

Developmental Transformations

TEXT FOR PRACTITIONERS

Number Two

December, 2013

First Disclaimer

This is a Text for Practitioners, not a description of Developmental Transformations for the general public, or even drama therapists or creative arts therapists. If you are not a DvT practitioner who is or has been in training in the method, you are reading a text that will confuse you. You should instead be reading some of the published articles and chapters on DvT in the literature, which can be accessed online for free on our website: www.developmentaltransformations.org. The basic chapter to read first is the chapter “Developmental Transformations” in the 2nd edition of *Current Approaches in Drama Therapy*, edited by David Johnson and Renee Emunah, Charles Thomas Publishers, 2009 (Ref. 31).

That should be sufficient, even though the material in those articles is now out-dated. You can of course read this text, which will tell you what we will be writing about in the future, but it is not likely you will understand it or find it compelling. If you do understand this and do not find it confusing, you should be in DvT training. Whatever you do, do not contact us with questions about this Text, for we will not respond.

Second Disclaimer

This is the second version of the DvT Text for Practitioners, and not only is it not definitive, it is markedly inferior to the first one, which was much more clear and understandable. In this version, many new, odd concepts have been introduced mostly at the whim of the author, who is likely to revise or even reject them in the not too distant future. It is a question whether one should try to learn them. Certainly they will not bring you any credibility among colleagues in other professions, actually not even in the drama therapy field, and.....possibly not even among DvT practitioners. The introduction of various punctuation marks to stand in for concepts seems purposefully confusing and not necessary, but the author has held back here from even more radical forms of notation, so perhaps it is better not to complain.

In reading over the first Text for Practitioners after completing this one, the author was filled with nostalgia and longing. Now-rejected concepts such as Deep Play made the theory sound cool and allowed practitioners to feel better than other people. Speaking in DvTish now sounds more like a series of clicks and guttural utterances and is sure to bring embarrassment upon us. So again I suggest that you consider not studying this text and just rely on your own intuition about DvT, to avoid any unnecessary discomfort.

Third Disclaimer

This second Text for Practitioners has been motivated by a number of problems with the first. There were too many lists of concepts, and the connections between these lists were not clearly spelled out. The concept of Source was problematic in that the Text simply left off with “the source cannot be known.” At times the concepts were too serious-sounding. Deep Play and Surface Play had pejorative meanings that distracted from their use. The essence of the DvT process was not spelled out in very much detail.

A second text was also necessary because new insights into the formation of the playspace had been discovered, requiring a re-organization. These new insights forced a recognition that DvT is not really about drama therapy, but can be applied to dramatic media as well as other artistic/performative media, opening up DvT to a much broader field, including DvT art therapy, playback, psychodrama, and music therapy.

Finally, in order to create a theory that explained the instability of Being, the author reasoned that the core concepts should themselves incorporate elements of instability, for deriving instability from stable concepts seemed a questionable proposition. Thus in this Text, unstable concepts (that is, those susceptible to po’a, h’ish, t’, or x’i) will be notated with a prime: ' The first of these will be experience (or Being), which refers to the phenomenological act of perception and sensation. Its symbol is **e'**. The present moment, within which **e'** exists, is referred to as **m'**. And then finally there is the nonrepeating element within any experience, designated simply by an italicized *i* (the prime is left off here as it is redundant).

The theory will try to derive the nature of the playspace, and play, and therefore the core concepts should themselves incorporate a sense of play; they should be fun, and when spoken should bring a slight smile to the listener. Thus we have po’a, h’ish, t’, and x’i; a picasso and a dali. (I must say we still have some terribly serious sounding concepts left, such as varielation, dimensionalization, territory.....I’ll get to those in the third edition.)

So now you must be getting the drift that the author is working on a notational system for DvT. Yes. Current language conventions create impressions of too much solidity and therefore lead to unnecessary arguments. In talking about DvT, we should

be able to remind the reader that what we are saying is very unstable, incomplete, and inexact. So in addition to the use of the prime to indicate a generally unstable idea, I am introducing special marks for words particularly influenced by po'a, h'ish, and t'.

To reference that a concept or entity is only approximate, and therefore subject to a significant amount of h'ish, or ishness, I will be using the following notation: “The player was playing a role of a king~ by standing very tall.”

To reference that a concept or entity is not the thing in itself but only a partial view of the concept from the perspective of the author, that is, subject to po'a, I will use the following notation: “The :mountain was very grand and majestic.” (This means ‘the mountain as I perceived it’, not the mountain itself as an objective entity.) Generally the colon sign in front of a word indicates acknowledged bias or “from my point of view” or “one aspect.” It is intended to remind the reader that in this instance the writer is not referring to objective truth.

Finally, following the principle of t', to indicate multiple possible names for an entity, one should use the following convention: “One of the DvT techniques most in use is the mist^turner^smudge.” The term most preferred by the writer is listed first, but another writer can alter this order according to their preferences, or even introduce a new name. The name for the concept is not so important, as long as one understands the concept.

There is no sign for x'i in writing, since x'i refers to a shift in focus of attention, which is not representable in writing.

One can instead use the prime to refer to a general instability in the concept if one doesn't need to specify the particular instability with the ^, ~, or : symbols.

Now that DvT is no longer always a therapy or even drama therapy, the references to therapist and client are no longer appropriate (unless the context is a therapeutic one.) Therefore, I will be using the term *player* to refer to the player or person who is using DvT for their own personal growth, and the term *playor* to refer to the person who is helping them out based on their training in the method. This no doubt will lead to sentences with too many words with “play” in them, but perhaps it will remind readers what DvT is all about. If you are writing about therapy, you may use the

terms *therapist* and *client*; if about community action, *facilitator* and *participant*; if about performance, *actors*. [I also like the colloquial term *rabbit* for playor, after Alice's.]

I can't imagine anyone wanting to go on reading this from here.

A Letter To Practitioners

Just as DvT theory has developed and transformed over the years, the actual experience of being a practitioner changes as we spend more time in the playspace; becoming more worn, smoothed, and yes, frayed. We are informed by the theory and guided by its ever-changing basic principles. And yet the practice is at heart atheoretical, one of the more enduring paradoxes that we learn to live with if we join the insanity of our founder. We try to incorporate the theory into our bodies and simultaneously place it out of the way of the emergent delight and awe, knowing full well that there will be dread and terror as we do.

These reflections are offered in the hope that they will lower the fear of the instability of life as a DvT practitioner because no matter how carefully we train, the encounter is inherently unstable. If these thoughts provide some comfort it will be temporary. If they provide some guidance it may be in the wrong direction. They have been helpful to me in that they provide a temporary sense of well-being and mastery when pontificating about DvT.

- If you are not in the playspace, ask yourself 'why not?' If you are not in the playspace then you are not offering your most compelling way for the relationship to transform. If something is not transforming, it is not fully alive.
- Every DvT practitioner has fallen out of the playspace...numerous times! It is not a crime to fall out of the playspace but it *is* a crime not to attempt to return. Every practitioner has knocked others out of the playspace. That being said there will be people with whom you will not be able to play, and there will be people who will not play with you.
- Avoid defending the theory. If you find yourself defending it you've taken your eye off of the relationship; besides, the theory doesn't want you to defend it. It pleads guilty by reason of insanity as you will see in the following pages.

- Yes you are their 'broken toy' but that's no excuse for not submitting yourself as fully as possible to them. Remember that you won't be able to do everything 'right', just try to do the next right-ish thing and go from there.
- Everything you hold dear, from the sacred to the profane, from your treasured sense of self to your most mundane personal choices, will be challenged in the playspace. Take everything personally in the playspace: own being offended, own being embarrassed, own being thrilled and honored, but *outside* of the playspace don't take things so personally.
- Take your eyes off your own anxiety and place them on whom you are with and how you are changed by being in proximity with them.
- Repetition with variation is at the heart of the work. Return here when lost.
- Notice, feel, animate, express is the heart of the work. Return here when lost.
- The body is the heart of the work. Return here when lost.
- The playful relationship is the heart of the work. Return here when lost.
- If you don't think you are lost, you are definitely lost, but just don't know it yet.

The practice of DvT is actually simple which is why it is necessary to destabilize it with all sorts of theoretical riffs. So don't let the theory deter you. It is written in the spirit of thoughtfulness and good humor. For me DvT remains the most enjoyable and challenging way of working and being that I have found...well at least mostly.... definitely more or less.

h'ishly yours, Randy McCommons

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GENERAL INSTABILITY THEORY

Purpose of Theory

The main purpose of theory in DvT is to help the playor empty themselves of restrictive theoretical thoughts that will interfere with their open response to the player [Ref. 16]. Therefore, theory needs to be as streamlined as possible, with all unnecessary elements removed. Second, the theory needs to be self-negating, in that it needs to act in such a way as to remove itself from the foreground of thought. Third, the theory needs to act on other theoretical propositions that emerge in the playor's mind in such a way as to remove them from any foundational position and shifting them - in this case via the playspace - into *playobjects* within the playspace. I have found that when the playor acts on the basis of any preformed agenda, framework, or theory, they almost always miss important elements in the player's behavior, thereby reducing the impact of DvT. This however in no way is meant to discourage DvT practitioners from having a theory of the human being, or life, or truth, or whatever, as long as, while they are acting within the playspace in DvT, they are able to place that theory into the playspace as a playobject, subject to transformation with everything else.

Basic Concepts

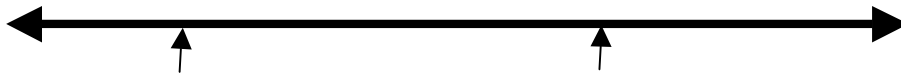
“DvT is a performative practice based on the axiom that experience is nonrepeating, causing instability throughout Being.”

DvT is an approach to Being, placing our attention on the as-yet-formed part of experience outside or beyond the combination of repeating forms that constitute our construction of Reality –turning our attention over the edge of understanding, stepping off the platform into the water, not confusing the map of the world with the world, and not clinging to the names^concepts^roles that we have just re-created, but experiencing the ever-rising uniqueness of each presenting moment' (m').

Each and every moment' is entirely new; it has never been before. Not only are we thrown into the world at birth, we are thrown into each present moment'.

Experiencing the world as constantly new however is difficult, and destabilizing, so we organize our experience by representing experience in repeated forms, and then combine these forms to match as closely as possible what presents itself to us. We follow the process outlined in Genesis, we divide the world into categories, and then name the categories: so we perceive triangles and squares and name them and discover the overarching concept of *shape*; we see women and men or adults and children and discover the concepts of *gender* and *age*; we see the sun rise and then rise again and we name this today and yesterday and discover the concept of *time*. In this way we enter a world that is ordered and familiar, *to a degree*, for really each sunrise is different, each woman unique, each moment completely new.

We do the same magic trick with numbers: Take this line:



Each and every point on this line is unique and different from all other points on the line. Technically we should assign a unique sign for every point, which would require an infinite number of signs (a problem). So instead we create a number system of repeating digits using a set number of digits (called a base), beginning with 0 through 9, and then we repeat with a convention of adding a place to the left, producing 10 through 19, and then 20 through 29, etc, to infinity. We therefore do not defeat infinity but can describe any point with a finite number of digits!....Except that we cannot, because in between these numbers lie numbers that require an infinite number of digits such as *irrational* numbers and worse *transcendental* numbers! It turns out, sadly, that there are far more of these numbers than rational numbers, but there are so many rational numbers we seem to be able to get by okay. It just means kind of ignoring the details and approximating each point in the line.

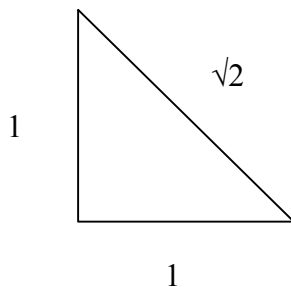
So the same thing goes for our experience, which is like a continuous line. In between any two points, or repeating forms (e.g., this minute and the next minute), lies an unrepresented experience that we tend to ignore. [This is similar to the fact that between any two rational numbers there are an infinite number of irrational numbers.] That is a simple way of expressing the *prime discrepancy*.

! (the prime discrepancy)

“Experience^{Being} (e') is constituted of both repeating (r) and nonrepeating (i) elements ($e' = r + i$).” Therefore, the representation of my experience is not the same as my experience ($e' \neq r$).

The sum of the repeating elements constitutes our representation of the world, of reality ($\sum r = R$). The nonrepeating element is always present but outside of the immediately preceding representation of experience. Experience can therefore never be captured entirely by any combination of repeating forms ($e' \neq R$), and therefore experience is not the sum of our roles. The prime discrepancy is that our representation of experience is not the same as our experience.

That this situation is not unusual is demonstrated by simple numbers: Note this triangle, with two sides being a length of 1, and the other side the square root of 2. All three sides are real lengths of an exact number, no side has any privilege over the other. The number 1 is a real and rational number because it can be represented by a set of repeating forms (in numbers 0-9) thus: 1.000000..... But the square root of 2 is a real but *irrational* number, which means that it cannot be represented by a set of repeating numerals ($\sqrt{2} = 1.414213562.....$). An irrational number can be expressed as a sum of a rational number plus a remainder, which is always irrational: [e.g., $\sqrt{2} = 1.414 + .000213562....$], which is just like our formula $e' = r + i$. Thus our experience, e' , is like an irrational number, it cannot be represented by any set of repeating forms, but it is real nevertheless.



The nonrepeating element *i* has many names:

remainder^ting^ prime^ carried one^ twinkle^spark

[you are free to come up with your own name for it, as long as you are referring to the same concept]

Why thought moves. The awareness that our current thought does not quite capture the present moment' leads us to generate a new, revised form that incorporates as best as possible that dangling *i*. However, by the time that this new thought comes into being in our mind, a new present moment' occurs, with a new nonrepeating element ($e_1' = r_1 + i_1 \rightarrow e_2' = r_2 + i_2$, where $r_2 = r(r_1 + i_1)$ *). Thus, unfortunately, each present moment' consists of the completely new nonrepeating element plus the repeating form from the just past moment. This is why thoughts appear to arise continuously on their own, and thus why thought moves. In this sense, this is what we previously meant by *Source*, only that thoughts do not arise from a secret place, but from the dynamics resulting from the prime discrepancy.

When meditating, which minimizes the amount of new stimuli in each present moment, our thoughts can speed up or even race: each new thought cannot capture the elusive newness and so thinking temporarily goes into hyperdrive, not unlike a car engine when you slip the clutch.

* I really apologize for this.

The Primary Affects

Probably due to the urge for survival (which is a form of repetition constituting living forms), we attempt to stabilize our experience by organizing the unknown into constituent parts that are known. However, this construction requires energy, which is bound up in our repeating forms. Whenever we depart or let go of the familiar, and confront the present moment' in its newness (!), this energy is released in one of three affects, which are the *primary affects*: if the experience is assessed in the positive, we experience *delight!*; if in the negative, *alarm!*; and if these are balanced, we experience *awe!* These are the affects of *surprise*, of encountering the unrepeated. All involve *awe*

(awesome, awful). The release of these affects in a DvT session indicates progress in opening up the encrusted forms and accessing the present moment' to some extent.

The Instabilities of Being (Ref. 29, 32)

“The prime discrepancy is reflected in four aspects:

- po'a (or p'): the representation of experience is always incomplete.
- h'ish (or h'): the representation of experience is always inexact.
- t': the representation of experience is always inaccurate.
- x' i: the representation of experience is always intermittent.”

po'a In the beginning, all there is, is sensation: a swirl of sound and color and movement and touch all together, undifferentiated, each moment complete unto itself. Once we learn to identify patterns, or repeating forms, and then they disappear, we are thrown into *absence*, for that color or object or sound is no longer present and must be elsewhere or elsewhen, and thus time (it is in the past) and space (it is somewhere else) arise. Po'a is the discrepancy between the sensory domain and what is not perceived by our senses: we cannot ever sense *all* of an existent object at once; the other is always partially obscured.

Draco the Dragon and the Moon

I know that we all look up at the sky and God knows what anyone sees when they look up there, especially at night, but what my father most often saw was Draco the Dragon, which he carefully pointed out to me on many a night in my youth. Its head of three stars begins near the Big Dipper and then a series of stars wrapping around the Big Dipper between it and the Little Dipper and then, on certain nights, ending in a tail near the horizon. Now I will make a wild speculation that no one who had not been told previously about Draco the Dragon would be able to see it. In fact, of the eighty some established Constellations in the sky, perhaps only three or four might be identified by an uninitiated seer. For the most part, truth be told, there are only a bunch of randomly

separated stars up there, in no particular order, and there is certainly not a Dragon there. I mean if I looked up and saw a moving, living fire-breathing Dragon in the sky, that would have been different!

But there is not. Draco the Dragon the constellation certainly exists, but where? Not There, in the sky, but Elsewhere'. Draco the Dragon is an idea or image that serves as the center or ground or root or basis or identity of those few points of light, it is this that each of these points share with each other and no other stars.

In contrast, another object in the sky often seen is the Full Moon, an object that my father abhorred because it obscured Draco the Dragon, but nevertheless is probably more widely appreciated. Unlike Draco, 100% of an uninitiated public viewing the sky would identify the Moon as an object, and if I ask them, "Where is the Moon?", all would declare that the Moon is There, not elsewhere. My father would be very distressed to hear that the Moon is There and Draco is Elsewhere'.

My answer to this dilemma is simply that Draco must be elsewhere because he is not *all* there, that is, he is suggested by only a few points along his sinuous body and thus it is his *absence* that gives rise to a center elsewhere. Not only that, but to maintain my view of Draco I need to constantly suppress my perception of the many other points of light that surround him but that don't fit in well with Draco, so my seeing Draco involves seeing things that are not there and not seeing things that are there, a most exhausting and dubious task.

Thus Draco is only a symbol, and the symbol exists at the boundary between the seen and unseen, the present and the absent, the given and the possible, and it is the difference between the imaginal and the real that gives rise to the *transcendant*, called the

imagination, heaven, illud tempus, liminal space, or the playspace.
Thus it is the simultaneous presentation of the real and the unreal
which gives us the imaginative world, and the creative arts.

Po'a is about absence, and it turns out there are three degrees of absence, each with two aspects (this is certainly more than you want to know about absence!) For there is an absence of something that is unknown, and another that has been but is now gone, and another that is present but obscured or hidden. Each of these evokes very specific opportunities for play, as indeed many games of infancy and acts of magic are about the anxieties engendered by *po'a*: hide-and-seek, peek-a-boo, disappearing coins. (See Appendix B for more details about *po'a* play.) *po'a* is about being located, about being limited and finite, for only if I was omnipresent would I be able to see all sides of an object. *po'a* is why our representation of experience – to some degree- is always *incomplete*.

