his authentic self and feelings. Moreover, Participant D stated that participating in moving his body helped him feel emotionally grounded when he was exhausted or not in a good mood.

2) Difficult experience

All of the participants reported that the beginning stage of the CAT group was difficult because group cohesion among members had not yet developed.

Participant A stated, “Honestly, it was an uncomfortable experience [at the beginning].” Participant C shared that she was emotionally tense and felt that her “heart was closed.” Participant D, who had mentioned feeling shy at the beginning, found that his movements were not that big.

Due to the emotional reactions at the beginning of the CAT group, participants felt overly conscious of other people. Participant B stated that she was shy and did not want to show herself in the group. She added that she noticed herself being conscious of other people at this point and struggled to satisfy others.

Participant A stated that she felt pressured to show her “serious side” to others because she was older than they were. In addition, she felt very embarrassed about creating free movements while others seemed able to express themselves and show off their imaginations through their body movements. Moreover, she judged herself harshly, feeling that she did not have any talent in dancing. Participant A shared that she suffers from “perfectionism” and a “desire to be approved [of],” so she

thought she had to dance like a K-pop star in the group.

Furthermore, all of the participants experienced difficulties due to not feeling comfortable with each other in the early meetings of the CAT group. Participant A stated that the beginning was hard because group members had not yet established a close relationship. She mentioned that group members did not want to reveal themselves, and this included herself. Therefore, she did not feel relaxed but rather “stiff” and “passive.” Participant B stated that even though body movement was a familiar medium for her, the beginning was still hard because she did not feel connected to other members, so she could not express very much and felt “shy.” Therefore, she was not able to disclose herself in the group.

Participant C also had a hard time at the beginning because it was the first semester after she had returned from taking a leave of absence and she did not know most of the other participants. Therefore, she felt pressured to express herself in front of people with whom she was not close: “With friends who were less close, it was hard to make...eye contact, so sometimes I stared into the air [...] it was a little awkward.”

Participant D also mentioned group interaction and observed that everyone seemed awkward and hesitant with each other. This group dynamic made him feel restricted when dancing, and he questioned if he was doing it right. He further stated that he was ambivalent and did not feel comfortable, but at the same time he wanted to enjoy himself.

Theme 3. Group Experience

1) Group cohesion

Participants A, B, and C reported that participating in body movement activities brought cohesion among group members. Participant A found that members felt closer when folding arms with their partners or trying to match their partners’ walking rhythms, mirroring their movements. Participant A learned that it can be more joyful to do something with others than doing it alone. She felt a sense of belonging through body movements and observed that the group was like a “community.” Later on, even when making fewer body movements, Participant A felt more connected to other group members. She stated that she felt “more intimate” with her newfound friends.

Participant A shared information about one of her more meaningful bodily experiences with a member who had a different personality. Participant A described herself as extroverted and outgoing, but she felt awkward holding hands during the activity. However, once Participant A held her partner’s hand, she felt warm energy and sensed her partner’s heartbeat. She explained that “it felt like sound of her heart was conveyed to me and I realized that I had not seen who she was [...] at that moment; it felt like [I was] holding a close friend’s hand.” After this activity, Participant A and her partner shared details about this experience and discovered that they both felt the same way: “She told

me that she had not felt comfortable with me before but was able to feel many different feelings through eye contact.” She added that it was like “having a sincere conversation” and that she “felt an authentic experience.”

Interacting through bodily expression enabled Participant B to have a kind of joy in the relationship with her partner not found in verbal interactions. In addition, participating in body movement activities with her partner prompted her to establish a trusting relationship because Participant B felt that she and her partner were relying on each other and offering support. Participant B also stated that she was able to feel the energy of other members from their body movements, and this fostered a connection among them.

2) Sharing more

Participant D stated that body movements led group members to motivate themselves to talk to each other more. Participant A was able to share more verbally after feeling relaxed in her body. She stated that body movement activities removed uncomfortable feelings and led group members to feel closer to each other. Participant A was able to break the emotional wall between herself and others little by little. This experience helped her to be more honest when expressing her feelings. She explained that she had been able to witness other members opening up their hearts more and more and that some of them cried as well. She stated that “crying itself breaks the wall and is a way to show authentic self.” She added that body movements served as a way “we can be ourselves.”

Participant B stated that group members were able to share feelings as well as body movements. This helped her understand other members when they talked more deeply about how their body movements were created. This deeper sharing prompted “emotional connection and support” as well as intimacy among members. Like Participant A, Participant B also felt very closed, especially when members cried and showed their inner depth.

Participant C explained that it was time for sharing. During one of the activities that led to this finding, she put her hand on another member’s shoulder who had had similar experiences and felt empathy: “I was not the only one who had that feeling.” Participant D said that he liked the fact that all the group members participated in the same activity: “I liked that everyone tries and takes risks together.”

