

An Exploration of the Place and Function of Voice in the Drama Therapeutic Process

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A Research Paper

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ABSTRACT

An Exploration of the Place and Function of Voice in the Drama Therapeutic Process

Rania Abdul-Rahim

This study is intended to answer the question: what is the current versus the potential place and function of the voice in drama therapy in North America? With the intention of filling a void in the literature, the research method I have chosen is qualitative, in the form of a historical/documentary inquiry approach of reviewing, synthesizing, and analyzing information found mainly in the two root fields of drama therapy, psychotherapy and the theatre. Exploration of the transferability of this attention to voice to the field of drama therapy is addressed, in light of the current approaches of drama therapy. The main findings arrived at are that the voice has been awarded consideration and found to be an essential component of expression and healing in psychotherapy and the theatre. Moreover, it is found that the voice is not intentionally nor systematically used in drama therapy in North America, despite the fact that instances of its use have been discovered, as have previous calls, mainly from the United Kingdom, regarding the field's neglect of the voice. Specific functions of the voice are proposed, through the framework of the core processes of drama therapy. Finally, the discussion aims at better understanding why the calls to attending to the voice have not been answered, and what the field may do to rectify this.

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Chapter I: Introduction

Subject Area of Study

The field of inquiry, which I propose to cross the threshold of, in this study, is that of voice vis-à-vis the drama therapeutic process. Despite the use of voice in drama therapy, it is not warranted adequate independent attention, as a tool in and of itself, which may augment the process. I intend to explore voice as such, through an extensive review of the literature. This I will proceed to do with the intention of generating more of an understanding of how attention to the use of the voice may add to the drama therapeutic process. This will entail thorough exploration of the previously accumulated, yet largely un-synthesized body of knowledge on the subject of voice, from both the fields of psychotherapy and the theatre. Drama therapy is largely founded on these two disciplines. From my review of the literature, I have become aware of a scant regard to the voice in drama therapy. This has resulted in a determined tugging at my enthusiasm to proceed with this examination.

To adhere to brevity in this introduction, I shall suffice to include a concise definition of voice, and, thereafter, to highlight the main findings of the fields of psychotherapy and the theatre with regard to the use of voice, as currently little literature, which juxtaposes the two, exists. Further, I will consider the figures that have relatively headed the greatest waters in exploring the relation between the voice and the self, and thus greatly influenced my study, these being Wolfsohn, and two of his students, Hart and Newham. Both Hart and Newham have interestingly trained in the two fields of psychotherapy and theatre at varying instances in their careers (Newham, 1993, 1998), which will be evident in consequent chapters where their specific works are discussed.

Finally, I shall provide my particular aim in pursuing this research, and its relevance to the field of drama therapy.

Brief Summary of Current Literature

Voice

The following is a concise definition of voice, which I will be elaborating further in the next chapter:

Sound, or the whole body of sounds, made or produced by the vocal organs of man or animals in their natural action; esp. sound formed in or emitted from the human larynx in speaking, singing, or other utterance; vocal sound as the vehicle of human utterance or expression (Oxford English Dictionary, 1989).

I shall now proceed to introduce the findings of the field of psychotherapy.

Voice in Psychotherapy

The field of psychotherapy, with its founding father Sigmund Freud, gave birth to the “Talking Cure” (Newham, 1998, p. 179). However, although talk was emphasized, attention was not paid to the vehicle, which delivered this form of communication, that being the voice. The early work of Jung shed light on the significance of sound associations and the non-verbal quality of voice. Yet, once again, this fell short of providing any further detail of the “phonic manifestation of psychological elements through vocal sounds” (Newham, 1992, p. 324). There were a number of influential figures in the call for attention to the voice, in the field of psychotherapy, none of whose works stood alone in bringing about significant change in the field’s consideration of the voice, yet the accumulation of all of their works, posed as steps in the evolution of

attention to the voice in psychotherapy. These works will be discussed further on in this study.

Voice in the Theatre

The field of the theatre, owes much of its revolutionizing in the twentieth century to Stanislavski, whose 'method' or 'system' urged the actor into unconscious exploration, which has been comparable to the approaches of contemporary psychologists (Bilgrave and Deluty, 2004). Stanislavski called for great attention to the "organic mind-body" connection (Ruffini, 1991, p. 152), as well as the subtext beyond the text, and influenced the thought and exploration of many thinkers in the field of the theatre (Benedetti, 1982; Grotowski, 1975; Moore, 1984; Newham, 1998; Richards, 1995; Vakhtangov, 1983). Artaud played an important role in considering the language of the theatre and the vocal expression achievable therein (Artaud, 1938/1958). The varied intentional use of the voice through both verbal and vocal expression in the theatre will be discussed further on in this study, as will the pioneers to whom the fruits of such exploration is owed.

