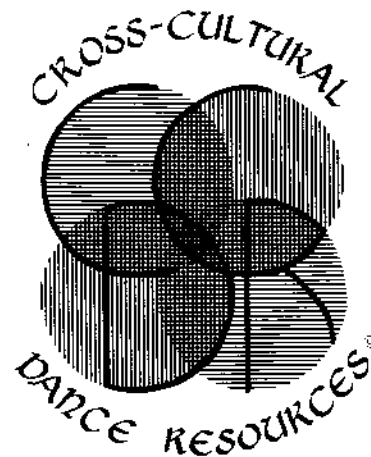


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CCDR Newsletter

Number 7

Winter, 1989

WHAT IS CLINICAL ANTHROPOLOGY? AND WHAT DOES IT HAVE TO DO WITH BODY MOVEMENT?

by Cynthia Gail Knox

editor's note: With this issue the Newsletter initiates a series of guest essays. The following essay is contributed by Cynthia Gail Knox, Vice-President of the CCDR Board of Directors. CCDR encourages submission of essays by other members. Please contact CCDR if interested.

According to Shimkin & Golde (1983), clinical anthropology "involves some type of intervention in health care; ... a direct application of anthropological concepts in a clinical situation" (p. 42). This definition places clinical anthropology in the field of applied anthropology.

Clinical anthropologists tend to be involved in such specialty areas as mental health and counseling services; maternal health and child development; trauma and rehabilitation; community health and social epidemiology. Many work in university medical centers; some in government agencies; some are in private practice.

Clinical anthropologists concern themselves with "the synthesis of research and application; the understanding of cultural dimensions in health and illness; a deeper understanding of change in holistic terms; and improved communication between practitioners and pa-

tients" (p. 42).

Presently I work in a day treatment program for adults who experience chronically disabling social-emotional dysfunction. The parameters of clinical anthropology are delineated by my identified role as a psychotherapist.

For example, using movement therapy I facilitate groups in which I ask clients to move around, to interact, to use/experience their bodies in ways that are not within the ordinary range of everyday behaviors. We usually perform these activities to the accompaniment of rhythmic music, we sometimes use props such as hats, scarves, balls, etc. This is one of the clinical parts of my job.

The Movement Therapy group has both internal and external structure; it occurs on a certain day each week, for a specific length of time. In addition to its own internal organizing principles, underlying assumptions and expectations, the group is connected to and has meaning within the context of the other therapeutic groups that are part of the weekly program schedule. The total contextual information is pertinent to WHAT I do and WHY, influences HOW the group functions, EFFECTS the participants as well as the sig-

nificant others (staff and administration). This role is the "anthropologist" part of my job.

An anthropologist clinician experienced in observing and working with MOVEMENT is ideally situated to conceptualize interactions within this system as patterns in space, time and motion. In fact, almost everything that I do as a clinician and anthropologist is related to movement, whether it be observing seating patterns, working with preferred modes of expression, exploring range of motion or the capacity for integrating feelings with behavior.

Clinician/participant and anthropologist/observer are two descriptors for the clinical anthropologist. Parallel skills of observation and participation are required by both clinician and the anthropologist; both must have the ability to be genuinely involved and simultaneously cultivate a capacity for detachment.

Add to this parallel skill-set the anthropologist clinician who focuses on movement, who uses sensory-motor as well as cognitive cues to generate a four-dimensional image of interaction patterns, and the program has clinically relevant data that are not otherwise available.

Continued on page 4

HELEN PELTON AWARDED SECOND ANNUAL RESEARCH- CHOREOGRAPHER-IN- RESIDENCE AT CCDR

Cross-Cultural Dance Resources announces with pleasure the selection of Helen Pelton as the recipient of the second annual Halla Kaiulani Keali'inohomoku Memorial Research-Choreographer Residency. Selected by a jury composed of Dr. John Wilson, of University of Arizona, Professor Allegra Snyder, of U.C.L.A. and the CCDR Board of Directors, Ms. Pelton arrived in Flagstaff early in January and will be in residence for the spring semester, 1989.