Take Another One

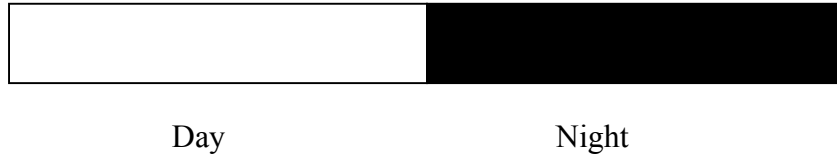
po'a is the reason why when you take a picture of your family, you always feel an urge to “take another one” because you sense that the first one didn’t quite capture them well enough (even though the second one doesn’t either). Here we recognize that the representation of experience (the photo) does not fully capture our experience.

h'ish *h'ish* is that our representation of experience is always to some degree inexact. When seeking the concept in the actual, natural sensory world, we can never find it exactly, only approximately. Instead our language implies a degree of solidity well beyond reality; each word refers to a range of possibilities, however narrow. Each concept is to some degree general, a set of many: men, not this man. Science attempts to reduce this range by achieving as high degree of exactness as possible, yet even here there is always a degree of what is called *error variance*, which is another name for *h'ish*. There is always a degree of indeterminacy of the concept in relation to the natural world. The word “tree” is a gross approximation of the thing in your backyard. There is

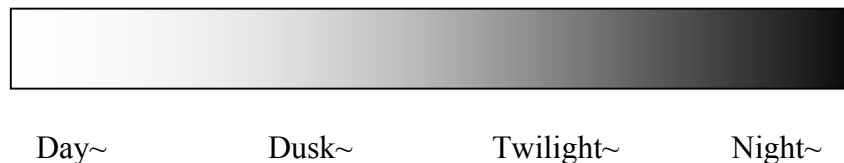
no pure “red,” only gradations of color which flow seamlessly from purple to red. Your stabilized name: “David” refers to a person who behaves quite differently each day and in fact each minute. I should call myself “Davidish” or write David~ to reflect this.

Day and Night

When the world was divided into Day and Night, was it done like this:



Or like this:



When does day become Dusk become Twilight become Night?

When does Night become Dawn? The concepts of day and night are no more defined than any other point along the continuum, yet the terms help define and order experience. To gain accuracy we modify the noun with adjectives such as “near Dawn,” “almost Dusk,” but these linguistic conventions maintain the needed sense of solidity. The fact is that all concepts are approximations, are gradients, to some degree; each concept is a *group* of similar items in which the differences are set to the side.

t' t' is the discrepancy between the imaginary and conceptual domains. Every concept consists of a field of types which must be selected from when describing reality. When saying, “The carpet was a rose color” one has to reject names such as rug, floor covering, and red, pink, fuchsia. Even though this is done in a microsecond, the thought can easily arise that “I really would have liked it to be fuchsia!”

In intimate conversations, couples are constantly correcting each other with better or more accurate names for things: “No, it wasn’t my *issue*, I just happened to feel he was being pushy.” “He was not being *pushy*, he was simply asserting himself, which you can’t tolerate!” “Tolerate? That’s completely ridiculous, I tolerate a lot, especially your nonsense.” “What do you mean, *nonsense*?” and on and on.

Those types that are not selected form a *t' space* that hovers around the selected descriptor and whose presence may exert influence on the person’s perception or conception of reality. This phenomenon is *t'* and explains why our experience – to some degree- is always *inaccurate*. The corollary of *t'* is that there is always a better name for something. Allowing one’s speech or behavior to be influenced by images in one’s *t'* space is to be expressive; allowing one’s behavior to be determined by images in the *t'* space is what occurs in play or art, where objects that are not present are evoked.

x' i *x' i* refers to the phenomena that our conscious awareness is constantly shifting from one thing to another, like a spotlight moving to and fro onto sounds, thoughts, passing objects, both internal and external. Our representation of experience is intermittent. *x' i* is intensified by our efforts to reduce our *t'* space, for as we attempt to concentrate on our representations of reality, and narrow our attention onto what is present, new stimuli emerging around us draw our attention, however briefly, and consciousness shifts onto them. Focusing our conscious attention onto something continuously is difficult and we do not do it: we shift rapidly away from what we are concentrating on, but usually briefly enough that we can maintain the illusion of continuity. Whatever is repeating, expected, or familiar, fails to hold our attention when something new or unexpected or uncaptured arises in our mind or our sensation. Thus it is the arising *i* that draws our attention, until we capture it with our understanding.

The Conversation

There is nothing like having a conversation with someone you have lived with for a long time: especially a conversation about a

topic that you have discussed repeatedly over the years, such as what you would like to have for dinner, or when would you like to visit with friends, or what you did today at work. If we videotaped this conversation, we might see two people looking at each other, well, actually, if they have lived together a really long time they may not even be looking at each other, and as the conversation proceeds, with one person talking and the other one saying “yes” or “uh-huh” or “sure,” we would see each of their eyes shifting onto other objects in the room, or in their hands, such as the newspaper or outside the window or a shoe or a vase (or now their iPhone), and then back again. This kind of conversation is permeated with $x'i$.

George Washington

So imagine trying to concentrate on me as I say, “1....2....3....4....5.....” Knowing this sequence as well as you do, you will soon (perhaps even by 3 or 4) find yourself placing your attention on other things in the environment or internal thoughts. This does not mean you are dissociating: you are still hearing my counting.

Now imagine trying to concentrate on me as I say: “1....2....3....4....5....George Washington6....7....8....9....George Bush10....11....12.... 13....14....15....scissors.”

As soon as you hear George Washington, being unexpected, your consciousness will immediately return to me, you may even scan my face, “what is happening?” As I return to the numbers, you may then begin to shift away until you hear George Bush. Since George Bush is also a President, you will be less startled, as you conceptualize that I am combining numbers with the names of presidents, or presidents with first names of George.

But when you hear scissors, again you will be propelled back to me, as you attempt to understand what is going on.

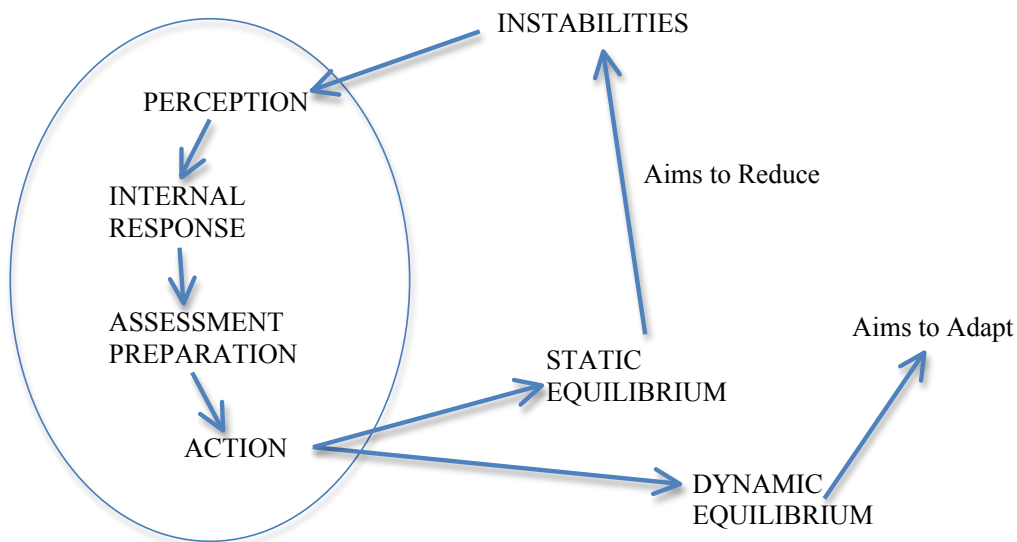
Thus in DvT, the presence of $x'i$ usually indicates that the player has noticed something new, that is, a nonrepeating element.

! This is the sign of the *prime discrepancy*, which is that experience cannot be captured in a representation (repeating form). *!* arises in the question, “why this?” for which there is no answer. *po'a, h'ish, t', and x'i* arise from the prime discrepancy. *!* explains why our experience is always –to some degree- a *mystery*. Being able to experience the present moment' in its complete newness is a goal that can only be approached, but never attained (at least by the DvT practitioners I know). If it were obtained, then $e' = i = m'$ and $! = 0$.

Organismic Cycle

What Werner and Kaplan described as the organismic cycle is a basic process of life, from one cell to higher beings. The instabilities (and possible threats) to the organism are perceived or sensed, causing an internal response. This response then leads to a process of assessment and preparation for a response back toward the environment, and then an action (moving away, expelling a chemical, performing a behavior, speaking). In one-celled living beings, this may be entirely reflexive. In humans, it becomes *noticing* an instability in the environment, causing a *feeling* to arise, *animating* thoughts about what is happening and what to do about it, and then *expressing* behavior (physical or verbal). The purpose of the behavior is always to achieve an increased equilibrium with the environment, either by reducing the presenting instabilities by various forms of controlling the environment (in static equilibrium), or in finding a way to adapt to the instabilities by expanding one's own repertoire of responses (in dynamic equilibrium).

The Organismic Cycle



Being in the Present Moment

Human representation and communication occur in a recursive process of perception, processing, and expression between people over the course of a very few seconds that more or less constitute the present moment (Gardner, 1994; Stern, 2004; Werner & Kaplan, 1964). This process occurs in four overlapping steps (Ref. 13):

Noticing. The cycle begins when I notice the Other in some aspect: a movement, a look, a word or phrasing. Noticing is sensing a stimulus from the Other. Most behavior is highly repetitive and the repetition of a stimulus is shifted to the background of consciousness. When a difference occurs in the stimulus, conscious awareness comes to life and it - the difference - is noticed, leading to the evocation of a feeling.

Feeling. Feeling is my internal response to what I have noticed, including emotional and cognitive reactions that my body experiences. Feeling is responsiveness to the feelings that are evoked by these discrepancies, for it is difference that motivates feeling and desire. Often this feeling is very subtle, only a signal, a hint, a whiff, of an attitude or urge. Other times it is quite strong.

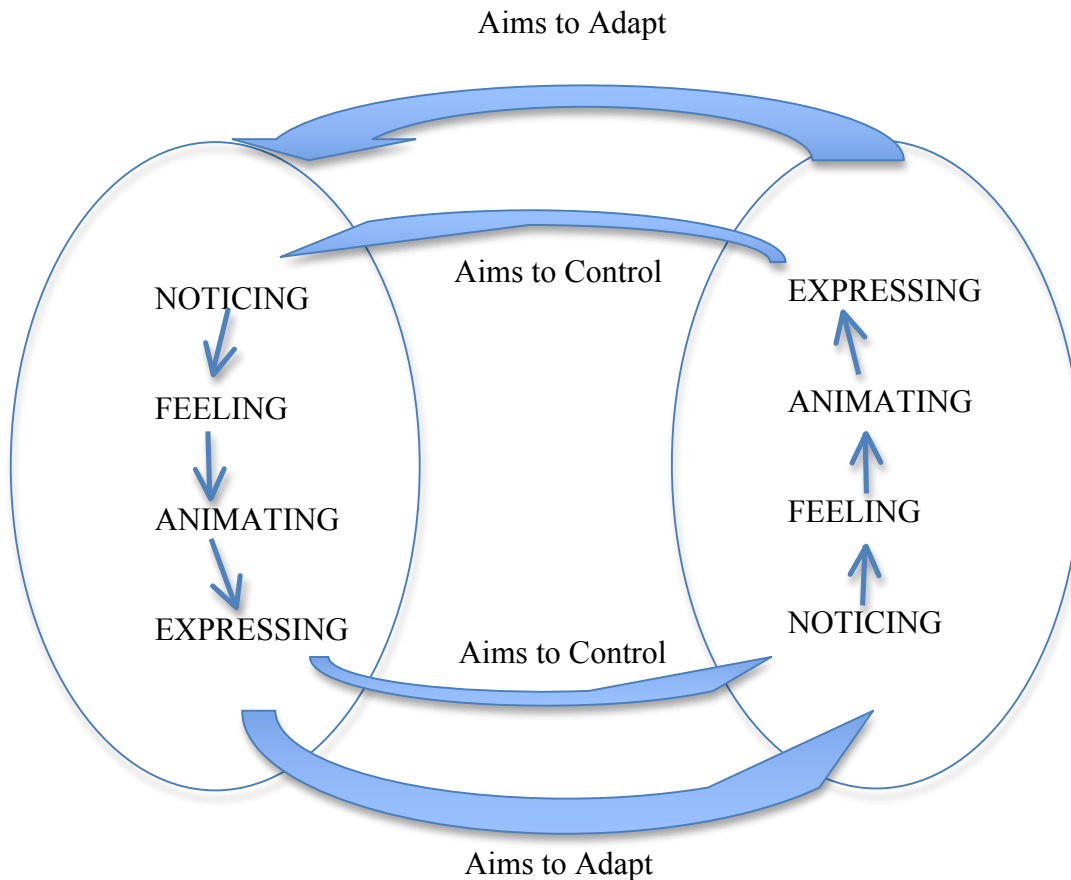
Animating. Animating is the reaction of my body to this feeling, a preparation for action or a response. It involves a translation of my feelings into preliminary forms and embodied images that will rise to expression, and includes internal decisions regarding how I will express myself, with words, in fingers, with my feet, my eyes. These decisions are both conscious and unconscious, and often can be seen themselves in "body language." Animating is an active engagement in the shaping of these feelings into revised images/forms/ideas in preparation for their representation or symbolization in behavior.

Expressing. Expressing is communication back to the Other; it is a response and is intended to be noticed (whether it is or not). It can be verbal, nonverbal, clear or vague, obvious or subtle. It can be authentic (meaning it is intended to express what was felt) or inauthentic (meaning it does not match how I felt but influenced by how I anticipate the Other will respond to me, or how I want to influence the Other). These expressions in turn will be noticed, felt, animated, and expressed by the other person, and so on, back and forth.

The Recursive Interpersonal Process. Once I have expressed something, the Other responds in turn, by noticing some aspect of my expression, then feeling, animating, and expressing something *else*. But what is this else? By else, we mean difference; that is, a variation is introduced into their behavior, which in turn I notice. As I interact with this particular person, the set of variations in their behavior that I notice are organized in my mind into a concept of Them. Likewise, it is through the operation of this recursive cycle that I form concepts of the world [Ref. 24].

Difficulties or inhibitions can occur at any of these four points: a person may not be able to notice well, may not be able to feel deeply, may not know how to animate their feelings into thoughts, or may not be able to express themselves competently. Being able to fully notice, feel, animate, and express is what we mean by being Present. The practice of DvT itself will provide opportunities for the player to learn these skills, aided by the modeling by and feedback from the player.

The Interpersonal Interaction



In a human interaction, this recursive cycle proceeds very rapidly. When either party expresses some troubling or negative sign, the other will tend to restrict or question their spontaneous reaction for fear of making the situation worse. The need to protect oneself, or to attempt to correct the situation, will usually require suppression of one's animation, and shaping/editing of one's expression. Unfortunately, these maneuvers are almost always sensed/noticed by the other party, who then also suppresses/edits their animation and expression, which is then in turn sensed by the first party. This cascading interaction leads rapidly to an increasing complexity in the inner management of feeling, animating, and expressing within both parties, as well as increasing uncertainty about what each party is "really" thinking. The situation threatens to become quite unstable. Socialization involves the learning of stabilizing tactics (e.g., rules of polite behavior, civility, taking turns, tact, social conventions, approved excuses) that prevent a loss of

control. This is why children may get so easily upset in interaction with each other. This is why people in intimate relationships get so easily upset with each other, because social conventions are not relevant or dispensed with. In the midst of such upsetting interactions, people either withdraw or make errors in noticing, feeling, animating, and expressing. The usual tactic for helping people handle these situations more effectively is by providing various structuring devices to help them maintain control and calm. This is necessary when the interactions are occurring in real space. DvT uses a different space, called the *playspace*, which does not restrict the process of this recursive cycle, but which nevertheless provides a means by which the person can learn to manage effectively.

As this process continues over time, layers of repeated experience accrue that build an increasingly stable representation of the world, both at the individual and societal/cultural levels.

Being in the Constructed World

[This replaces the emanations of body: presence, desire, persona, and other.]

Our construction/representation of the world begins with the perception of *difference* or distinction, out of which emerge repeating elements^forms^concepts. Perceiving *difference* appears to be built into our DNA: the one-celled bacteria is able to distinguish a difference in temperature in the water between one side and another, which allows it to decide which direction to go. We note a difference between a “tick” of a clock, and a “tock”, and identify that difference as *time*. We note a difference between two figures and name one shape a circle and the other a square, giving rise to the concept of *shape*. Difference is necessary in order to separate out objects from their environment, the inside from the outside, me from you, up from down.

Once a distinction is made, *preference* for one over the other arises, constituting *desire*. Thus we find that we prefer red to blue, or tall over short, or sweet foods over bitter foods, or one friend over another. Once experience is divided, and difference insinuates itself into the world, an absence is created, and thus desire is formed to eradicate this absence.

Preferred elements are brought closer and unpreferred elements are pushed away, giving rise to proximity, causing *territories* to emerge, and with them boundaries.

Territory is about *proximity* in space or time or person. The first or fundamental territories are: in space [*here/there*], time [*past/present/future*], identity [*self/other*], substance [*body/mind*], and reality [*reality/imagination*]. These territories constitute the enduring building blocks of lived experience, which largely remain unquestioned despite being organized in response to the prime discrepancy. The proximal territories of here, present, self, body, and reality collectively form objective or substantial experience, while the distal territories of there, past/future, other, mind, and imagination collectively form transcendent experience. *Transcendent* territories include the imagination, dreamworld, the playspace, psychosis, sacred and liminal spaces.

If the fundamental axiom of the prime discrepancy is true, *territory'* can never be stable; its integrity is constantly challenged by change and indeterminacy; its boundaries always inexact. *Territory'* is constantly being invaded by elements of its neighbors, its purity challenged by immigration from elsewhere, its initially clear boundaries constantly shifting. Fundamental paradoxes arise then in attempting to clarify these boundaries, between body and mind, self and other, real and imagined. The existence of an unsolvable paradox is therefore evidence of the prime discrepancy, that is, the discrepancy between representation (*territory*) and experience.