Theme 4. Clinical Development

Participants A and D talked about the benefits of taking part in body movement activities during the CAT group. Participant A talked about the importance of a therapist’s having therapeutic experiences: “It is important to explore and know [a client’s] experience.” She realized that clients can have

uncomfortable feelings. Being in a client's position helped her to understand her clients better. In addition to understanding clients better, Participants A and D reported that they wanted to utilize body movement activities as clinical techniques for them. Participant A stated that body movement activities establish therapeutic relationships with clients. Participant D stated that it was important for him to experience how to use his body because there might be a time when he would want to use his body in therapy sessions. Participating in body movement activities helped him to feel less fear and increased the use of his body in a therapy session.

Theme 5. The Role of Music

At the beginning of the CAT group sessions, the leader played recorded music during most of the body movement activities. As time went on, she suggested that group members bring their favorite music. A Bluetooth speaker was available in the room, so they were able to listen to music stored on their phones; thus, everyone listened to a variety of music while engaging in the body movement activities.

Recorded music allowed the participants to play various roles while creating body movements. Participants B and C reported that they relied on music when they were creating body movements. Participant B explained that when there was no music she felt "nervous" and "very shy." Music provided a "safer experience and environment" because she was able to hide behind it and not feel that her body was left alone. Similarly, Participant C felt "comfortable" when there was music. She stated that music helped to ease her tension and to become physically relaxed. She added that if there had not been music there would have been only silence, and it would have been "awkward." Thus, music provided the group with a more uplifting atmosphere. Participant D stated that if there had not been music, he would have felt very uncomfortable and not known what to do.

Music also played a role in guiding participants' bodily expressions. Participant B stated that music prompted her to create more bodily expressions and that when there was no music she felt "lost" and did not know what to do. However, with music she was able to let her body move with the flow. Participant C stated that music influenced her creation of different body movements. She also noted that the different moods of music influenced her bodily expression.

In particular, musical components such as beat and melody influenced participants' bodily expressions. Participant C explained that song lyrics or melodies prompted her movements. Participant A stated that the mood of the music influenced how she expressed herself through her body. For example, if the music was uplifting, it led her to jump and match the beat, and if it was lyrical, she would make wave-like shapes like a ballerina.

Participant D explained that listening to musical phrases provided structures that helped him anticipate when he might start and end his body movements. If he could not anticipate the beginning

or the end, he would feel “a little anxious” and other members might also have felt confused. Participant D was able to let his body move as he felt the music rather than intentionally matching his body movements to music.

Interestingly, Participant A shared that even though music enabled her to make different kinds of movements, she sometimes felt “limited” in creating them. Similarly, Participant B stated that music became less important for her as the group approached the end. At the beginning, music had played a main role in leading her to create body movements, but as time went by music was just a tool. As the CAT group neared the end, she explained that without music she came to focus more on herself and was even able to think about how each body movement was influencing her whole body.

IV. Discussion

The first theme the use of body addressed how body movement activities provided an opportunity for the participants to have direct bodily experiences. Direct bodily experiences, such as body relaxation, physical touch, and changes in body movements, were beneficial focuses for the CAT participants during their group sessions. As they grew closer to other group members and felt more confident, they also noticed their body movements change. Moreover, they found that various physical activities prompted their emotional openness in engaging with the group. Halprin claimed that body movements manifest clients’ emotional sides and also bring emotional and behavioral changes, as body and mind are connected. ²⁶⁾Ko reported that physical contact in movement-based supervision enabled supervisees to connect to others and discover their personal resourcefulness. ²⁷⁾

In the second theme, personal experience, the participants shared their positive and difficult emotional experiences in the CAT group. Exploring body movements in the CAT group allowed participants to express their feelings and reveal their authenticity. Levy explained that symbolic exaggerated movements prompt self-disclosure. ²⁸⁾

Nonetheless, the participants initially felt uncomfortable making movements with their bodies. They described difficulties such as feeling shy, being conscious of others, and criticizing their own body movements because they had not yet developed trusting relationships. Congruently, Ko (2014) reported that bodily expressions can provoke unpleasant emotional responses such as “fear, anxiety, and embarrassment” (p.149) especially early on in group experiences. ²⁹⁾

26) D. Halprin(2003), *The expressive body in life. Art and Therapy*(London and Philadelphia: Jessica Kingsley).

27) K. S. Ko(2016), Using bodily movement in supervision for expressive arts therapy students: A case study, *The Arts in Psychotherapy* 48, pp.8-18.

28) F. J. Levy(2013). Nameless: A case of multiplicity. In F. Levy(ed), *Dance and other expressive art therapies: When words are not enough*(New York: Routledge), pp.7-40.