Ms. Pelton, who hails from Rockville, MD, came to CCDR after having been on the faculty of The Governor's Magnet School of Performing Arts, Norwalk, VA.

From 1978 through 1983 Pelton toured with the Erick Hawkins Dance Company and taught at the Hawkins Studio in Manhattan.

Since leaving the Hawkins Company to concentrate on her own work Pelton has taught and choreographed throughout the U.S. and Europe.

She has been guest artist and artist-in-residence at the University of Montana, Northern Arizona University and Colorado State University as well as in London, England; Banyoles and Barcelona, Spain; and West Berlin and Freiburg, West Germany. In 1985 and 1986 she was on the faculty of the Naropa Institute in Boulder, CO, where she created concerts of dance/poetry collaboration with poet Ann Waldman.

Extensively trained in modern dance, Helen Pelton has studied with Erick Hawkins, Merce Cunningham, and Jose



Helen Pelton performs "Der Rote Faden"
silhougraph rendered from photo by Kathy Keeney 1988

Limon. She studied improvisation and composition with Kei Takei, Robert Ellis Dunn, Pauline deGroot, Yoshiko Chuma, Barbara Dilley, and Simone Forti; contact improvisation with Nancy Stark Smith and David Woodbury. In addition, Pelton has studied Body-Mind Centering, Ideokinesis, Alexander Technique, and "Sensing." She is a practitioner of Shamatha/Vipashyana meditation and hatha yoga.

During her residency at CCDR Pelton is investigating the relationships of the impulses that arise from meditative stillness with the formal structuring of time. Her project entitled "External and Internal Rhythms - Bringing Form to Time" will

result in a choreographed work.

All of us here at the CCDR headquarters share with you our pleasure in having Ms. Pelton with us. We have already accompanied Ms. Pelton to three reservation events at which her sensitivity was much appreciated. At one of the events Ms. Pelton was able to meet the 1988 resident, Savannah Walling, who returned briefly from Vancouver, B.D. before beginning rehearsal for the work she researched here last spring.

To all of you who helped make this residency possible we extend our deepest thanks.

See page 4 concerning applications for the HKK Memorial Research-Choreographer-in-Residence program.

NOTES AND NEWS

Savannah Walling, recipient of the first annual HKK Memorial Research-Choreography residency, and a member of CCDR, returned briefly to Flagstaff in September after her tour with her company to Australia and Bali.

She presented two events: a lecture-demonstration on Balinese Masks, September 16 as a benefit for CCDR; and an all day workshop on movement September 18.

* * *

On November 5 Pegge Harper Vissicaro, member, also presented two events for CCDR. The first, was a class in "Terra Dance," a method and philosophy of dance that Pegge has developed.

That evening she and Vito Vissicaro led a Carnival Party featuring dances of Brazil. All of us hope this will become an annual event.

* * *

Mary Gibbons, member, and Cecil Gene, both of Peach Springs, Arizona, brought their Blue Mountain music for an evening of dancing on November 12 at the Lumberjack Gym, N.A.U. A benefit for CCDR, adults and children alike enjoyed dancing to fine country and popular music.

* * *

Members Mary Gibbons, J. Richard Haefer, and Joann Kealiinohomoku presented a two-day symposium on the dance and music of Southwestern Native Americans, October 19-20, 1988 for the Society for Ethnomusicology in Tempe. The symposium was funded in part by the Arizona Humanities Council.

* * *

The Third Annual Conference on Viewing Dance Cross-Culturally will again be co-sponsored by Cross-Cultural Dance Resources, Arizona Dance Arts Alliance, and Arizona State University, Dance Department. The conference will convene on February 21 and 22, at the A.S.U. dance facilities. Phone 774-8108 for information.

ON SITE

The CCDR facility has become a year-round visible landmark. Its presence is announced by the large box elder tree in the front yard that has been illuminated with tiny Italian lights.

* * *

Designed and executed by Carlos Lozano, the closet in the brown library has been converted into a vestibule and entryway. This allows easy access to the library from the kitchen

without disturbing The Space when it is in use as a studio.