The fundamental phenomenology of *territory'* is *possession*, for to survive a territory must hold onto its contents, defend its boundaries. However, because the boundaries between territories are constantly changing, with unpreferred elements arising within, and preferred elements arising without, requiring constant negotiations and redrawing boundaries with others, who may threaten to cross these boundaries, the maintenance of territory requires effort or energy, and this is what we call the exercise of *power*.

Power is the act of maintaining territory against the instabilities and invasions of being. Power can be defined as the attempt to diminish po'a, h'ish, t', and x' i. Power stands against the prime discrepancy, against the missing and the indeterminate, against the variant and the diverse. Power seeks repetition, compliance, ritual. Yet power is the inevitable outgrowth of difference', which gives rise to preference', an essential element of territory'. Thus within each act of power one can discern distinction (of one over the

other), desire (drive, mission, cause), and possession (control). There is always – to some degree- power.

The repetitions of difference', preference', and territory', with their expressions of discrepancy, desire, and possession, respectively, lead to *history'*: the establishment, decay, and disruption of territories' over time, in each life and within the collective. Together, these acts give content to memory and are repeated as conserves, remnants, and rituals that form the social environment within which each child is born. They influence each person's sensing, conceiving, and imagining, predominantly as repetitions that support the social order, either in diminishing or enhancing ways. Thus, pernicious social territories of great endurance continue to press their influence upon each of us: class, race, sexual identity, sexual orientation.

Seeking Equilibrium^Stability

The fundamental instabilities of Being (po'a, h'ish, t', and x' i) lie at the heart of experience, between nascent (not yet born) and emergent (arising) forms. The processes in the present moment (noticing, feeling, animating, and expressing) lie between emergent and existent (that which is happening now and here) forms. And the more enduring, consensually shared constructions of world (difference, preference, territories, and histories) lie between existent and remnant (what is repeated) forms.

At every level we are confronted with instability and turbulence. Equilibrium is necessary, for our peace of mind and for our capacity to function. Generally there are two forms of equilibrium: *static equilibrium*, where the wobble of the world is reduced, simplified, and clarified; and *dynamic equilibrium*, where the instability is mastered through more complex, active, and relational means.

Static equilibrium aims to decrease movement and degrees of freedom in the environment, which often leads to various forms of restriction or withdrawal. The advantage of static equilibrium is clarity. Dynamic equilibrium allows for more degrees of freedom, and attains stability by learning how to maintain balance in response to challenges from the environment. Many common human activities require dynamic equilibrium, such as walking. In walking, one temporarily moves off balance when one lifts one leg and leans forward, then shifting balance to the other leg as one moves it up

next. Dancing, skiing and indeed most sports require dynamic equilibrium. Debating and improvisational speaking or acting most certainly require this ability. When two or more people collaborate together to maintain their balance in unstable circumstances, allowing the center of gravity to be somewhere between them, dynamic equilibrium can be amazing! Obviously intimate relationships require, or are more successful with, dynamic equilibrium.

Static Equilibrium:

- ***po'a-*** the incompleteness of experience is not noticed, or denied.
- ***h'ish-*** forms and ideas are presented as precise or clear, and approximations are avoided
- ***t'-*** ideas are experienced concretely and close to their intended meaning.
- ***x' i*** – distraction and alternative focus are discouraged and minimized.
- ***noticing-*** one only notices the repeating form and ignores the nonrepeating elements
- ***feeling-*** one main feeling is experienced and others are pushed out of awareness or denied.
- ***animating-*** each feeling is attached to one embodied form, rather than multiple forms
- ***expressing-*** images and ideas are expressed that are not negotiable and remain fixed.
- ***difference*** – differences between perceptions are made starkly, forming polarities; or differences are denied.
- ***preference-*** preferences are clearly defined, or may be completely denied
- ***territory-*** territories are clearly demarcated and defended, and rigid boundaries are established.
- ***history-*** power is attached to certain territories and any movement or flexibility in power status is strongly resisted.

Dynamic Equilibrium

- ***po'a***- the incompleteness of experience is noticed and tolerated.
- ***h'ish***- forms and ideas are accepted as imprecise and approximate.
- ***t'***- any images or ideas are understood to exist within a grouping of many other associations.
- ***x' i*** – awareness of shifts in attention to other things while thinking or conversing.

- ***noticing***- one notices new variations in the repeating forms.
- ***feeling***- more than one feeling is allowed to be present.
- ***animating***- multiple forms or images are allowed to co-exist.
- ***expressing***- communication to the other is multi-dimensional and provisional.

- ***difference*** – stark polarities are avoided and numerous differences allowed to overlap.
- ***preference***- preferences are felt strongly and allowed to persist.
- ***territory***- territories are allowed to overlap and intermediate areas perceived.
- ***history***- power is viewed as a function that can be shared or reversed.

Brief Review of Little Letters

r	a repeating form
R	a set of repeating forms that constitute an object or idea in the world ($\sum r$)
i	a non-repeating element of experience
e'	experience (Being)
m'	a present moment
!	the prime discrepancy
p'	po'a incomplete
h'	h'ish inexact
t'	t' inaccurate
x'	x' i intermittent
psp'	the playspace
'	an unstable concept
^	alternate name (t')
:	as perceived, not the actual thing (p')
~	-ish (h')

DEVELOPMENTAL TRANSFORMATIONS

Aim of DvT

“DvT aims to *lower fear* of these instabilities of Being via a process of *varielation*, which *dimensionalizes* experience, resulting in a more complex and dynamic representation of the world.”

DvT attempts to *lower fear* of the instability of Being, rather than lowering the instability of Being. Lowering the instability of Being leads to the control of the external and interpersonal environment, which can only partially succeed, and inevitably leads to greater instability within that environment. These fears lead to conditions such as Withdrawal, Clinging, Rigidity, Confusion, Control, Submission, Violence, and Hatred, which cripple the person [Ref. 24, 29]. In contrast, lowering one’s own fear of instability involves learning how to accept *risk*, and learning how to maintain one’s balance amidst uncertain and unstable circumstances. The result is a dimensionalization of experience that allows for a dynamic equilibrium.

Intolerance of Instability and Risk

DvT posits that it is the intolerance of ambiguity and incompleteness that leads to many maladies in the individual, family, and society. These negative outcomes occur when we place a demand on the environment (that is, others) to alter *their* behaviors in ways that maintain *our* stability. We demand that others act a certain way, in an ordered way, so that we feel safe. We want others to stay with us, to be specific, to agree with us, and to keep their attention on us.

Thus, the goal is to help our players feel more comfortable in unstable situations, such as intimate relationships. The approach is not dissimilar to teaching children to ride bicycles, or toddlers to walk, or teenagers to date; that is, we do not promise total safety, rather we focus on building self-confidence and capacity to remain balanced in unbalanced situations (what is often called being *centered*’).

One can attempt to calm oneself by removing oneself from the tumble of the world, by retreating to the silence of the mountains or the ocean shore, this is one way; or one can learn to stay calm amidst the tumult, achieving a dynamic stability such as tumblers and gymnasts have.

DvT attempts to help players reach a state of readiness to encounter the world, with all its surprises and demands. We encourage players to let go of their insistence that the world, and others in proximity to them, accommodate their needs. More profoundly, we encourage players not to fear the incursions and demands of others to accommodate to *their* needs. Without the flexibility, resilience, and tolerance in the boundary region between myself and others, I am left only with the choice of conflict or isolation, fight or flight. The important element is reducing fear of the inevitable: living with a degree of ambiguity, mixture, incompleteness, compromise.

The essentials of these theoretical ideas follow those of the Buddha, who first noted that suffering (conflict or turbulence) follows attachment (possession) which follows desire which flows from distinction. In mainstream Buddhism, the process of enlightenment seeks to extinguish suffering, attachment, desire, and distinction in the attainment of nirvana.

DvT, in contrast, while accepting the diagnosis, does not follow the treatment. DvT does not attempt to eliminate the exercise of power, or construction of territories, or reduction of desires, or attaining one-ness. This process takes much too long, too many lifetimes, too much hard work, and not enough fun, for people interested in DvT, who remain steadfastly screwed up. Rather than trying to reduce turbulence, DvT attempts to lower fear of the turbulence, so that a certain amount of joy and fun can occur during our brief lifetimes. We strive to be passionate, to create and transform territories and projects, to exercise power with integrity, to engage with other people, as crazy as they are, and engage with the world, as crazy as it is.

The fact that much of what we perceive and believe is a constructed illusion at worst, and a gross approximation at best, should not deter us from joining the dance. Heck, everything written in this Text for Practitioners is pretty much made up or copied from other people's made-up ideas! From a DvT perspective, the worst offense one can make is to be *conplacious* (which is a made-up word meaning to take yourself so

seriously that you actively suppress acts of playfulness*), which unfortunately is not an uncommon situation among some spiritual and therapeutic practices.

* from the root word, *conplay* [to actively suppress or criticize states of play or playful persons.]

The Boat

So have any of you been on a boat? Yes, what does the deck of the boat do? Yes, sway back and forth. What negative reaction does this engender among certain people? Yes, seasickness. What does the seasick person do when they are beginning to feel woozy? They grab onto the railing of the boat, not remembering that the railing is attached to the boat, and only then do they throw up overboard! Instability causes nausea, and we seek a stable object or person to cling to, to stop the sway. Sailors develop what we call *sea legs*, which maintains their stability or center of gravity in the pelvis, not the feet. In that way, they can remain stable on a swaying ship. Now that is what DvT is intending to do: to give you sea legs in other unstable situations, such as relationships. Of course one can stay on shore, but then you lose out on opportunities. One can stay away from intimate relationships too.

Though DvT takes place within standard boundaries of ethical practice, civility, and therefore "safety," DvT does not attempt to convince the player of this safety, or achieve a state of safety with the player, but rather assumes that the embodied encounter in the playspace among people may be experienced as unsafe. The player is presumed also to be potentially harmful to the player, and all participants, as limited persons, are assumed to be potentially harmful. Thus DvT's attitude toward safety is that it is a continuous maintaining of the playspace by the participants, and that at no time does one "get to" a state that is beyond harm. Ultimately, the representation of harm/instability that the participants could cause each other (but do not), forms some of the most healing play.

For what constitutes moral achievement is not a promise to be good, but the choice to be good in the presence of the capacity to do harm. The playor's act of restraint from harming the player is a *free act*. Ultimately, trust in others must be based on trust in their freedom, not the restriction of their freedom. As a result, the playor will gradually move with the player toward thresholds between safety and danger, where this work of desensitization can take place. DvT emphasizes the player's *courage*, rather than safety.

The Bicycle

There are many unstable situations that when one's fear is reduced, are fun and good things: roller coasters, swimming, walking! And bicycles.

Take a bicycle. Is it stable? No, it is not. In learning to ride a bicycle, are you going to fall, skin your knees? Yes. You are. In fact, are bicycles dangerous? Yes they are. Do you know how many people died last year from bicycle accidents? Thousands. How many people died last year from drama therapy? None. Bicycling, which is expected for everyone to learn, is FAR more dangerous than drama therapy, which everyone is worried about. The major negative thing that happens as a result of drama therapy is that people feel bored. Or they cry. Or worst of all, they feel silly.

Now to help a child learn how to ride a bike, we normally get him up on the bike, and then move it back and forth until he is no longer so afraid of it moving. We give him training wheels which minimize the sway. Then we walk and then run holding the bike, until we can't run any more, let go, and our child falls and skins their knees. Now imagine if your child, after a spill like that, said to you, "Dad, I'm not going to learn how to ride a bike. It's dangerous. There were 2000 deaths from bicycle accidents last year." Would you say "sure! You don't have to learn how to ride a bike." Or would you say something like, "Well, I know there are

dangers, but you can learn how to ride a bike safely, and there are many good things about biking.” What if your 15 year old daughter said to you one day, “Dad, you know I have been thinking. Relationships are very difficult, and lead to a lot of hurt. I don’t think I want to have relationships.” Would you say, “Sure! You don’t have to have relationships.”? No, I think you would say something like, “Honey, I know that relationships are difficult and can lead to a lot of heartache, but you can learn how to have good relationships, and you can find good relationships. They also bring many joys that I would feel badly if you never experienced.” Now, as ludicrous as these examples are, many in the mental health field are being taught that patients need to be assured of safety before they can proceed in treatment. The fact is that things such as relationships or traumatic events or bereavement can never be completely safe, there is always risk. The issue is not safety, it is about learning how to tolerate risk.

Dimensionalization

Dynamic equilibrium is achieved through *varielation*, which is the capacity to find balance while moving (to be discussed in the next section). Varielation results in the nonrepeating elements being integrated into a more complex and dynamic representation of the world, one which has greater *dimensionality* (as in three-dimensional vision). Varielation produces slightly different perspectives on the same phenomenon, which when integrated lead to the construction of additional dimensions. Intermediate areas between polarities are initially experienced as confusing or ambiguous, but when differentiated in additional dimensions, become stabilized.

For example, in the distinction between the two territories’ of Now and Then, lies an intermediate area of some ambiguity. *Memory* arises as a part of Then that is experienced in the Now, without losing the distinction between Then and Now. Identifying a thought as a memory is usually not difficult and does not disturb us. A flashback is a part of Then that arises in the Now where the distinction is not made, so

the person experiences a confusion between Then and Now. It is as if one loses a three dimensional view and the world collapses in on itself.

As one shifts back and forth from Here to the many Theres one has experienced or heard about, the concept of *World* emerges, for *World* is that place that includes both Here and There, without losing that distinction. Integrating this difference leads to knowing one's location, and understanding that it is a part of a larger whole.

In the same way, the awareness of an *Embodied Self* is the result of this varielation between Body and Mind: *Embodied Self* is that part of Mind that is experienced in Body, without losing the distinction between Body and Mind.

In the distinction between the two territories of Me and You (or Mine and Yours), there lies an intermediate area where possession is shared. Varielating back and forth across this boundary, a new territory emerges, of *Us^Ours^Being With*, which can be differentiated from the initial polarities. Us (or Ours) is not confusing, because Us is that part of You that is part of Me, without losing the distinction between You and Me.

Finally, varielation across the divide between the Real and the Unreal (or Imagination) produces *Play and Art*, for these are pieces of imagination made real, without losing the distinction between the real and the imaginary.

Thus many important entities are the result of varielation across boundaries: Memory, World, Embodied Self, Being With, and Play/Art; these intermediate but dimensionalized constructs share the same combination of differentiation and integration that are required in all development.

Thus the essential aim of DvT is to move the player from states of static equilibrium to dynamic equilibrium by dimensionalizing their experience.

DvT METHOD

“DvT is the transformation of embodied encounters in the playspace.”

This definition of DvT is a simplified form of the more detailed definition:

“DvT method utilizes a process called *developmental transformations* (uncapitalized), which is an embodied, aesthetic, relational, developmental process of transformation within a *playspace* in which a playor and player(s) play spontaneously in each other’s proximal, physical presence using arts or performance media.”

The key concepts in DvT methodology include the playspace, embodiment, encounter, and transformation.

DvT is an *embodied* process in that what we notice is embodied and what we feel and animate is embodied. It is *relational* because it flows from the other and returns to the other. It is *aesthetic* in that the form of expressions produced are performative and artistic. It is *developmental* because it progresses based on previous information. And it *transforms* because we push to the side obstacles to transformation. Every element in DvT method serves a function to emphasize embodiment, encounter, and transformation.

The Playspace

We have found that transformation in individuals and communities from static to dynamic equilibrium is greatly facilitated by participation in encounters in a *playspace*, which offers an alternative set of norms of behavior that provide greater freedom and safety than *real space*.

“The playspace’ is a mutual agreement among the participants that everything that goes on between them is a *representation* or *portrayal* of real or imagined being.” [Ref. 8,11,12,16, 23, 28, 31, 35, 45].

The *playspace’ (psp’)* is a DvT term for a particular state of play. It is very important to understand that there are many forms of play that are not the playspace’. These include: children's parallel play, traumatic play, "playing with the hem on her skirt," playing football, mastery play, and "putting on a play."

Source of the Playspace. The playspace’ is possible because of *t’*. As we collect names for things and names for groups of things (for example: red, blue, black, and the group: color), we become more adept at communicating to others about the world. However, when presented with an object or idea, in the microsecond it takes to pick the best name for it, we must reject the other possibilities. Some of these are far from the present object, while others are very close. In fact, if they are too close, we may be delayed in reporting the name (“So, his comments were extremely....unpleasant.”) Here the words “arrogant,” “obnoxious,” and “self-centered.” were rejected. However, they remain close by in our minds, hovering about the *t’* space. Some names however are in the mid-range, they are neither irrelevant nor very close, but hold some degree of similarity to the present object. When we choose to speak or behave in a manner that incorporates elements of these alternate associations, while remaining in real space, we are said to be speaking or acting *expressively*~. When we choose to behave in a manner consistent with these images or associations from our *t’* space, and privileging the *t’* space over real space, without losing the distinction between the *t’* and real spaces, theatre^acting^playspace is born. In this way we can see how the human capacity to play is a direct consequence of representation and its by-products held in the *t’* space.

The Pen

So I am holding a pen. I could have said, writing object, ballpoint, marker, but did not. However, as I look at it, an image of a rocket ship comes to mind as well. I do not say that, because it is not a rocket ship. I imagine lifting it up with a whooshing sound, taking

off its cap, twisting it 180 degrees and reconnecting it, and then shooting off to the moon. Now, despite the fact that I know that the pen is not a rocket ship, I'd actually rather have it be a rocket ship. This would be infinitely more fun. So in that moment, I let go of it as a pen, and lift it up with a whoosh, and fly off to the moon. If I was my age and in a business meeting, I suppose I would be considered strange. If I was 6 years old and in my playroom, I'd be considered playing.

Thus our capacity for play and for entering a 'playspace' is conditioned by having a t' space, filled with alternate, rejected associations that are more desirable than reality. By pulling in these images from our t' space and using them to control our actions with real objects, the 'playspace' is born.