The third theme, group experiences, explored how body movements helped participants create a safe environment in which to disclose themselves. Ko (2014) also found that expressive arts therapy students were able to be more honest and share their feelings and thoughts during movement-based supervision groups. One participant in the current study reported that engaging in body movement activities with partners, such as mirroring or holding hands, enhanced the group's cohesion. Erfer and Ziv (2006) also indicated that pairing up with others in a dance/movement therapy (DMT) group brought awareness of other group members and strengthened relationships. ³⁰⁾They provided the example of mirroring partners' movements, which provided "a sense of acceptance in a nonjudgmental atmosphere" (p. 238). McGarry and Russo (2011) explained that mirroring in DMT refers to imitating others' body movements and feelings that prompt "emotional understanding and empathy for others" (p.178). ³¹⁾

The fourth theme, clinical development, addresses how experiencing body movements helped student therapists cultivate therapeutic techniques. The participants reported that experiencing personal therapy from a client's point of view helped them to understand their clients with more empathy and that experimenting with body movement activities was useful for their clinical work. This finding mirrors those of previous studies that examined trainees' personal therapy experiences. Experiential learning offers a crucial opportunity for trainees to observe clinical techniques and to understand a client's position in the therapeutic relationship firsthand (Hesser, 2001; Payne, 2010; So, 2019)³²⁾³³⁾

The last theme, the role of music revealed how music supported participants' engagement in creating body movements. Music played a role by providing an environment in which participants felt comfortable. In addition, musical elements such as melody and phrase gave direction to the length, shape, and expression of body movements.

V. Conclusion

This qualitative study explored how body movement activities incorporated into a CAT group

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- 29) K. S. Ko(2014), Korean expressive arts therapy students' experiences with movement-based supervision: A phenomenological investigation, *American Journal of Dance Therapy* 36(2), pp.141-159.
- 30) T. Erfer, & A. Ziv(2006), Moving toward cohesion: Group dance/movement therapy with children in psychiatry, *The Arts in Psychotherapy* 33(3), pp.238-246.
- 31) L. M. McGarry& F. A. Russo(2011), Mirroring in dance/movement therapy: Potential mechanisms behind empathy enhancement, *The Arts in Psychotherapy* 38(3), pp.178-184.
- 32) B. Hesser(2001), The transformative power of music in our lives: A personal perspective. *Music Therapy Perspectives* 19(1), pp.53-58.
- 33) H. Payne(2010), Personal development groups in post graduate dance movement psychotherapy training: A study examining their contribution to practice, *The Arts in Psychotherapy* 37(3), pp.202-210.

influenced participants' experiences. Many previous studies in related mental health fields have discussed the importance of having trainees experience personal therapy. This study found that CAT trainees who participated in experimental body movement sessions were better able to develop professionally and personally. Initially difficult experiences faced by CAT students turned into positive experiences as they learned to understand their own clients better and grow more self-aware.

While the current study focused solely on body movement activities in a CAT group, it would be interesting to know how combining other arts forms, such as music, might deepen participants' experiences. This is especially timely, as one of results in this study showed that listening to music during body movement activities enhanced trainees' learning. Thus, it would be interesting to provide improvised music along with spontaneous bodily movements. In the future, perhaps a music therapist and a DMT therapist might collaborate on such a study. Finally, interdisciplinary work between different creative arts mediums can be beneficial for trainee students, as it allows them to experience the therapeutic strengths of the creative arts and to develop empathy, both of which can solidify their professional identities.

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집단예술치료에서의 신체움직임 경험

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본 연구의 목적은 예술심리치료전공생들이 내담자로서 집단예술치료에서 제공된 다양한 움직임 활동을 참여했을 때의 경험에 대하여 탐색하고자 하였다. 본 연구에는 한 명의 남성치료사와 세 명의 여성 치료사가 과거 집단예술치료에 참여했던 경험에 대하여 개별적으로 인터뷰하였다. 연구자는 현상학적 연구방법을 사용하여 자료를 분석하였으며 그 결과 다섯 개의 주제와 7개의 범주가 도출되었다. 그 결과는 다음과 같다 (a) 신체사용(신체이완, 신체접촉, 신체움직임의 변화), (b) 개인적 경험(정서적 표현, 어려운 경험), (c) 집단에서의 경험(집단응집력, 더욱 공유하게 됨), (d) 임상적 발달, (e) 음악의 역할이었다. 본 연구의 결과를 살펴보면 참여자들은 다양한 신체 움직임 활동을 통하여 자신의 신체에 더욱 민감하게 되었으며, 공동체의 일원으로 집단에서 소속감을 경험하였고 더 나아가서 개인적, 전문적 발달을 경험하게 되었다. 또한 다양한 신체움직임을 하는 동안 제공된 음악은 참여자들의 참여를 더욱 돕는 것으로 나타났다. 따라서 예술치료전공생들의 개인적, 전문적 발달을 위하여 집단예술치료에서 음악, 무용/동작 및 미술 등 다양한 예술매체의 사용이 권장된다.

Keywords: 집단예술치료(Creative arts psychotherapy group), 신체움직임(Body movement), 예술치료전공생(Creative arts psychotherapy students), 개인적 발달(Personal development), 전문적 발달(professional development).