SOUP SEMINARS

Soup seminars have been held the first Monday evening of every month. In November Emily Hill, member, and director of the Media Center at N.A.U. shared slides and discussion on her 1988 summer trip to China.

Cynthia Knox and Bob Frumhoff, Aikido master, gave the seminar in December. In the format of a workshop, "Exploring Embodied Knowledge" and employing principles of Aiki movement, the seminar applied group participation to discover perceptions of self and others.

* * *

The next two months will feature outstanding dancers from Northern Arizona. On Monday, February 6, Susheelah Arla Keen will present a video on festival dances in Morocco. Afterwards she will show members of the seminar how to ululate (call) in the distinctive manner prevalent throughout North and East Africa.

Holly Higbie who has performed with Polynesian dance groups on the West Coast, will present a video on festival dances of Tahiti on Monday, March 6. Following the presentation, she will attempt to teach seminarians to achieve the hip articulations of Tahitian dancers.

KNOX RECEIVES PATRICIA ROSE ALBER COMMEMORATIVE GRANT

Cynthia Gail Knox, whose essay appears in this issue of the Newsletter, was awarded the Patricia Rose Alber Commemorative Grant, underwritten by Ronna M. Hoffman of Traverse City, Michigan, on January 10, 1989. The award, administered by Cross-Cultural Dance Resources, was for \$5,000, to be used for Knox's doctoral studies in Clinical Anthropology at the Union of Experimenting Colleges and Universities.

Cross-Cultural Dance Resources previously established the precedent of making grants available when it gave an award to Knox to attend a workshop on "Ritual, Dance, and Movement Therapy" conducted by Allegra Fuller Snyder, also a member of CCDR. The workshop was held at Naropa Summer Institute 1986, Boulder, Colorado.

continued from page 1

The definition of clinical anthropology, therefore, includes psychotherapeutic skills and the participant observer function described above. It includes the ability to discern and describe role definitions and performance, social constructs of reality, systems interactions and cultural expectations.

When the operational definition also includes recognition of the entire realm of nonverbal behaviors, then the clinical anthropologist has a unique opportunity to observe his/her OWN culture of healing in ways that are not available to other clinicians.

REFERENCE

Shimkin, Demetri B. & Peggy Golde, Eds.

1983 *Clinical Anthropology*.

Maryland: University Press of America

NEW MEMBERS AT CCDR

CCDR welcomes the following new members:

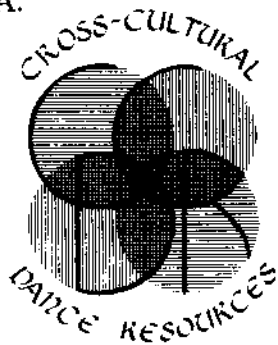
E. Azimat-Ala, Lynette Brown, James Byrkit, Ginka Cohn, Elizabeth Frank, Phyllis Hogan and AERA, Ronna Hoffman (Life member), Gerald Johnson, Sandra Lynch, Alan Lynes, Marjorie Malone, Elson Miles, Judy Mitoma, Helen Lau Running, Terrell Piechowski, Patricia Soares Sena, Rosamond Spicer, Madelyn Taylor, Joe Washington, John Wiatt, David Wilcox, Linda Yudin.

Cross-Cultural Dance Resources, Inc.

518 South Agassiz Street

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U.S.A.



Forwarding and Address Correction Requested

H.K.K. Memorial Residency Applications for 1990

This year applications will be accepted April 1 through July 31, 1989. On August 31, 1989 the awardee will be announced. Please inform interested choreographers so that they may write to 518 S. Agassiz, Flagstaff, Arizona 86001 for an application.

CCDR is actively soliciting contributions to help sustain the HKK Memorial Research Choreographer-in-Residence program. We encourage you to help out with this drive. CCDR is a 501 (C) (3) non-profit organization and contributions are tax deductible. Thank you!

For their generous contribution in support of this newsletter CCDR wishes to thank

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