Elements of the 'Playspace'

Restraint against harm- (Ref. 18, 31, 39, 40, 45) - the 'playspace' is a restraint against harm. Play does not continue if a party becomes hurt. If the possibility of harm arises, the participant's 'playspace' will quickly become restricted and lose energy, leading to leaving the 'playspace' altogether if the threat continues. The 'playspace' can only be maintained when all parties understand that their intention is only to represent harm, but not to commit it. Paradoxically, the 'playspace' tends to reveal harm or evil or perpetration exactly to the extent to which the participants feel confident of each other's ability to restrain any potentially harmful enactment. To the observer, it may appear that horrors have been unleashed into the world, when in fact they have been released into the 'playspace'. Paradoxically, it is the experience of restraint that produces trust and confidence in the players, and restraint is best tested at the threshold of harm. Thus DvT tends to move toward such thresholds, in the service of lowering the player's fears and establishing trust and intimacy between player and playor.

Tommy

We began playing right away and he wanted to playfight as two superheroes. It was a great battle and we were having fun until he lost control and kicked me for real. I immediately stopped the play and looked at him. “Tommy, you kicked me for real and it hurt a little bit, so you can’t do that. But let me show you something: if you pretend to hurt me, you can do *terrible* things! Like do you see this ax over here (picking up a pretend ax)? You can chop off my arm with that (he does so, and I drop to the ground with a horrified scream). Or what about this chainsaw over here (picking up the pretend chainsaw), you want to cut me in half? (he does, as I gurgle and die a horrific death, he smiles). Isn’t that much better than that little kick you gave me? Right, so let’s go!”

The Boys Group

I learned about the power of the playspace when I was running my first latency age boys group years ago. My supervisor and I came to the waiting room, where the five boys sat quietly next to their mothers. As we opened the door, they bolted up and, screaming at the top of their lungs, ran down the hallway to the group room, where they proceeded to ignore our instructions, and fought, threw objects, hit us, cried and complained, and at the end, expressed boredom and a wish never to return, which we desperately were hoping to accommodate. They ran back down the hall into the waiting room, where the five mothers sat with their shit-eating grins, expressing the “so how was that, you big psychologists you, having trouble controlling our kids? Need some advice? Hmmm?” It was humiliating. So the next week, as they ran into the hall I squatted, placed my finger to my mouth to shush them, and with a terribly alarmed look on my face, said, “Be quiet, there is an animal down there, and he will eat us, rip our heads off!”

They immediately crouched beside me, looking excited. “We need to kill that animal, careful, let’s move down there, BUT DON’T LET HIM HEAR YOU!” They then tiptoed in complete silence down the hall, and then when we entered the room, I became the tiger, and we had a lot of fun having them capture me. The rest of the group was completely in the playspace’ as their imaginations were activated. They listened to me because if they didn’t, they wouldn’t have their tiger. In the end, they took care of the wounded tiger and quietly fed him. We then had to tiptoe back down the hall, entering the waiting room in complete silence and calm behavior. The mothers were irritated.

Discrepancy- the playspace consists of discrepant communications, in which the parties indicate that they are enacting representations of reality or imagination, and where the boundary between the playspace and the real world is portrayed along with the content of the representations.

The Mask

I present myself to my son, age 5, and put on a somewhat gruesome mask. He looks at me and begins to cry, clearly scared of the mask and fearful that his Dad has gone. What do you do? Yes, I take off the mask. Now what do I do if I want him to feel comfortable with the mask? Yes, I put it on, *halfway*, so that he can see both my face and the mask. This image, of the half-covered face is on nearly every drama therapy book cover. Why? Because theatre occurs when the audience is aware of both the real and transcendent, simultaneously. This is discrepancy.

At different times and with different people, the amount of discrepancy that is required to maintain a sense of the playspace’ will vary. As the practice progresses,

participants require less discrepancy in their communications in order to maintain the playspace'.

The Lie

In theatre we pretend to be who we are not. I remember vividly a client of mine diagnosed with paranoid schizophrenia who when I proposed to role-play a scene where we were plumbers trying to fix a toilet, he firmly said, "I will not lie." I guess he was right, we weren't plumbers.

Lying is an attempt to diminish this discrepancy. The husband comes home and his angry wife asks why he has been late from work all week. He lies, "Nothing honey, I was just working late on the big grant." He tries so carefully to hold his body so that it does leak out any other alternate impulse. (Indeed it is that tension that comes from controlling oneself that the lie detector machine measures.) The wife, knowing him well, is carefully examining him for leakage of the "something else" that will confirm her fears. He must be who he says he is, completely sincere.

Thus, the playspace', like theatre, is a lie that *seeks to reveal itself as a lie*, and therefore, is honest.

Mutuality- the playspace is an intersubjective experience mutually understood by all participants. This mutuality is communicated when each party indicates that they recognize the discrepancy in the others' communications, that is, that they recognize that the others' behavior is a representation, a portrayal.

The Mask, Round Two

Take that situation with my son. So I find that I can vary the distance of the mask from my face. If it is too far away, he is

bored, for he sees the mask and me. If it is too close, he becomes frightened because he can no longer discern me. So we ask, how do we know when the player is in the playspace'? We do, but how? Well, consider my slowly bringing that mask in from far away. At some point, my son sees both the mask and me simultaneously, and the illusion of theatre is evoked...what happens at that point? Yes, his face brightens and he says, "wow!" Anyone who has been in children's theatre will know of that "wow," when the aesthetic distance is just right and the children see the transcendent, safely. That is how we know in DvT: we see that awe on the face of the player.

Paradoxically, however, the playspace' is an intermediate space between the player and playor, and thus is mutually controlled. Whatever playobjects lie within it are equally available for each party, which is one thing if it is a toy, and another if the playobject is a piece of the player's history. Giving up a piece of oneself to the playspace' means giving up control over it, and allowing the other players to play it, alter it, and even reverse it. [This is the essential difference in DvT forms of Playback Theatre and Psychodrama, where the auxiliaries are freed to act independently and are not controlled by the protagonist or Teller. Ref. 34]. This is why the playspace' is different than parallel play, where each party maintains control over their own playobjects. The goal in DvT is to help the player gradually let go of their persona, history, issues, and beliefs to the playspace', where they can be given their freedom to transform in a space mutually governed by others. In this way, something real is transformed into something imaginal. This is difficult. Players hold onto their neuroses tightly. Regarding their histories, they attempt to maintain a static equilibrium.

Reversibility- In the playspace', divisions of power and role are reversed and transformed. In real space, authority relations are given little room to shift. One does not playfully pretend to be your employer's boss. Power relations are intended to stabilize and prevent such movement: one needs to act in deference~ to the authority within

carefully proscribed boundaries. In the playspace', this restriction is lifted, and it is very common in play for power roles to be reversed, multiple times, as the player plays master to the playor's submissive, victim.

The Dentist

The child goes to the dentist and endures a painful procedure.
He/she comes home and immediately wants to play "dentist" and
has the parent be the patient, who is now subjected to an even more
horrendous and painful procedure at the hands of the evil dentist.
It is absolutely imperative that the parent allow this and expresses
a significant degree of pain, or else the procedure will be repeated.

DvT does not attempt to remove or eliminate the distinctions of power or privilege between individuals, but rather attempts to place these distinctions into the playspace' where they can be identified, acknowledged, and played with in a flexible and flowing manner. Therefore, DvT does not aim to achieve any sense of equality~ among the participants. Rather, by subjecting power relations to the conditions of the playspace', DvT seeks mobility and shared participation.

DvT as a Moral Practice

Diversity, integrity, mutuality, mobility: these are the effects of DvT on a person. The playspace' is therefore a moral and ethical relationship among the participants exactly because of its four components. The playspace' demands a restraint against harm, it honestly marks the boundary between reality and fantasy, it is a mutual relationship, and it shares power. Restraint, honesty, mutuality, and power-sharing form the basis for the claim that the playspace', unlike other forms of play, is a moral practice [Ref. 8, 12,16, 23].

Embodiment

Physical proximity is encouraged. DvT method requires the participants to be in each others' *proximal, physical presence* so that the nonrepeating elements can be noticed. In audio or video media, these are highly constrained, and in written form (such

as on the internet) they are almost entirely eliminated. If I am a source of turbulence, interacting with another source of turbulence greatly increases my sense of instability. No wonder that we long to look out to sea, to work the land, to go to bed, and to be left alone! Our intimate relationships with each other are highly unstable, and all too often our attempts to stabilize them lead to their deadening and encrustation. If DvT intends to help us reduce our fear of the instability of being, then it is clear that this is best tested where this instability can most be found: in close proximity to others, not alone or with objects [Ref. 23]. Learning in the proximal environment is likely to be long lasting and readily applicable.

Physical touch is allowed. The player indicates that he/she is comfortable with physical touch, and will respond with touch if and when the player initiates touch. Touch is allowed because it is a natural human activity, like speaking. And like speaking, it can be done ethically and beneficially, or not. Speaking is not restricted because one can verbally humiliate or assault another person. We expect people to speak with civility. The same is true in DvT concerning physical touch, which is that it must be mutual, not harmful, and within the playspace'. Specific guidelines for physical touch are included in Appendix F.

Physical movement is encouraged. In drama and movement forms of DvT, exuberant, physical movement is essential. This activates the person, allowing images, feelings, and thoughts to arise, and encrusted social defenses are softened or collapsed through repetitive, engaged physicality. Physical fatigue contributes to the opening of defenses, as discovered by many body practitioners (Reich, Lowen, Janov, Grotowski). Strong physical movement may not be a core component in certain forms of DvT, such as DvT art therapy.

Encounter

We use no props or objects. Participants are encouraged to bring their attention to their encounters with each other, rather than their own personal histories or inner processes. Encountering another free consciousness is one of the major sources of instability in our lives, and therefore is an important challenge that is relevant to the work of DvT.

DvT does not employ any props or objects other than pillows and the witnessing circle, because these real objects become subject to the projections that DvT prefers to be directed among the participants, thereby reducing and interfering with the process of encounter [Ref. 4]. Unlike another human being, a projective object cannot recursively respond to how it is treated, thereby stabilizing the play. This stabilization effect may aid other forms of therapy, but usually hinders DvT. The playor becomes the player's projective object, their puppet, their toy, their empty chair. The reason devices such as the empty chair release pent-up feelings is that the player knows that they cannot respond back to them with criticism. It is entirely a different matter when the object is alive and may or may not challenge the player, as in life.

The playor participates in the playspace'. DvT takes place within the playspace' and therefore all participants must enter the playspace', including the therapist in psychotherapy. The playspace' is a performative space and a dramatic space. The playor's job is to engage the interest of the players in entering the playspace', and informing them through example of what the playspace' is. The primary element to successful practice is the playor's capacity to enter the playspace' rapidly and deeply, from the beginning of the session. Many times participants will engage in other forms of play that they believe are the playspace', but are not, and the playor must help them discover it. Other participants may know what the playspace' is, but have such restricted playspaces' that they can barely play. Again the first step is for the playor to find a way for the player to enter [Ref. 4]. This is what we mean by *the playor is the player's playobject*.

The Cave

Imagine a mountainside. On the side of the mountain there is an opening to a cave. At the edge of that opening stands a player. They listen in and hear what we all hear from the darkness: oooooaahhhsoodoonnnn.. Now up the mountain comes a playor, full of life and joy: "Hello, I am a playor and I will be your guide as you descend into the cave of wonders, the unconscious, full of the imaginal, transcendent. Yes I know there are also monsters and snakes and spiders down there, but be sure to know that I will

be up here shouting instructions to you all the way down!” Now I suppose that is somewhat reassuring, but how might you feel about how far you can go?

Now imagine the same mountainside. The same opening to the cave. The same player. The same weird sounds coming from the darkness. Only this time, from out of the cave, hunched over, with scars and tattered clothing, comes the playor, who says, “Hi. I am a playor, and I live down there. It’s quite a place. If you wish, follow me!” And down he goes, like Alice’s rabbit. And the player.....well, what might you do? They usually follow. We do not have to be ashamed or embarrassed about living in the imaginal playspaces of the world. We do not have to worry about being scarred or tattered or hunched over. What we have to offer is our experience and expertise in managing the world of play and intimacy and shadow. It is the second playor who emulates the sentiments of DvT.

The playor’s freedom is emphasized. In many therapies, the therapist is clearly located in the room and his/her expected movements are highly restricted. This provides the player with the sense that the therapist is serving the role of a safe *Container*, to allow the free movement of the player as the *Contained*. In DvT, one enters a room and finds a playor standing or moving about, with no desk or chair or place, and one immediately realizes that one can be approached by this free agent. The player can choose to play the role of the Container of the playor, who must be controlled, contained, or held. The playor may at times be more like the bedeviled brooms in the Sorcerer’s Apprentice, or Frankenstein, or Pinocchio, the inanimate come alive.

The playor may take a challenging role. Departing from the usual role of the playor as the neutral, solid, “good enough mother,” the DvT playor may choose to take a challenging role vis-a-vis the player. The generally deconstructive, destabilizing function of the playor leads them toward this function, as if “I am coming for you, do something

with me!” This evokes the player’s natural protective behaviors that typically have become a problem for them, allowing new ones to be explored.

This role is divergent from the typical therapy model, but is not uncommon in other forms of practice such as sports or martial arts. Both the tennis coach and the karate master will begin work with the student by gently responding in ways that are easy for the student to match (e.g., by hitting the tennis ball to the student’s best side), but gradually will increase the difficulty by hitting harder or sending the ball further, and eventually will make strong efforts to defeat and attack the student. This process gives the student a chance to learn how to manage increasingly difficult challenges. In DvT, this process is very similar, only instead of tennis balls or karate sparring, the playor presents the player with increasingly difficult challenges of intimacy, desire, identity, and power. The purpose is the same: to prepare the player for the challenges of life.

The playor supports. Though the playor encourages the player to take risks, it is from a position of close proximity, so that the player feels that the playor is coming along on the journey with them. It is this close proximity and co-participation by the playor that gives the player the courage to persevere.

Jumping Out of the Airplane

So has anyone ever jumped out of an airplane.....? I don’t mean a plane on the ground, I mean a plane 10,000 feet in the air? Yes? And how did you do that? No, I mean when you first jumped, what was it like? Actually, I meant, did you jump alone? No, the instructor was strapped tightly to you, right? How tightly? Yes, *very* tightly! And when you were at the edge of the opening, did you jump? No, the instructor kind of jumped, or really *pushed* you *out of the plane*, right? *He pushed you out of the plane?! Why was that?.....*Yes, you *hired* him to do that. *You paid good money to someone so that they would push you out of the plane at 10,000 feet, and strap themselves to you, and fall with you.* Well, that is developmental transformations.

Transformation

Images are allowed to transform naturally. Throughout the session, the sounds, movements, images, roles, and scenes are continuously transformed, allowing played dramatic elements to be let go of and changed according to the internal and mutual associations of the participants. No sooner than a scene has been created than it disappears into something else. The players' clinging attachments to "what is" are challenged by this ever-changing environment, as they are directed toward the cliff of "what is about to be."

As the play proceeds, new thoughts and feelings are animated in ways that lead participants to want to change or transform the roles or scenes being played into others. DvT allows and encourages these transformations, rather than constraining the player to maintain the givens (existents) that have already been produced. Since others in the scene may not feel the same way, each change challenges others to adapt to a new set of circumstances.

Roles and stories are not privileged. DvT emphasizes the continuous approach to the moment of presence, to forming rather than to form, and therefore remains either neutral to "story," "character," and "plot," or may even purposefully attempt to disrupt, deconstruct, or dispel these forms if they appear to be encrusted and interfering with the natural flow of ideas and images emerging from the individual.

The playor uses no predetermined script, text, plan, or guide. Everything the playor does is based on their observation of the player in the moment, in both their repeating and nonrepeating elements. The playor spontaneously animates their observations into a dramatic expression back to the player. The playor should at any moment be able to say which player behavior is the basis of their action/expression. In this way, we say that *the player is the playor's text*.

Varielation (Ref. 43, 45) is the main engine of transformation. All living things move. They move their sense organs back and forth against their surroundings, producing information that is then organized into a perception of the world, with its desired and undesired elements. *Natural varielation* is the repetitive oscillation of the sense organs against the sensory field, thought against the conceptual field, or consciousness against the imaginal field. *Varielation* is movement back and forth across

a divide of difference, as in mulling over your thoughts, playing with the frill on your skirt, having your eyes dart back and forth across an ambiguous scene. Varielation is a dance between repetition and variation. Varielation is the essential action in kissing and intercourse, being a *movement back and forth with variation*. *Varielation* is the recognition of the world's instability. It leads to the experience of animation, of sense objects, of others, of thought, and of consciousness. It makes one feel it necessary to *get another perspective* on a thing, a feeling, or an idea.

Varielation is motivated by the perception of the discrepancy between the repeating and nonrepeating elements. Varielation^oscillation^vibration is built into every living organism, probably as a means of adapting to changing circumstances, and lies at the foundation of our ability to perceive, think, and learn.

Varielation is present in many normal activities. Kissing for example is an act of varielation, for to kiss is not merely to place one's lips on the other, like a peck (unless it is your grandmother), it is a dynamic approach and retreat in which one presses, then releases, allowing them to press against your lips, then you twist your lips just slightly to come in at a slightly different angle, as they move just slightly to the side; followed by placing your tongue into their lips and then retreating, followed by their approach. In the same way, sexual intercourse is not placing yourself inside the other and staying there, it is a back and forth movement, each time with a variation that evokes a slightly different feeling, of strength, of submission, of gentleness, of anger.

Natural conversation is varielated in the same way. We can all identify immediately the computerized voice who speaks. in. even. measure. Normal conversation uses the repeating forms of words, but on top of them are the spontaneous inflections, pauses, and tonal shifts that communicate the real meaning of what we are saying. These nonrepeating elements are easily identified and communicate the other's feelings and desires. No matter how accurate the sound of the words of the computer voice will be, we will always be able to identify the difference from human and computer, because in the back and forth of conversation, the computer will not be able to spontaneously generate the nonrepeating elements, because the computer has no desire.

Intentional variation occurs when the player purposefully varies away from the expected form, just slightly, in order to communicate a different feeling to others. The most rich example of purposeful variation is jazz.

Jazz

Up until 1925, pretty nearly everyone in the world since the beginning of time sang on the beat. Da' da, da da' da.....hap py birth day to you, hap py birth day to you... Some cultures employed polyrhythmic music with multiple beats, which influenced pre-jazz forms such as ragtime (for “ragged” time), but still the music was played on the beat.

However, the history of music was forever changed in 1925 when Louis Armstrong recorded several songs where he sang and played *slightly* off the beat, sometimes coming in just before the beat, and then “swinging around” and coming in just after the beat, from which the term “swing” was derived. Musicians throughout the world instantly recognized the radical significance of this innovation, and jazz was born. When Louis was asked why he didn't play on the beat, he replied, “I already know where the beat is.” Jazz creates a tension between the expected beat (the repeating form) and the unexpected, spontaneous departure from the beat (the nonrepeating form). It is this discrepancy that is registered by the other musicians as a communication to them from the player about how he/she is feeling in the moment, to which they then can respond, again by swinging around the beat in response. Jazz is therefore more like natural conversation than on-the-beat music, which is more similar to computerized voice of even measure.

We are not done. Armstrong still kept the melody, so young people could dance to swing jazz, the tension and expressiveness in the music giving energy to the listeners. In 1942, Charlie Parker, a saxophonist, made the next innovation, even more radical than the first: after playing a few bars of the melody, he departed completely from the melody, running through the chords in what became known as a “riff”,

always being on the right chord at the right time, but deconstructing the tune completely to express how he was feeling. He found, and this was the magic, that if he *ended* the riff on exactly the right note and chord where the melody should be, it resolved in a way that held the integrity of the musical phrasing, pleasing the listener. Bebop jazz was invented. Technically, if you stopped a bebop jazz band anywhere in the music, they would know where they were in the melody even though they were not playing the melody. When asked why he didn't play the melody, Charlie answered, "I already know the melody."

In the same way, *sway* is the corresponding concept in dramatic play, with the beat being the theatrical beat or repeating elements in posture, tone, gesture, and action needed to support the particular character one is playing. In divergent variation, the player intentionally plays the role slightly off from the expected, communicating a feeling to the player. As the work progresses, both participants no longer need to play the "scene," equivalent to the melody in music, and begin to "riff" off each other using pieces of previously played actions. They too know where they are, or rather what they are referring to, though observers of the videotape of the session would no longer be able to tell what was happening.

Another example of purposeful variation is mentioned by Daniel Stern in his studies of mother-infant play, in what he names *purposeful misattunement*: "The mother intentionally over- or under- matched the infant's intensity, timing or behavioral shape. The mother 'slipped inside' of the infant's feeling state far enough to capture it, but she then misexpressed it enough to alter the infant's behavior but not enough to break the sense of an attunement in process. (Stern, pp. 148-149)." This is essentially the same as intentional variation.

Moving In

I had been divorced and had sold our house, and so when I met my new wife-to-be, who had been divorced and had kept her house, it was expeditious for me to move in. We were in love but I was old enough to know that I had to be respectful of her things when I moved in. After some time, of course, I saw many things in her house that were well-placed and attractive and fit in with the way I wanted to decorate the house. Then there were other things, pictures, vases, dried flowers, that were, well, not me. I also had a number of treasured items that I wanted to put up. What to do?

One day I suggested to replace a vase of hers with another object, a crystal I think. My wife was alarmed. I desisted. Another day I boldly wondered aloud if we might move a very beautiful photo to the side, and surprisingly she did not object. I realized that there was no way for me to tell which objects were meaningful to my wife and which ones were merely random decorative items that she cared very little for. Their beauty or even cost was irrelevant. So I implemented the following plan: for items that I wanted to eliminate, I moved them an inch or two. Sometimes within a day I would notice that they had been moved back into their place: these were of value to her. If after two days they remained, then I moved them to the stairwell. If they remained on the stairwell, they were not of value to her and I could put them away. In this manner, I was able to gradually enter her house and eventually make it mine as well as hers.

Sway in DvT is the same approach: you approach the player and move something just a bit; if they quickly put it back in place (via repetition) then it indicates an attachment. If they do not, it is only of surface value. In DvT, of course, one returns to those things to which the player is attached, and moves them a little bit again, to help them dislodge their attachment somewhat.

That is our job as playors. When moving in with a new lover,
however, keep your hands off their things!

The Integrated Process of DvT: Playing in the Present Moment

Now let us put all these elements (playspace, embodiment, encounter, transformation) together with the dvT process of noticing, feeling, animating, and expressing.

It is important to understand that the playspace' is not a "thing," which once established, just keeps going. The playspace' has to be continuously created in each moment through the collaborative behaviors of the players. Because of x'i, however, the contact between the players is always intermittent, and thus the boundary conditions of the playspace' are being interrupted often. Being in the playspace' is more accurately a state of going in and out of the playspace', with each breach being repaired by the collaborative acts of the players, like two gymnasts one held by the other, both adjusting themselves simultaneously to the fluctuations in their balancing.

To be a corrective experience, the playor engages with the player in interaction that helps the player move from states of static equilibrium to those of dynamic equilibrium. Many areas of the player's experience will already show the playability and flexibility associated with dynamic adaptations, and their behaviors will demonstrate complexity, ambiguity, and energy. The playor will be noticing where the player does not have this flexibility and tends to demand that the playor conform to certain behaviors in order to maintain their sense of internal order. Rigidities and repetitions will be evident.

One of the most important stimuli to evoke static equilibriums is to increase one's *proximity* to the player. Approaching the player (or playing with approaching) the player near the beginning of the session is often very helpful in giving rise to protective and rigid responses in the player that should be evident in their play.

The playor keeps their attention on the player as they notice, feel, animate, and then express themselves. Though the first three stages are internal, a close observation

will reveal nonverbal clues about the player's process. Once the player expresses themselves through verbal or nonverbal behavior to the playor, the playor first notices not only the repeating form, but most importantly nonrepeating elements or variations in the player's behavior. Rather than ignore or diminishes these elements, the playor then attempts to allow them to express themselves in *multiple* feelings simultaneously within (one feeling perhaps evoked by the repeating form, and another by the nonrepeating element). The playor then gives space for these varied feelings to be shaped into varied images or thoughts or dramatic roles within, sometimes mentally and sometimes by letting the feelings and forms locate themselves in different parts of the playor's body (e.g., feeling tightness in the fists and relaxation in the chest).

The playor's main choices come at the stage of expression, when the playor decides how to communicate back to the player. The first choice is the degree to which the playor will depart from the static, repeated form. For players who are extremely anxious or for anyone in the beginning of a session, the playor may use mirroring or faithful rendering, which stay close to the expectations of the player. But the playor may also use emergent or divergent rendering in which case images, words, or roles associated with the nonrepeating elements may be introduced. As always, the playor judges the effect of his/her choices by the change in energy state of the player when they respond. In general, when using mirroring or faithful rendering, it is good technique to use *repetition* a great deal, for after a few repetitions the player will tire of the particular role configuration, and alternate impulses will rise to the surface and be visible to the playor who can then emergently render them.

The second choice is for the playor to play out the varied responses one at a time, or *sequentially*, in the play: repeating an action according to how the player expects it, and then replaying it immediately the other way (e.g., for a player whose role demands to be respected but whose nonverbal behavior expresses a desire to be cared for or held, the playor can play being very honoring of the player by telling them they will do whatever they ask, and then switching to helping the player sit in a chair and holding them as if they were very needy.) It is often good technique to repeat these contradictory role situations sequentially many times, each time with a slight variation (i.e., using variation across these two role constellations). Thus, first the playor is the perpetrator

who runs after the playor-as-victim, but then the roles reverse; as the player runs away do they want to escape or be caught.....or both? It is almost always both.

The third choice is for the playor to represent the varied and multiple feelings and images or role constellations, *simultaneously*, to the player. This is perhaps the most complex and difficult skill for a DvT playor to master. By presenting two or more conflicting states in one's dramatic behavior simultaneously, the playor provides the player with an opportunity to either ignore one of these elements and act as if only one is being played (in the case where maintaining clarity and simplicity is paramount), or to pull back and become confused by the contradiction, often commenting on it or perhaps pausing and not knowing how to respond, or, do something completely new: to integrate the contradictory information in a creative way that acknowledges the instability of experience while still actively shaping it. This of course is what we mean by *dimensionalization* that is required to achieve dynamic equilibrium. This almost always occurs in a state of mutual collaboration with the player, which increases the sense of intimacy and trust immensely.

The playor has at their disposal multiple parts of their body, tone of voice, eye contact, gestural and postural movements, words, and physical touch to use to communicate different feelings, images, and roles. Thus one can say to the player: "I am leaving you now," while gently holding tighter to their hand. One can say, "I love you" with great warmth, as one presses an elbow sharply into the player's back. One can act out attempting to kill the player by holding a mimed knife above their head, while one touches them softly on their shoulder with the other arm, and hums "rock-a-bye baby." The playor benefits from training in thinking in multiple tracks and directing different sentiments towards different elements of their expressive possibilities in their bodies.

Summary

In working in the present moment, using the noticing, feeling, animating, and expressing cycle, the player, in general, will tend to use these processes in both individual and group forms (see Figure below):

Proximity:

Approaching the player(s), or playing with approaching the player(s) in order to evoke protective, static adaptations.

Mirroring and Faithful Rendering:

Staying close to the repeating forms of the player(s) while nevertheless noticing nonrepeating elements, or in group, varying elements among the different players.

Repetition:

Repeating these role configurations over and over until the player(s) tires and alternate, emergent imagery begins to increase (i.e., leakage).

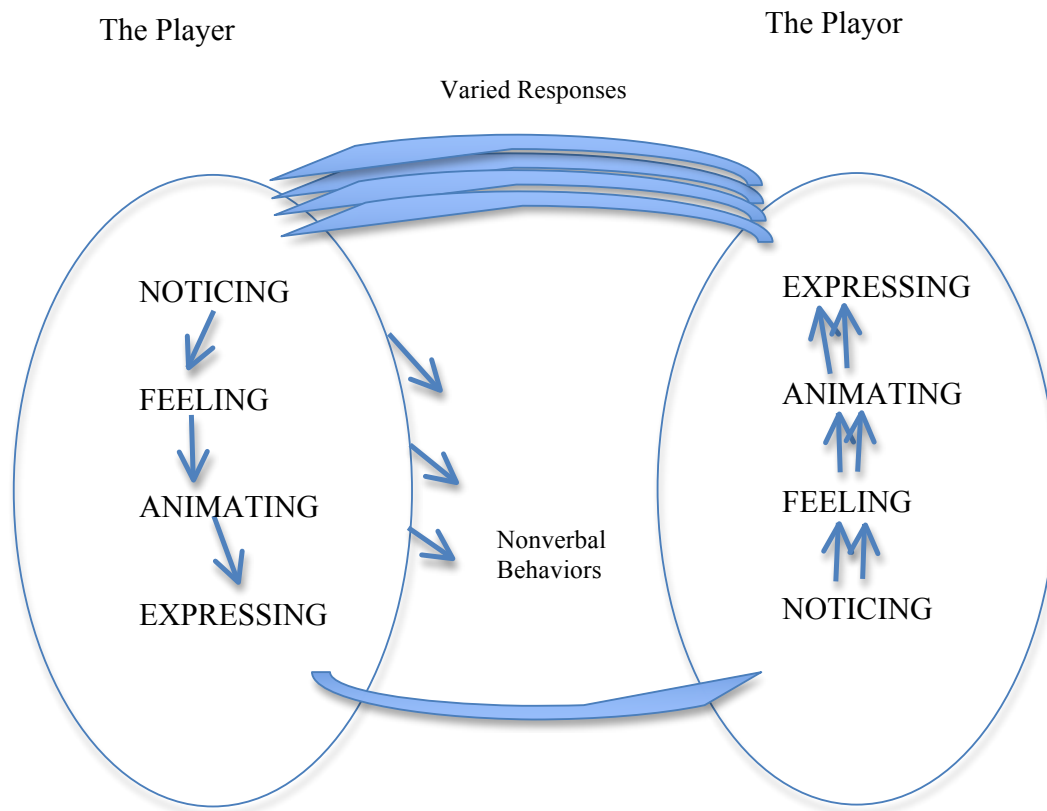
Variation:

Going back and forth between alternate patterns, introducing slight variations each time, and noticing the shifts in energy of the player(s) (using emergent and divergent variation). Increasing (or varying) the definition and intensity of the imagery.

Then using *sequential Cycling* (see specific techniques), in which the player presents alternate role configurations repetitively, one at a time, often while Transforming to the Here-and-Now to comment to the player on the contradiction.

Finally, using *simultaneous Merging* (see specific techniques), to present the player with contradictory/conflicting aspects through different parts of the player's body or behavior, allowing the player to decide how to handle it. These are repeated until the player discovers a way to creatively integrate these parts of themselves.

In group, the player not only will act according to individual player behavior, but also across players, so that behaviors being played by other players in the room may be integrated into the player's play with a different player. In this case, merging occurs not only *within* a player, but also *between* players.



This is the general form of DvT process.

***Playing with the Constructed World:
(formerly Surface, Persona, Intimate, and Deep Play)***

The deconstructive process of developmental transformations tends to open up and soften encrusted layers of our constructed world: how we perceive difference, preference, territory, and history becomes more diverse, gradient, and dimensionalized. The purpose of this play is to open up possibilities in the way the person has constructed their own identity and the world around them, including how they have incorporated or resisted constructions of reality supported by their families, cultural and historical traditions, and the mass media. Identifying areas of fear, rigid definitions of reality, and unexamined assumptions are particularly important. (Ref. 33, 34, 40, 42)

Previously I suggested that the process of therapy begins at the level of history and proceeds backwards to territory, preference, and difference, ending in Deep Play. This is not correct. Each of these layers are intimately entwined in every constructed element of our world, and the DvT process may engage at any point or multiple points, at any point in the process. Once the DvT player is trained to see all of these processes, a particular player may have opened a gate at any level.

The player will utilize the Integrated Process described above in working on one or more of these layers^arenas of the player's constructed world. The following descriptions are useful in reminding players of possible areas of experience that are at static equilibrium.

Play of Powers-- Here the participants tend to enter the playspace' aware of their identities in terms of gender, appearance, status, ethnicity, sexual orientation and other territorializations. The ambiguous nature of the playspace' and the unleashed player presents significant challenges to these territories, which are promptly defended. Play here tends to be about the expression and sharing of power, as each person weighs the risk of placing their history into play, where it can be altered by the other player. These include their appearance, age, race, actions, clothing, shared knowledge about society, and whatever they have shared with each other. Some players cannot even bring any of these things into play, while others do so easily. It is important to note, however, that though the content of the play may come from societal or familial forces, this does not mean that the play will be superficial, cliched, or impersonal. On the contrary, very important issues, feelings, and experiences may occur during the play of powers (e.g., race, gender, status issues).

In the play of powers, demands for power relations to remain static or to be eliminated are replaced with a willing *mobility* and sharing in the exercise of power. One's *engagement^participation* in the ongoing negotiations of relationships expands.

Play of Possessions- Here the participants place aspects of their personal lives, real roles, histories, and character into play. When the content of the play includes these images, play of possessions has begun, for what do I possess if not my own :history?

Here the exploration of one's Self, role repertoire, and neurotic conflicts with family of origin occurs. In the play of possessions, the player offers up aspects of themselves into the play, experimenting with giving up control over them, and taking perspective on previously closely-held ideas about themselves. This can usually only occur once they have had the experience of placing their powers into play. Typical structures that need to fall include the wish that everything can be separated into *mine* and *yours*, reducing the capacity for the experience of *ours*. Another common idea is the wish that whatever bad or unpreferred element one has, it can be eliminated by giving it to the other person. Through this process the person can become more aware of their identity or persona as being a collection of things good and bad deposited over the years, and that they can allow these things to merely pass through one, back and forth, to the other.

In the play of possessions, demands for separation and clarity are reduced, as *mutuality* and permeability in relationships with Others are expanded. One's capacity for *tolerance* of the unpreferred grows.

Play of Passions- Here, the participants place into the playspace' their feelings and desires in relation to the Other, especially the playor. Of course they have been having these feelings from the beginning, but have not felt comfortable to reveal them in the play, where they can be mutually transformed. Aspects of their relationship include their roles as playor and player, their gender relationship, feelings of desire or distaste with each other's appearance, character, or actions, and potential development of their relationship in all aspects, including sexual, romantic, financial, and legal. In the play of passions, the player can discover that to be human is to be passionate~, without necessarily demanding that the world, others, fulfill one's passions. How strongly many cling to the idea that the purpose of life is to fulfill one's passions, which paradoxically reduces them, instead of feeling them! Many players will recoil from this task by denying they have desires or passions, and remain living in a dull or rational state. DvT encourages them to become aware of their passions, and to play with them in the playspace', in which they can play with having them fulfilled, which is not a way to fulfill them, resulting in a celebratory stance: "it's good to be alive!" to scream, to want, to feel, to wail,....what a concept!

In the play of passions, demands for the fulfillment of needs, or the denial of needs, are replaced by the *exuberance* of desire, and the *integrity* that comes from its restraint. Greater *patience* is achieved.

Play of Presence- Here the play revolves around fundamental perceptions of difference, in space, time, and person. In many cases the overt scene disappears entirely as they place themselves as presences, consciousnesses, bodies, in each other's proximal space, separated, incomplete, intermittent. Simple actions stripped of content tend to emerge and change. Discrepancy is greatly reduced so that conversation from an observer's perspective appears to be "real." Most actions are double or triple entendres referring to previously played scenes, or remnants from previous sessions. It is important to note that this state is not actually that of two or more people simply "being" with each other, but rather that they are "portraying being" together, though that portrayal is a highly unstable shadow of a portrayal. Ultimately it is here in the play of presence that a participant can feel unafraid of "giving" themselves to another, not because they trust that the other person will not do anything harmful to them, but that even if they did, even in the presence of their desire to do so, they have confidence in their own immutable presence and freedom.

In the play of presence, demands for unity and order recede, as *diversity* is embraced, and *humility* for not being whole is felt. The play of presence provides the player the opportunity to be in close contact with another human being and to tolerate the mystery' of being in the present moment', approaching the experience of the never-before-having-been-ness of existence, under the gaze of the other, allowing all the desires and needs to pass through one as one longs and fears to be one, when you are two, with just the glimmer of the repeating forms that swirl about.

One might say that in the play of presence, the participants play directly with the fundamental instabilities of being: po'a, h'ish, t', and x'i, that is, making them the playobjects. For example, in *po'a play* absence is the playobject: Indeed, most infants' first games consist of po'a play, such as hide-and-seek and peek-a-boo. Many children's fears are of their :perpetrator *returning*, or *jumping out from behind*, from the *dark*, from under the bed, from *out there*; unpredictable. This is a basis for feeling *danger*; this is

why we need to stay *alert*; this is why we *withdraw* from others; this is why we build forts and walls and hide in them. The DvT playor may play with the dark~ and light~, the hidden in the closet or the box or under the pillows, the things arising from the corner, or the ceiling, or inside someone's body. It may be simply placing one's hand on the back side of the other's head and finding joy in discovering the unseen. (See Appendix B.)

In h'ish play, they will play with vagueness and ambiguity, with not knowing, with mystery. *Charades* for example is a great example of h'ish play.

In t' play, associations are the main playobjects: Indeed, the simple association game of saying whatever comes to mind in response to a partner is a form of t' play.

In x'i play, player and playor will play with shifts of attention to and away from each other, like the staring games of children who play with who can hold the gaze the longest.

Due to the fundamental nature of these instabilities of Being, they are often the basis of our play with infants and young children. This whole area is going to be the subject of further work in DvT.

Am I in Your Way? or,

Can two people be in the same place at the same time?

The playor moves slowly toward the player, sometimes on their feet, often on all fours, until they come *just up* to the player, where they pause, just touching. A scene may occur. The player may say nothing. Then the playor presses further into the client often from the side, just enough to encroach upon their balance or comfort. Sometimes they talk in the here-and-now, sometimes the player protests but does nothing, sometimes the player engages in all-out push back and a rough-and-tumble begins. Whenever this action runs its course, the playor then moves again with their body against the player's body, either blocking their movement, pushing them up against the wall, sitting or laying on top of them, holding them down,

locking them in their legs. Sometimes a scene with roles emerge and this is played out the normal way; sometimes the player reverses the power position and this is played out. Most of the time little is said, and the play revolves around increasingly subtle shifts in the dynamics of *capture and release, fight and flight, clinging and pushing away, punching and pinching, piling up and resting, crushing and lifting up, snuggling and grabbing, poking and tickling, blocking and sliding past. Sighs and moans, smelling and remembering, whispering and looking and looking away.*

There does not seem to be a way to predict which players or at what times this type of play can occur. However, it seems to call up very early experiences of being-in-the-world, of having a place, of being impinged upon from the outside, of comfort and discomfort, of body good and bad. The shift from pleasure to pain seems swift, unpredictable, surprising; the feelings seem familiar from a long time ago. Everything seems possible: struggles for control, defining and owning space, becoming filled with passion, and confronting difference, all mixed in.

Can two people be in the same place at the same time? No. But wouldn't that be wonderful...like it was....at the beginning.

Effects of Practice on the Player

The primary intended effect of DvT is to reduce the individual's fear of the instability of being, in particular in relation to the issues of embodiment, intimacy, and change (resulting from the fundamental instabilities). DvT accomplishes this effect by placing the individual gradually into a situation that calls for embodiment, that focuses on the here-and-now encounter with others, and that is continuously transforming. Presumably the restrictions that these instabilities place on our sense of freedom can be played with, and therefore accepted with less resentment~ and fear~. DvT attempts to achieve this by providing repetitive practice in noticing, feeling, animating, and expressing, which leads toward a greater sense of presence'. As less and less is withheld

from the playspace', more and more is experienced, expressed, and shared. The capacity to give oneself to another, and allow another to give themselves to you, increases, as fewer and fewer barriers to the nonrepeating present moment' remain.

A BROKEN TOY: ON BEING AND BECOMING A DvT PLAYOR

In a world - both personal and social - encrusted by territories and compelled by exercises of power to defend these threatened territories, DvT attempts to open the :boundaries between territories through various processes of negation, deconstruction, and destabilization. The fundamental action is to bring into :awareness the prime discrepancy and the instabilities, and to apply them to these historical remnants. By opening us to greater variation and gradation in our experience, new forms of difference and desire can be generated, leading to the continuous revisioning of territories and greater flexibility in and less need for the use of power. Ultimately the possibility for these openings, or *freedom'*, lies in the fundamental incompleteness and indeterminacy of the prime discrepancy and its derivatives: *po'a*, *h'ish*, *t'*, and *x'i*. This is a process is one of the *via negativa*^removal^emptying^letting go.

Giving Up Control

The fundamental challenge as a participant in DvT is to give over aspects one believes are one's own to the process of play. For to give one's thoughts and feelings, one's body and one's self, to another, is fraught with trepidation~, and to do this is to allow the Other to transform and play with the contents of the self with equal measure. How we cling to our :disturbances, our :secrets, our :pain! Thus, each person involved in the improvisational process will be having thoughts and feelings, bodily experiences, and "being," but only with hesitance will they be able to offer them into the playspace'. Paradoxically, when they do appear in the play, it means that the person is no longer afraid of that experience. The mutuality and honesty of the playspace' strip the person of their disguises~, of their armor~, of their encumbrances~, revealing them, though everyone else has usually already seen what they are. Knowing on a :deep level that despite this giving oneself to the Other, one remains, or that one's freedom' and presence'

remain immutable', is what we mean by reducing fear over Being's instability [Ref. 11,16, 23]. It is a process of acceptance, of letting go, of mourning. It takes time~.

Giving Up Linearity- *Transforming to the Here-and-Now* has a unique role in deepening the process and encouraging participants to place more of their world into the playspace'. Continuing to play the existent scene while commenting on some suppressed aspect of the interaction introduces a meta-commentary on experience that greatly increases the sense of texture, complexity, and range of human perception. The player finds a means to represent their suppression of feeling without necessarily disrupting the ongoing scene. Emergent thoughts about their personal lives, feelings about the playor, or divergent imagery are thus noted, and once noted in the play, the player feels more at ease about bringing them into the play more fully. The familiar linear flow of the dramatic scene is disrupted, and one departs the path and meanders through the woods. The natural enjoyment that attends such ironic moments brings pleasure~ to what otherwise might be experienced as confusing or confronting.

Giving Up Privilege- (Ref. 26) DvT does not attempt to improve a person, reduce neurotic conflict, or repair character flaws. Rather these pervasive aspects of our lives are revealed more fully, and responses of shame, embarrassment, deceit, and anxiety over their revelation are replaced by responses of insight, humor, acceptance, forgiveness, and "oh, well!" Like all playobjects, or toys, we eventually break, and are broken through mishandling by others. We have missing parts, we can't turn or talk like we used to, our batteries are low, and buttons do not work. Yet, though imperfect as we are, the desire for play overcomes, and we can be held and played with, be cared for and give pleasure to, and be kept in the playroom or bedroom or toychest for many years, just as we hold our loved but broken ones close to us. This is what being here is all about. The playor models for the player: "I am, your, Broken Toy."

Broken Toys

So like many parents, we bought our children a thousand toys.

Seriously, a thousand. And pretty much every one broke,

sometimes in months, sometimes in hours. The batteries died or leaked; a door or wheel or arm was pulled off; the toy was covered in melted candy that solidified beyond description; the toy was crushed by the weight of all the other toys in the toy box and was never seen again until we cleaned it out when the child went off to college. Right. This is such an issue I have proposed that every toy be given an ATB code to be prominently displayed on the packaging. ATB, *average time to breaking*. Wouldn't that be useful that the \$29.95 motorized truck you just bought has an ATB of one hour? Anyway, I think that people also have an ATB. For me it is 19 years. I had a humongous fight with my father when I was 19; my first marriage broke up after 19 years. Others I suppose have ATBs that are less. Like toys, one's ATB would be good to know when you hook up with someone. Anyway, one day I was contemplating how much money I had spent paying for my son Adam's toys, I was sitting in his playroom while he was playing, and suddenly I noticed something I had never noticed before: he was playing with his toys even though they were broken. The fact that a wheel was off, there were no batteries, or an arm was missing, did not deter him from applying his imagination and having a great time. I realized then that being broken does not mean one cannot be played with; in fact, being broken might even make you more playable. And so, if we view the DvT playor as the player's playobject, or toy, the fact that the playor is themselves, broken, is not a reason that the player cannot play with them. That there is no reason for us to hide our brokenness for fear of not being available to our players; that indeed our countertransferences and neurotic traits are not obstacles. And then I realized that if this were so, it will be so for our players, whose brokenness need not be completely repaired, but acknowledged; for them to realize that all who live in this

world share brokenness as a characteristic. That an aim of DvT is not repair really, it is making who we are playable, that is the essential goal.

And then I realized something more: that Adam's toys were not bought broken. He broke them. And indeed, we do break each other, we break into each other, our brokenness is really the historical record of break-ins by others. And in many ways that is what happens in the DvT process: the player, locked in their own :prison, fearful~ and defensive~, hires us to break in and free them. DvT is breaking and entering, at the behest of the player. And perhaps that is no different from intimate relationships in general, or love~ for that matter.

And so I was calmed by my realization and I continued to buy new toys for my son, and to revel in his joyous play.

DvT players therefore do not attain in any heights of maturity, do not aspire to enlightenment. In contrast, we work to more deeply acknowledge how difficult life is, how incomplete our efforts are, and not to be afraid of or ashamed of our failings. The goal is to be able to play with these failings, for they have little to do with our value as human beings or our capacity to love and be loved.

Giving Up Objectivity. DvT assumes that all participants are struggling~ with life's demands, and on many fronts are not succeeding; that everyone has deep-seated problems of thought and behavior, tremendous limitations~ of mental, emotional, and physical capacity, and that all of these are active within DvT sessions. The purpose of DvT training is not to achieve some altitude of reasoning, wisdom, or empathy, but to learn the skills necessary to conduct DvT sessions. In general, when an inhibition in the play occurs due to a limitation of the player, then the goal is to place that limitation into the playspace' so that it can be commented on and played with. The player's countertransference or psychological limitations are assumed to be present, but are only of concern if they are interfering with the player's ability to play. The player's behaviors

may be inhibiting the player's capacity to play for many reasons, not simply countertransference. The issue for the playor is to be able to notice this inhibition and to offer new variations, regardless of the source of the problem.

USE OF VARIOUS PERFORMATIVE MEDIA

DvT is no longer a drama therapy or dramatic practice; it can be applied in any art or performative form, including *drama, visual or plastic art, music, dance, poetry and wordplay*. Though it is possible to do DvT in real space to a small degree, DvT is implemented in a 'playspace' because of the significant difference in the amount of variation that can be applied to both the repeating and nonrepeating elements. In real space, the repeating elements are held relatively constant.

DvT Art Therapy: In DvT art therapy, the playor and player use one sheet of paper and the player draws what they want and then passes it to the playor, who notices, feels, animates, and expresses themselves by adding to the picture, and then sends it back to the player. The playor notices not only details of the artistic expression on the paper, but also the nonverbal movements and affects of the player in their body. The playor uses the same DvT methods of variation, by alternatively mirroring, faithful rendering, emergent rendering, or divergent rendering methods, only through their drawing. All the techniques of drama DvT can be translated into visual art interventions.

DvT Playback: In DvT Playback, or Bebop Playback, the team plays out the story of the Teller as in regular Playback, and then the Teller is asked if the team can "bebop your story," in which case the team begins exactly the same as they had before, but then moves into dramatic DvT, transforming roles and actions as they come, often illustrating ironic or alternate perspectives on the Teller's story. The team then ends the work in exactly the same manner as they had done the first time, with no variation.

DvT Psychodrama: In DvT Psychodrama, or Bebop Psychodrama, the Director sets up the scene and selects auxiliaries the same as in regular psychodrama. The scene is played out as the Director and Protagonist desire, as in regular psychodrama. Then the Director asks the Protagonist if they can "bebop it." At this point, the auxiliaries are free to transform the scene in whatever way comes to them as in dramatic DvT, transforming

roles and scenes in ways that may or may not be consistent with the protagonist's perspective. The Protagonist may select a DvT Double, who sits initially in the Witnessing Circle, and then can be called out by the Protagonist 1) to replace him, or 2) to join him. However the DvT Double is an independent entity and does not have to follow the Protagonist's direction once they are out of the witnessing circle. The Protagonist may also call "timeout" to consult with the Double. The auxiliaries end the scene however in exactly the way that is consistent with the Protagonist's original view of the situation, or in the same way that the previous scene ended.

DvT TECHNIQUES

The DvT player consciously uses the techniques below towards the aims of DvT. Like a jazz musician, the DvT player knows where they are in the music, even though they are applying a high degree of spontaneity and intuition in the moment. This is made possible by experience in DvT. The player applies specific techniques that either vary the *settings* of the repeating elements, or the degree of *varielation* in the play.

Settings are used to facilitate the process.

DvT is not a free-for-all, and in many places we must offer some structured elements that help players begin the process. This follows our developmental principles. We will call these structural elements: *Settings*.

Settings offer parameters of repeating forms for the player(s) to respond to, and they are chosen based on a developmental understanding of play and on the quality of energetic response by the player(s) to them.

Group Work: In group work, at the beginning, we usually follow the Stages of a Group Session: (Greeting, Rap, Entrance Structure, Unison Movement and Sound, Defining, Personification, Structured Roleplaying, Unstructured Roleplaying, Exit Structure, Checking In (optional)). See Appendices C and E. The player follows the Five Developmental Principles of Ambiguity, Complexity, Media of Expression, Interpersonal Demand, and Affect Expression (see Appendix D).

Individual Work: In individual work, at the beginning, we usually provide a beginning structure such as *picking roles for each other, placing each other in a position, moving around the room, standing back to back, holding one part of each other's body*, based on the choice of the player in the moment. Individual work utilizes a *witnessing circle* that the player moves in and out of during the session. This structures the variations in psychological distance between player and player, and can be a source of playful material around authority, abandonment, and performance. Finally, at the end of the session, the player will say "Take a minute" and leave the room as a means of ending the session. (see Appendix C)

Specific Techniques

Specific techniques are used within scenes to connect with, enhance, extend, or disrupt existent imagery [Ref. 5]. These are organized under four broad categories of mirroring, faithful rendering, emergent variation, and divergent variation based on the degree of discrepancy included in the player's responses. Under divergent variation, I have co-named many of the techniques in honor of the modern artists – musical, visual, and dramatic – whose styles characterize the essence of the technique. Those techniques marked by an * are especially important or frequently used.

Mirroring (convergent variation)

- *Mirroring-*** Repetition or mirroring of dramatic elements observed in the player's behavior, including movement qualities, sounds, or images. The player picks up on what is present [*existents*.] The aim is to present the player with the least discrepant information possible, though natural variation will still occur (as it is impossible to completely mirror any movement of the other).
- *Repeating-*** Playing previously developed scenes, roles, or images in order for the player to try new variations.
- *Cycling-*** When the player presents a relatively clear polarity in their behavior, (such as wanting to come close but then backing away; or wanting to have fun but then complaining of being bored), the player alternates between each scene several times, often while Transforming to the Here and Now and commenting directly on the player's pattern of alternating behaviors.
- Joining-*** The player becomes a character similar to that of the player, taking on the same attitude and behaviors (though not necessarily mirroring the movements or sounds.)

Faithful Rendering (congruent variation)

- *Faithful Rendering*** - playing in a manner that fulfills the dramatic needs of the scene,

usually involving portrayal of the "other" evoked by the player's dramatic behavior. Here the player picks up on what is absent, but implied, by the player's behavior [*existents* and *remnants*.] Thus if a player is cowering, the player will cower also if mirroring, but will hover if faithful rendering.

****Intensifying-***

Exaggerating or minimizing a dramatic element.

****Defining-***

The player helps the player develop the details of an image before allowing the scene to continue chronologically.

Act Completion-

The player brings a scene to its logical conclusion when they sense the player wishes it but is hesitating out of fear or embarrassment.

Emergent Varielation

****Emergent***

varielen -

Portrayal of the emergent image arising in the player's dramatic behavior. This will almost always be different from the existent scene (i.e., the leakage) [*emergents*.] The emergent imagery is closer to what the player is feeling in the present, and can be identified as an element that does not fit in with existent role. The reflection of the emergent image back to the player is likely to evoke a transformation of the scene into a new one.

****Transformation-to***

the-Here-and-Now-

Transforming the scene by becoming oneself as the player and addressing the player as the player and expressing a feeling about the ongoing process of the session, while continuing to maintain the playspace.

****Action***

Interpretation-

Transforming the scene into a previously played personal scene in order to illustrate the connection between the two.

Abstracting-

Presenting the player with an ambiguous, embodied image and allowing them to define it.

Suspending-

While in the middle of a transformation, slowing down and

transforming to the here-and-now to discuss with the player the options for selecting roles in the emerging scene.

Bracketing-

Transforming the scene into some form of theatrical production such as a play, movie, book, or rehearsal, without changing what is happening.

Replaying^

rewinding-

A form of bracketing when the parties play out the scene again as if it were on a videotape being rewound and replayed.

Pre-empting-

Choosing an action or role often taken by the player, before they do, in order to encourage them to make another choice.

Divergent Varielation

****sway^ armstrong^***

vangogh -

Subtle variations in the portrayal of a dramatic element in terms of intensity, proximity, quality, or timing. The player picks up on slight differences and then plays with them, having the effect of stretching, skewing, or twisting the encounter such that new feelings are experienced. [*emergents* and *nascents*.] As each element is varielated (e.g., variations in pressure, tone, height, distance), the player attends to the player's response energetically, and then responds to those variations. The effect is to loosen up nascent images very close to the present moment'.

****merge^picasso***

The player simultaneously plays aspects of two or more characters, impulses, images, or actions, especially if they are contradictory, often using different types of touch, posture, movement, role, or speech.

****proximity play***

A type of sway in which the player varies the distance between player and player in a manner unrelated to the demands of the scene.

mist^turner^

smudge -

The player becomes vague, smudges the images, extends the

	sounds, past the point where the player can identify them.
<i>spinout^dali</i>	The playor moves away from the player, improvising material unrelated to the current scene as if the playor were by themselves.
<i>spill^wrench^</i>	
<i>pollock^monk-</i>	The playor introduces an irrelevant, discrepant image or movement or character that interferes with the flow of the current scene.
<i>blank^pinter^</i>	
<i>beckett -</i>	The playor introduces a missing element in the play, by briefly not moving, speaking, or by pausing or freezing.
<i>riff^parker^dizzy-</i>	The playor and player depart together from the surface scene, story, action, or picture, and play loosely related elements.
<i>jitter^meisner</i>	A rapid back and forth between the parties using small variations off of repetitive elements.

Summary of Changes in Terminology

Formerly: Source → instabilities [change, subject/object, body/mind] → rigidity or flexibility in transformation, encounter, embodiment
Now: ! (prime discrepancy) → instabilities [po'a, h'ish, t', x'i] → static or dynamic equilibrium

Formerly: Body as presence, desire, persona, other
Now: difference, preference, territory, history

Formerly: Deep, intimate, persona, surface play
Now: Play of presence, passions, possessions, powers

Formerly: method was transformations and five dimensions
Now: method is noticing, feeling, animating, expressing

Formerly: restraint from harm, discrepancy, mutuality
Now: restraint from harm, discrepancy, mutuality, reversibility

Formerly: emergent rendering, divergent rendering
Now: emergent varietation, divergent varietation

Formerly: A drama therapy method
Now: A performative practice utilizing any artistic media.

APPENDIX A

This I suppose is a DvT prayer to greet the day, reminding ourselves that each moment is new, and that we intend to notice (open our eyes), feel (allow passion), animate (open our boundaries), and express (remain open to others)...(wink) without taking ourselves too seriously.

Greeting the Day

Inner Statement	Breath	Action	Meaning
<i>Silence</i>	Inhale.	(stand straight with arms to side, eyes closed)	
	Exhale.		
<i>Awake!</i>			[all is new]
<i>Open eyes.</i>	Inhale.	(open eyes)	[open to presence]
<i>Open heart.</i>	Exhale.	(bring hands toward chest, press heart with hands)	[allow passion]
<i>Open arms.</i>	Inhale.	(open arms wide, hands open)	[open territory]
<i>Open to you.</i>	Exhale.	(bow deeply with eyes looking outward)	[share power]
<i>Maybe</i>		(wink)	[don't take yourself too seriously]

APPENDIX B

PO'A: SIX FLAVORS OF ABSENCE

There are three degrees of *po'a*, each with two aspects:

1st Degree *po'a*: The *unknown*, that which has never been perceived, but which exists.

- a. that which has never been perceived and never been represented by anyone.
(the feeling of instability: dread)
- b. that which has never been perceived but which has been represented by others
or through other media.
(the feeling of instability: curiosity, wonder)

2nd Degree *po'a*: the *absent*, that which has been perceived but is no longer present.

- a. that which is no longer exists: the gone, the dead, extinguished, exterminated,
dissolved.
(the feeling of instability: sadness, grief, relief, triumph)
- b. that which is not present, but still exists: the missing, the lost.
(the feeling of instability: angst, worry, longing)

3rd Degree *po'a*: the *obscured*, that which is present, but not perceived.

- a. that which is present but not perceived, and that can be perceived: the hidden,
covered, cloaked.
(the feeling of instability: fear, search, exasperation)
- b. that which is present and not perceived in the feelings, thoughts, and
representations within another person or sensate being: the unsaid.
(the feeling of instability: curiosity, desire to reveal, anticipation)

Use of *po'a* in treatment

Each of these degrees and aspects of *po'a* are the source of instability in being, and therefore are excellent subjects of play. We actually play with these aspects naturally, as do children in their peek-a-boo and hide-and-seek games. These games are

natural forms of *varielation*, in which experience shifts across the boundaries of known/unknown, absent/present, and obscured/revealed.

Playing with the Unknown (1st degree p'):

Something is coming and we don't know what; it can't be true, I don't believe you; I am blissfully unaware of what is about to happen.

Playing with the Absent (2nd degree p'):

Mourning the loss of a loved one; looking for the missing; not knowing if they are dead or not; waiting for them or it to show up again; making contact with the dead.

Playing with the Obscured (3rd degree p'):

Hide and seek; forcing you to speak; holding and taking; refusing to tell; lying; secrets; privacy.

APPENDIX C

THERAPEUTIC FORMATS

Individual therapy [Ref. 4, 45]

Room – The therapy takes place in a preferably carpeted room that is not too large, has nothing in it other than a few pillows and the witnessing circle, has no distractions (open windows), and is soundproofed from its surroundings.

Witnessing circle- the WC is placed in a corner of the room and is used by the player from time to time to observe quietly both the player and one's internal sensations, waiting for the impulse or image to form that will bring one back into the play.

Taking a history- before commencing with DvT, the player takes a complete personal history of the player, noting especially family constellation, trauma history, current problems, history of previous psychotherapy, attitude toward physical touch, history of any indiscretions by former players, and personal goals for the therapy.

Instructions and consent- the method and rationale for DvT is briefly described, and ethical standards are addressed, and then the player signs the informed consent for treatment. [Appendix J]

Session format – Sessions usually last 50-60 minutes, beginning with stretching and moving around, and then proceeding into the play space. The player may structure the beginning as he/she wishes. Five minutes prior to the end of the session, the player says, "take a minute," and then leaves the room. No verbal review of the session takes place, except perhaps in the first two or three sessions if requested by the player. **Short form** – 15-20 minute sessions that are more intense and eliminate gradual warm-up or cool-down phases. These have been used in workshops and in schools.

Verbal discussion – Players may request a period to discuss issues prior to the commencement of DvT, and the player should comply with such requests, though assessing the possibility that this may be an avoidant strategy. If so, the player should discuss this possibility with the player. In these verbal discussions, the principles of DvT do not apply, since they do not occur within the playspace.

Clinical Guidelines for Individual Work

- **Maintain a Dramatic Frame** – beware of sinking into an existential, Gestalt-like gaze with the player, which, though deep-feeling, may

become restrictive. Maintaining a dramatic frame, however slight, keeps more room for the expression of feeling.

- **Be an Active Player** – do not interpret your role strictly as following or being receptive to the player, staring at them and waiting for them to do something and then you react. You must express your freedom, which must be based on desire (derived of course from your observation of the player's behavior), through continuous motivated action that the player must react to.
- **Use Sway and Cycling and Merging** – even from the beginning, introduce elements of sway, and when an obvious polarity in the player's behavior emerges, use Cycling to bring this pattern to their attention. Then combine elements of the two opposing behaviors in your behavior (through Merging) to allow the player to reorganize their response to the situation.
- **Notice Leakage (and x'i)** - Throughout, keep your attention on alternate and nonrepeating behaviors in the verbal and nonverbal expressions of your player, responding to this by mirroring them and bringing them to the surface of the play. Noticing eye shifts will give you hints of intermittent departures of conscious attention by the player, providing ideas for arising nonrepeating stimuli.

Published case studies and examples of individual sessions can be found in Refs. 2, 4, 5, 8, 11, 14, 16, 18, 24, 25, 37, 43, 45.

Group therapy [Ref. 3, 9, 10, 19, 21]

Role of Playor and Co-Playor. The playor's job is to conduct the group in such a way that the participants 1) enter the playspace, 2) expand their playspace, and 3) sustain the playspace. The playor needs to manage the overall structure of the group through the five developmental dimensions, as well as applying the various techniques of DvT to foster involvement and immersion in the improvisational play. It is crucial that the playor model a state of playfulness while at the same time remaining in a managerial role. By

offering him/herself as the group's playobject, the playor will often be the subject of the group's play, be physically in the center of the group, and be the most active person in the group. The playor therefore must learn how to *manage the group from within*, and not from the side, of the playspace. The group's cohesion can often be sustained through their attempts to control the freedom represented by the playor-as-playobject. The participants' primary ambivalence toward freedom – their desire for and fear of it – readily emerges in the play.

The group functions better with a co-playor whose main functions are to 1) attend to members who are at the low or high end of the developmental continuum to provide them support, and 2) to communicate to the playor images or sentiment that may be emerging or suppressed, and 3) to model (for the group) playing with the playor.

General guidelines for groups

- Show a healing charisma
 - Express spontaneity, creativity, humor
 - Demonstrate concern for your players
 - Know your player population
- Keep your attention on the group
 - Follow the energy in the group
 - Ask questions, show curiosity, poll members
 - Notice individual variations in movements and images
 - Pick up on members' movements and images
- Establish non-linear norms
 - Use repetition: asking “what else,” “and....”
 - Letting go of characters and plots
 - Polling group members, enacting each idea, avoid voting
 - Reverse directions, play it again, throw it out
- Demonstrate the containing power of the playspace
 - Comment on or play with the here and now process
 - Ask about personal material during the session
 - Remain a playobject for group members

Stages of a session [Ref. 3]

- Greeting-** Collecting, greeting, and acknowledging group members.
- The Rap-** After getting into the circle, making a brief verbal presentation that links the purpose of the group to the player's situation, from their point of view, then predicting the challenges that will arise, and explicitly asking for their collaboration. (Appendix E).

Entrance Structure- A metaphoric action of entering the playspace':

Drama Therapy Curtain- "Up in the ceiling there is a drama therapy curtain, thick, velour, that only we as a group can bring down with a hum. Lift your arms up and all together.....(curtain comes down) now feel that curtain and find a way in, through a slit, or under it, or a zipper...."

The Door – "In front of us is a magic door, a drama therapy door, that leads us into the playspace. It is closed, maybe locked, it is strong....try it, pound on it, put your ear to it....now find a way to open that door, if you want, until we are all inside."

The Chant – "Now let's hold hands, yes, feel your group members to your left and right. Together we are going to enter our drama therapy playspace with our usual cheer. Okay, all together,.....(say the cheer) Drama Therapy Group! or We're Crazy and Love It! or Don't Mess with Us! Etc.

The Boulder/Obstacle - "Now before we begin, as always, we have to move this huge boulder in front of each of us. This boulder is what prevents us from entering the playspace, and what prevents us from having fun, and what prevents us from moving forward in our life.....okay, all together, LIFT!"

Unison Movement and Sound- Making sounds and moving in unison, turning to your neighbor, going around the group, taking turns leading a movement. The main purpose of this stage is to engage the group

in embodiment and to begin to help them let go of surface ideas, warming them up for the imaginative work.

Defining- Out of abstract movement and sound, slowly defining images to explore briefly. The main challenge in this stage is not to grab onto an interesting image, but to help the group practice transforming and letting go, developing nonlinear norms. Typical interventions include: “What could this be?” “What else?” “Again!” “Now let’s throw that away!”

Personification- Images will develop some independence and become beings which the group will play with. Again it is important to help the group practice letting these go and allowing more deeply sensed images to arise before moving to the next stage. Both *The Magic Box* (where a box is brought down from the ceiling and opened, and images put in or taken out) and *The Squeeze* (where the group holds hands and passes a squeeze around first one way, then two ways at once, then slowing it down and showing how “it” passes through them until a “being” is produced.) can be useful ways of structuring this phase.

Structured Role Play- If a richly imagined “being” arises that seems to engage the group, then to temporarily focus the group on playing with these images instead of transforming them. Here the challenge is to demonstrate the containing power of the playspace by bringing in personal material, here and now process, and feelings about the playor into the play.

Unstructured Role Play- After the period of convergence in the previous stage, allow the group to break out of its structure and play with greater ambiguity, higher interaction, and freedom. A sense of mutual, intimate enjoyment in being together is likely to be present.

Exit Structure- The group comes back to the circle where there may be an enacted review of the session (e.g., putting things back in the magic box, offering one word or image remembered from the

session), and then exiting through the same metaphor as the Entrance Structure (e.g., the curtain, the door, chant, or boulder).

Check – In (Optional) – Usually the group ends with the exit structure, but in some settings or groups, a brief check-in may occur, in which members are asked how they are doing, or if they are okay. However, reviewing in detail or processing the group for meaning is always to be avoided.

APPENDIX D

DEVELOPMENTAL DIMENSIONS OF GROUP PLAY [Ref. 1, 38]

These five dimensions of group play are the basis for management of the session by the playor, in which alterations in levels of these dimensions are introduced by the playor. These dimensions vary according to developmental principles, from low to higher demand on the participants. The goal is to be able to play along the entire dimension. Each group session will be characterized by preferences by group members for specific levels. The playor's job is to assess the group's preferences and to alter the play in ways that gently expand their range of play along each dimension. The basic principle is to begin at the lowest developmental level and slowly move "upward," until the group has difficulty. The playor should attend not to what their instructions to the group are, but to what the group does in response to their instruction. Similarly, the group will nonverbally form itself along these dimensions without intervention by the playor, and these "embedded" forms should also be noted by the playor.

Ambiguity (formerly Structure): The degree to which the playor provides the group with a clearly defined instruction on the spatial formation, action task, and roles within the group activity. High levels of ambiguity mean that the playor has not told the group what to do. This corresponds to a higher developmental level than states of low ambiguity, where the group has been clearly directed by the playor. The degree of freedom for individuals to improvise is a measure of ambiguity. Sessions should begin with a low level of ambiguity and slowly increase in ambiguity.

Space: The playor has told the group how to form in the space (circle, line, scatter, etc.)

Task: The playor has told the group what their action task is (shake your hands, move to the left, mirror each other), not the abstract psychological task (e.g., work on intimacy).

Role: The playor has told the group what their roles are (their characters in the scene, or general roles in the movement such as "person in the center" or "leader.")

Complexity: The degree to which space, task, or role structures are complex, determined by the number of unique elements required of each. Sessions should begin with simple structures and move to include more complex structures.

Space: Formations in order of complexity from simple to complex:

- Simple circle- all members are in a continuous circle.
- Centered circle- one or more members are within the circle.
- Referent circle- one or more members are outside the circle.
- Simple line- all members are in a continuous line, straight or curved.
- Referent line- one or more members are separate from the line.
- Spiral- a line that curls in on itself.
- Cluster- where each person can touch more than two other people.
- Referent cluster- one or members are outside the cluster.
- Scatter- where individuals space themselves approximately equally throughout the space beyond arm's reach from each other (not random movement as in "Tag" which has no spatial structure.)
- Referent Scatter- one or more members are outside or facing the scatter.

Task: Unison activity in sound or movement is the most simple form. Tasks requiring different people to move or make sounds in different ways are more complex. The most complex are tasks in which each person is directed to make specific actions. Note however that instructing the group to "each move in your own way" is an intervention on the Ambiguity dimension (high ambiguity). What the group does will determine how complex it is.

Role: The most simple is when everyone has the same role (e.g., in unison activity), than when one person has a differentiated role (e.g., "let's all follow Henry"), and ultimately the most complex when each person has a differentiated role (e.g., as in a scene with different characters).

Media of Representation: The mode in which group members express themselves. The session should proceed from movement, then adding sounds, then images, and finally words.

- Movement: Physical movements
- Sound: Making sounds
- Images: Diffuse images such as wind, "shh", "ooohh" Personified images of

things, beings, people

- Words: Nonlexical forms using words as chants, shouts, play on words. Lexical forms using sentences and formal verbal communication.

Interpersonal Demand: The degree to which the activity places a demand on the participants to relate to others in the group. The session should proceed from lower forms and less interaction to higher forms and more interaction.

Form: The type of character the person is asked to be, in increasing complexity:

- Inanimate object (rock)
- Animate object (toy, machine)
- Force of nature (wind, fire)
- Plant (grass)
- Animal (lion)
- Quasihuman (God, monster, superman)
- Stereotyped human role (President, talk show host, movie star)
- Human being

Interaction: The level of interaction expected among the characters

- Passive-passive (no interaction)
- Active -passive (action toward others with no expectation of response, such as "direct it toward your neighbor")
- Active -reactive (repetitive interaction with no expectation of a unique response, such as "yes - no" games, or breaking into or out of the group games)
- Active-active (each person contributes unique elements to the interaction, as in a conversation or open improvisation)

Affect Expression: The degree to which the individuals are asked to express emotional states. The session should proceed from low to higher intensity, and from impersonal to more personal levels.

Intensity: the degree of emotional intensity of the images, characters or actions portrayed, as in "brush your teeth" (low) vs. "kill yourself" (high).

Distance: How personal or impersonal are the actions, images, or characters, such

as portraying something very different than yourself such as a "plumber" (impersonal), vs. portraying oneself in a psychodramatic scene (personal).

These five dimensions serve as a focus of the playor's attention, as well as the basis for their interventions within the play. Noticing changes in the levels of these dimensions for a particular group, and for particular individuals within the group, will allow the playor a great deal of information as how to best maintain the level of play ability and energy in the group. Rather than focusing on introductions of set exercises, the group playor makes minute changes in these five dimensions as the session progresses in response to signs of anxiety that emerge in the group process. Though the playor also must attend to other aspects of the method, ignoring these developmental dimensions will quickly lead the group out of the playspace.

Published case examples of group therapy sessions are included in References 3, 6, 8, 9, 10, 13, 15, 19, 21, 36, 39, 41.

APPENDIX E

THE RAP

The Rap is a brief verbal rationale presented to the group members after the Greeting, that links the Primary Task of the group with the player's Situation.

Principles of Group Dynamics

- The Setting (External Environment) determines the primary task of the Group.
- The Primary Task of the Group involves the transformation that is expected to occur, producing the greatest amount of preferred product with the minimum of "waste" product.
- It is essential that the group members know what the Primary Task of the group is and that they be enlisted in supporting it.
- In order to enlist their support, they must understand how the Primary Task of the group is relevant to their Situation (in life), however they define it.
- It is therefore essential that the player also know what the Primary Task of the group is, and also know what the players' Situation is, *from their point of view*.
- The Rap demonstrates to the players that the player has this knowledge.
- The Rap is ideally repeated at the beginning of each group session (or nearly so).

Format/Design of the Rap

1. The Basic Metaphor of the players' Situation, framed in its challenging aspects.
2. Identifying or naming the understandable but maladaptive protective behaviors that the Situation engenders.
3. Naming the damage or limitations to their life from these protective behaviors.
4. Asking them if they would like to work on this Situation.
5. A Direct Statement how this group will confront the Situation.
6. A Prediction that the maladaptive protective behaviors will be evoked.
7. A statement of the Goal (primary task) to overcome these maladaptive behaviors.
8. Asking them if they are willing to give it a try.

Example One: Vietnam veterans

Inside your chest, how many of you have an iron box that has been locked since Vietnam? That iron box had to be closed to keep all those memories quiet, yes? The

problem is that your heart is also in that box, right? How many of you have had a problem expressing your love for your wife and children? Allow yourself to have feelings for people? Has this been a problem for you? Right.

Well, in this group, today, we are going to do some exercises that will open up that box, just a little, to get to that heart of yours. The problem is going to be that as it opens, some of those bad memories are also going to come up, and you are going to want to shut that box tight again. We will see it. The goal of this group is to open that iron box up a little, to have a feeling, and not just shut it back up. So you can hug your kid with feeling. Are you willing to give it a try? OK, let's begin.

Example Two: Severe mental illness

A lot of people wake up in the morning with just a blanket over them. How many of you wake up with a gigantic weight on top of you, a weight that says something like "Schizophrenia" or "Bipolar" or "Drug Addict"? A weight that no one but you sees, as you carry it with you down the street, up the stairs here at the clinic, as you talk to your doctor or other people? How many of you think about not getting up in the morning because of it? Not trying anymore because of it? Not being able to smile because of it? Would you like that burden lifted, even for a moment? Right.

Well, in this group, today, we are going to try to lift that burden just a bit, to put it aside for just awhile so that smile can lift up your face, so that you can step lightly across the room. And what might you feel? Right, why bother....it's only going to be for a short time....my situation is hopeless. The purpose of this group is to help each other push those feelings away for the moment, so that we can feel lightness. Are you willing to give it a try? OK, let's begin.....pick up that big weight, ugh, and place it behind us at the edge of the room.

Example Three: Adolescents

Now I know that all of you have a lot of respect for authority, right! After all, authorities have treated you really well all your life, right! They listen to you, give you things without asking for anything in return, and overall are really supportive, like me!.....(uproar)..... OK, I got it, they have been a problem, so you have blown them off,

ignored them, fought with them, and that's gotten you into a lot of trouble and now you are in a really tight fix. How many of you think there is a lot of hope for things turning around quickly? Right, so the major thought in your mind, usually, is probably, "Fuck It!"

Now in this group today I am going to be your "Authority Figure" and I am going to try to be nice, and supportive, and that's not going to work so I will try to be firm and rigid, and that's not going to work, and then I'll be mean and punishing and that's really not going to work, even though we are going to play with all this. But of course we know it's not really going to work because What Would Happen If You Had a Good Relationship with an Authority Figure!? You Couldn't Say "Fuck It!" So PLEASE, if you find that you are having a GOOD feeling about me during this group today, LET ME KNOW immediately so we can put a stop to it! Is that a deal? For the purpose of this group is not to let any positive feelings about authorities slip in. OK, let's begin by doing what I tell you to do.....

Example Four: Elderly in a Nursing Home

Has anyone here had family or friends who have died?.... In fact, have a lot of the people you knew died? Has anyone woken up in the morning and said, "Heh, I'm not dead?" Has anyone had the thought, "I'm not afraid of death, I'm just waiting...." Yeah, waiting, like no point to start something new now, right? I'm in a nursing home, after all! Problem is sometimes it gets a bit boring, doesn't it?

Well, in this group, today, we are not going to wait around, we are going to start something, an idea, some fun, maybe get into some trouble, how about that? Now I know as we do this someone may have the thought, "what's the point of all this silliness?", and they may want to go back to waiting for death. But maybe we will see that and then we can encourage them to stay with us while we stir things up a little. How about that? Ok, let's start by shaking out our hands.....

APPENDIX F

ETHICS

General Ethical Standards

Ethical standards relevant to each field that DvT may be practiced within, such as psychotherapy, are explicitly followed. In psychotherapy, the guidelines of the American Psychological Association, the North American Drama Therapy Association, and the United States Body Psychotherapy Association are relevant.

Consent

Players in DvT are asked to sign an informed consent indicating the nature of the practice and the procedures for addressing problems if they should occur. (Appendix J).

Sexual or Social Contact

DvT players are never to have sexual contact with their players, and are to avoid social contact as best as is possible. Trainees are restricted from having sexual relationships with workshop participants, players, or supervisors. They are not encouraged to have sexual contact with other members of their training group. Members of the Institute are restricted from having sexual relationships with trainees, workshop participants, and players.

Physical Touch

The ethical use of physical touch is guided by the following statement:

"In DvT, the establishment of an embodied encounter in the playspace may involve physical proximity and touching between player and playor. Touch occurs because it is a natural human activity. However, touch, as all other elements of player-player interaction, is at all times subjected to the conditions of the playspace, that is, the action of the touch is guided by a shared image in the play, rather than by the kinesthetic feelings evoked by the physical contact. Touch will involve no harm, be performative (that is, discrepant), and mutually agreed upon. "

When touching occurs, the playor will begin with the least threatening types of touch, including:

- body parts considered public (e.g., upper back, hands) vs. intimate (e.g., upper arms, side of head). "Private" parts will never be touched.
- non-evocative vs. evocative touch

- brief vs. sustained touch
- offered touch (e.g., the playor indicates an intention to touch without touching) vs. initiated touch (i.e., touch conducted without hesitation)
- role-bound touch (e.g., touch integrally a part of one's character, e.g., a policeman handcuffing a prisoner) vs. spontaneous touch (e.g., touching without a reason provided by the character or scene)

Whenever inadvertent touch appears to contrast with the above guidelines, or appears to have upset the player or playor, then first the action is commented on within the play and then, when necessary, outside of the play.

Ethics Contract for Trainees (Rev. 6/1/12)

I have entered into training in the Institute for Developmental Transformations, and agree to abide by the following ethical guidelines, in addition to those of any professional association of which I am a member.

1. Both Trainees and Graduates agree to uphold the highest ethical standards of practice as a DvT practitioner. All members agree to conduct themselves according to the ethical principles of the North American Drama Therapy Association, United States Association for Body Psychotherapy, and the American Psychological Association.
2. Trainees agree not to imply or suggest or represent themselves to others as being specially credentialed in Developmental Transformations until their graduation from the Institute.
3. All members agree to maintain confidentiality of clinical material presented in Institute workshops, meetings, seminars, and supervision sessions, and at all times respect the needs for privacy of players and colleagues.

4. All members agree not to intentionally engage in sexually provocative, stimulating, or suggestive behavior with players or workshop participants. All members are expected to be mindful of playful behavior that might be perceived as unwanted or upsetting by players. All members will obtain informed consent to treat from each player, which specifically identifies the elements of play and physical touch present in DvT.
5. Due to the intense nature of the training program, trainees are expected to be mindful at all times of the nature of their relationships with each other and with faculty and supervisors. Developing conflicts, dual relationships, or romantic relationships among trainees are expected to be reported to one's trainers, supervisors, and/or training playors for consultation and discussion. Trainees are encouraged to refrain from sexual intimacies with other trainees in their training group, largely as a practice of the restraint that they will be required to have during intimate play with players.
6. Graduates, supervisors, and faculty in the Institute are restricted from having any sexual relationships with players, trainees, and workshop participants. Trainees are also restricted from having sexual relationships with faculty, players, and workshop participants. Questions that arise regarding these boundaries should be discussed with the appropriate members of the DvT community.
7. Training playors of trainees have a dual role: to serve as the trainee's personal playor and to participate in the evaluation of the trainee in their competency with DvT. Thus, trainees should be aware that training playors may consult with the Institute Director and/or their immediate Training Director regarding any element of their therapy, but that confidentiality will be maintained in relation to all other members of the Institute community. In general, this consultation will be in unusual circumstances and include the minimum amount of information required for the consultation. At various points during the training process, the training playor will also be consulted by the Institute Director and Training Director for

their input on the trainee's progress. In these cases, the training playor will share only that information about the trainee that is relevant to the discussion of their competence in the method and readiness for graduation. The training playor does have an obligation to report to the Institute Director or Faculty Director any unethical or questionable behavior on the part of the trainee.

8. Due to the importance of the integrity of the leadership of Institute, it is incumbent upon all members of the community to identify possible problematic behaviors on the part of the Institute Director and Faculty, to those parties directly, or others as appropriate, for consultation and open discussion.
9. Questions regarding these guidelines or possible unethical behavior on the part of other DvT trainees or practitioners should be directed to the appropriate supervisor, trainer, or director within the Institute.

I agree to follow these guidelines.

Name of Trainee

Date:

Signature

Training Director

APPENDIX G
TRAINING
Training Requirements (rev. 6/1/12)

Introduction

These revised requirements are based on essential goals or principles that the student is expected to strive toward. Only requirements in bold type are mandatory. All others can be completed in any way that the student can show that the competencies have been achieved. The usual method of achieving these goals are listed.

Level One

The aim of Level One training is to achieve a solid familiarity with DvT methods and theories, and to be able to lead individual and group sessions with supervision. Level One practitioners are certified to practice DvT under supervision of a DvT supervisor. The student is expected to attain the following proficiencies and competencies during a year of training, consisting of the equivalent of ten monthly trainings, ***of which a minimum of eight are required.***

Demonstrate Knowledge of DvT Concepts

This will be covered by the Level One seminar during the monthly meetings.
The student must pass the Level One Test at the end of the year.

Ability to integrate clinical observation with conceptual understanding

The student will submit ***a written report of one individual session and one group session***, to include a general transcript of the action and personal reflections demonstrating knowledge of DvT concepts and methods.

Ability to lead Group Sessions

Demonstrate competency in leading training groups during the monthly sessions.

Lead and co-lead group sessions in a relevant setting (clinical, performance, educational, personal growth, social justice), *minimally twenty sessions*.

Ability to conduct Individual Sessions

Demonstrate competency in conducting individual sessions during the monthly trainings.

Conduct individual sessions with multiple individuals, over various periods of time, *minimally twenty hours*.

Deepen competency through Supervision

Meet with an individual supervisor on a regular basis.

Deepen competency through Personal Work in DvT

Engage as a player in individual sessions with a DvT practitioner, during monthly trainings and privately.

Level Two

The aim of Level Two training is to achieve proficiency in individual and group work, in teaching and supervising DvT, and achieving the maximum benefit from personal work in the practice. Level Two requires the equivalent of two years of monthly training, *of which sixteen sessions are required*. Graduates of Level Two are certified to practice DvT independently.

Deepen competency through Personal Work in DvT

Engage as a player in individual sessions with a DvT practitioner, on a consistent basis, *for a minimum of 60 hours*.

Deepen competency through Personal Work in Mind and Body Awareness

Engage in personal work in mindfulness and body awareness practice of one's choice.

Demonstrate ability to articulate effectively about DvT practice

Produce a written paper or other material project on an important aspect of DvT, of 20 pages or more.

Produce a written paper on one's personal DvT session, including a general transcript of the action and personal reflections demonstrating awareness of DvT methods and concepts.

Demonstrate ability to supervise and teach DvT effectively

Participate as an assistant or lead teacher in classes, workshops, or presentations of DvT

Participate as a supervisor of other students in DvT

Demonstrate Knowledge of DvT theories and concepts

Participate in the Level Two seminar during monthly trainings

Participate in other offered seminars during monthly trainings

Demonstrate competency in conducting individual and group sessions

Lead and co-lead sessions during the monthly trainings

Lead and co-lead sessions in a relevant setting (clinical, performance, educational, personal growth, social justice)

Deepen competency through Supervision

Meet with an individual supervisor on at least a monthly basis.

Demonstrate understanding of ethical issues related to DvT

Complete the Ethics Course provided at the Institute and *pass the Ethics Test.*

Demonstrate a high level of integration of DvT and one's own personal presence or journey.

This can be fulfilled in any manner imagined by the student.

****Note:** Any of these standards can be flexibly altered in consultation with Training Faculty and Institute Directorship. Decisions about Level One completion are the responsibility of the Training Faculty; decisions about completion of Level Two and graduation are the responsibility of David Johnson, Institute Director.

APPENDIX H

CASE PRESENTATION FORMAT

A standard for written case presentations is provided here, though individuals may vary this according to their need or desire.

The session transcript is presented in regular script, with the names of the participants on the left, and their verbalizations indented. Actions performed by participants are placed in parentheses () in regular type. Associations that occurred at the time of the session are written in parentheses in *italics*. Labeling of concepts or techniques are placed in brackets [] in regular type. Associations that occurred after the session while writing the case presentation are placed on a separate line in brackets in *italics*.

Example:

Player: You have no mother! (He slides down the wall).

Player: Whaaaa! (crying).

Player: No Mother! No Mother! (*I feel so bad for her, she misses her so much. And what about my mother? What year did she die,..... I can't remember.*)

Player: You are so mean (doubled over in tears).

Player: Am I pushing this scene too hard? [Transformation to the Here and Now]

Player: (looking up at him) No, can't you see I want you to be Mean! Where have you been?

Player: Oops.

[Looking back on this now, I realize how often I did not push hard enough with her — she seems so vulnerable at times when she really wants to be pressed, to be pushed. This was a nice moment when we were able to comment on this with each other. I was also confused by how much she wanted to focus on her mother, and perhaps I wasn't sure if we were getting stuck on it.]

APPENDIX I

SUPERVISION

Though the standard supervision format of verbal discussion with the supervisor may be used, it is probably not the optimal format. Despite every effort of the supervisor, the supervisee often senses what is "good" and "not so good" about what they did, and constructs an idea of what they should have done or should do in the future that ultimately is more constricting than freeing. The supervisee enters the next session with an agenda or a set of ideas that often interferes with their perception of the moment. Therefore, a supervision format has been devised based on Andersen's Reflecting Team model.

The supervisee video- or audio- tapes the session, or else provides a written transcript of the session, to the supervisor. The supervisor reviews the material, and in the case of taping, writes down the major action and dialogue. Then the supervisor audiotapes their reflections by reading through the summary of the transcript and then inserting their personal reflections. These reflections are usually not evaluative comments about the session, but rather free associations to the material. They are often divergent, sometimes poetic, thoughts that are intended to expand or disentangle the supervisee's narrowed path of associations. The supervisee then listens to this tape in a nonfocused way, allowing the session and the supervisor's reflections to weave in with their own. These reflections are supposed to mirror those one might have while sitting in the Witnessing Circle during a session.

Supervision using DvT. Another form of supervision utilizes DvT between the supervisor and supervisee. This form is most applicable during internships when there is a great deal of contact between them, in groups, in staff meetings, etc., which gives rise to more intense dynamics, especially authority dynamics. DvT allows these dynamics and transferences to be revealed playfully, resulting in a freeing up of the supervisee's ability to attend to their players. Especially during internship and early stages of training, the trainee is beset with trying to learn the method, please the supervisor and agency staff, as well as relate effectively with their players. These tensions almost always reduce their playability in sessions. James and Vgenopoulou's article on this form (Ref. 22) is an excellent presentation of the benefits of this form.

APPENDIX J
CONSENT TO TREAT FORM

1. I understand that I am about to begin individual psychotherapy with a therapist at the Institute for Developmental Transformations. I have been informed about their educational background, training, and degrees.
2. I have been informed about the type of role-playing that will be primarily used in my psychotherapy, called Developmental Transformations, and understand that it involves spontaneous, improvisational role-playing between myself and the therapist. I understand that I am free to do what I feel comfortable with, and that I will inform my therapist if any of the role-playing becomes uncomfortable to me. I understand that the role-playing may involve physical movement, and may at times involve physical contact between myself and the therapist. However, I understand that the therapist will not intentionally engage in any sexually provocative, stimulating, or suggestive behavior and that if I ever feel that such is the case, that I have been encouraged to mention it immediately to the therapist so that my concerns can be addressed.
3. I also understand that the therapist will conduct him/herself according to the ethical principles of the North American Drama Therapy Association, the US Body Psychotherapy Association, and the American Psychological Association, and will not socialize with me, or engage in any intimacies outside of the psychotherapy session. I am aware that if any such concerns arise, that I can contact Dr. David Johnson, Director of the Institute, to discuss them confidentially (phone: 203-624-2146 or email: artspsychotherapy@sbcglobal.net).
4. I understand that all material from my sessions will be kept completely confidential, and that any audiotapes or videotapes of my sessions will only be made after I have given full consent. No material from my psychotherapy will be presented to others informally or formally at conferences or in courses, without prior written consent from myself.
5. I have read the above, agree with its content, and without coercion provide my signature below.

Client

Therapist

APPENDIX K

Developmental Transformations 1982 -2013

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APPENDIX L

CONCEPTUAL INFLUENCES

The theory of DvT has been influenced by a number of frameworks and models, most of which are no longer in the forefront of discourse about the method, but which nevertheless remain of interest.

From Developmental Psychology, DvT has been significantly influenced by the works of Piaget, whose basic principles of development and play underlie much of our specific techniques; and Werner and Kaplan, whose understanding of the dynamic and transformational aspects of development of imagery and language has shaped DvT. Winnicott and Stern have also contributed much to our understanding of developmental processes in play. Blatt's research methodology, which influenced my doctoral work, also has provided important conceptual support for the developmental dimensions of group work.

From Psychotherapy, DvT has been influenced by object relations theory, especially in its emphasis on the development of representations of self and others, and its emphasis on interpersonal relations (e.g., Jacobson); by psychoanalysis, especially in its fundamental and radical method of free association, as well as its commitment and respect to the client's inner world; by client-centered psychotherapy, in its atheoretical stance toward the client and its extremely important method of reflection (Rogers); and by paradoxical and systemic models of family therapy, especially in their use of therapeutic double binds (Palazolli), and the reflecting team (Andersen).

From the creative arts therapies: the dance therapy approach of Marian Chace from which the group therapy format was influenced, especially in its concepts of picking up, continuous movement, and alterations in structure [Ref. 6]; from Authentic Movement, which influenced the development of the witnessing circle and the format for the individual work (Mary Starks Whitehouse); from music therapy, especially the improvisational models of Bruscia and Simpkins, which influenced understanding of divergent variation in improvisational interaction.

From Philosophy, the existentialist writers (Sartre) have influenced the emphasis on the encounter and the body. Heraclitus' philosophy of *panta rhei* ("everything flows"), and "no man ever steps into the same river twice" certainly informed my

sentiments about existence. Various sources such as Plotinus and the Kabbalah furnished perspectives on emanation. Postmodern writers, especially Derrida, whose concept of deconstruction was highly influential to the conceptual frame of DvT; Foucault, whose understanding of privilege and power helped to shape our understanding of countertransference and the role of the participating player; and Deleuze and Guattari, whose work highlighted concepts of repetition, divergence, and proximity.

From Spirituality, the main influence has been Buddhism, with its emphasis on emptiness, letting go, turbulence and impermanence of form. Judaism has offered insights into restrictions to power, and to multiple levels of commentary.

The main theatrical influences have been Viola Spolin, for her groundbreaking approach to improvisation, as well as inventing the original Transformation of Character game upon which the method is based; Jerzy Grotowski, for his appreciation of the *via negativa*, poor theatre, the body, and the encounter [Ref. 11]; and Sanford Meisner, for his interpersonal approach to acting and repetition exercise.

Musical influences including the entire range of *jazz* theory and methods, from Armstrong and swing, to bebop and free jazz, have also contributed to the understanding of the subtle aspects of improvisation.

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