Pioneers of Voice Work

Wolfsohn. With regard to Wolfsohn, it is noteworthy to state that significant attention to voice was only arrived at through his work. Albeit the influence of many European thinkers of his time on his thought and German education, Wolfsohn's thought had nonetheless "dared to 'go where no-one had ever gone before' in his research of the human voice" (Braggins, 2003) through his determined exploration of the voice. Jung was concerned with the expression of psychological images pictorially and linguistically; yet, Wolfsohn was interested in the expression of such "images phonically, i.e., through voice without words" (Newham, 1992, p. 329). Wolfsohn proceeded to giving birth to an

unparalleled understanding of the intricate relationship that lay between the human psychology and the capacity of the human voice (Newham, 1998, p. 326). Newham cites this beautiful discourse by Wolfsohn:

The range, strength and timbre of the voice are not determined by the size and shape of the larynx, the vocal cords or the rib cage, but solely by emotional factors ... Nobody will dispute the fact that the human voice can lose in range, power and tone-colour as a result of particular emotional events ... so why are there then doubts about the voice being capable in exactly the same way of taking advantage of another set of emotional circumstances? (p. 331, 1992).

Two of Wolfsohns' most ardent students continued his work in their own distinct ways, these are, Roy Hart and Paul Newham (Overland, p. 28, 2005).

Hart. Roy Hart, a graduate of psychology (Roy Hart Theatre Archives, 1986; Newham, 1993) took his learning into the theatre placing pioneering new attention to the voice. A centre to his name exists to this day, in France, where the trained teachers who work on voice have described it as, "a biological art and a liberating human experience. It is both a pragmatic and imaginal work which helps to break restricting patterns bringing life and vitality to the whole being" (Roy Hart Theatre: International Artistic Centre).

Newham. Paul Newham, although initially trained in the field of theatre, ironically placed his learning in a different field, that being the field of therapy. Over a decade ago, Newham had addressed the use of voice in the British Dramatherapy journal, in an article titled, *Voice movement therapy: Towards an arts therapy for voice* (1994). It is in this journal that the only other calls for attention to aspects of the voice in drama therapy were found (Bowley, 1981; Hall, 2005; Houseman, 1994; Passalacqua, 1995/96). A review of

these calls can be found further on in this study. Newham, nonetheless, has offered the most comprehensive reviews of “therapeutic voicework” (Newham, 1998, p. 24-26). He has also, in his latest published book, linked the use of voice and the theatre in therapy (Newham, 2000). Here he proposes such methods as the use of mask and costume in conjunction with carrying out therapeutic voicework, in addition to giving different parts of the personality different voices (Newham, 2000, p. 88-118). Newham states, “The voice is thereby sculptured and animated through a graphic and authentic expression of the Self” (p.18, 2000).

With the above findings from the literature on voice, I am convinced that it is a subject worthy of investigation, which may prove unequivocally valuable to the field of drama therapy.

Statement of Purpose

Aim of Research

The particular aim of my research is to explore the current versus the potential place and function of voice in drama therapy, through specific attention to the approaches used in Canada and the United States, and a consequent analysis of the core processes of drama therapy and the possible function of voice therein. This will be achieved in light of the findings of the fields of psychotherapy and the theatre, as well as the few, yet significant, calls for attention to the voice, which I have found emanating from drama therapy in the United Kingdom. This I have decided to undertake, as there is no research, which currently explores such. My research will be a historical/documentary method reviewing and analyzing, as well as synthesizing previous literature with regard to the fields of psychotherapy and the theatre, each given attention separately, as well as a

review of the previous calls for attending to aspects of voice in drama therapy. I will then continue to explore and exemplify the way in which the knowledge of these two fields, as well as previous calls for voice in drama therapy, may intertwine to yield important knowledge. This knowledge may clarify the potential to enhance the drama therapeutic process, in the current approaches of drama therapy in Canada and the United States, and further, may facilitate with the formulation of hypotheses as to the potential function of the voice in the core processes of drama therapy.

Relevance to Drama Therapy

The relevance of this field of inquiry is inherent in its potential to clarify the place and function of voice in the drama therapy process. Currently, the voice is being used, without any further elaboration on its potency as a tool in and of itself in the drama therapeutic process. There is little awareness and knowledge pertaining to the impact and power which it may possess. According to my preliminary review of the literature, it is evident that voice does, in fact, play a significant role in both the fields of psychotherapy and the theatre. As such, it is only consistent that this role, if viewed from a perspective combining the two fields bodies of literature, offers a wealthy resource for the use of voice in drama therapy. Currently, there is an indisputable paucity in the literature with this regard. I believe the synthesis of knowledge concerning the voice from the theatre and psychotherapy would prove invaluable to practitioners of drama therapy and their clients alike. I believe also, that an increased awareness of the place and function of voice in the drama therapy process will deepen the scope of the therapeutic power of drama therapy. This will occur whilst reversing the paradoxical marginalization of this field of healing to those with limited verbal/vocal abilities. The attention to voice will allow an

extension beyond body and mind, to body, mind, *and voice*, thereby allowing furthered expression and greater potential for psychological well-being. Although a few articles do in fact exist, from varying years, revolving around the subject of voice in drama therapy, none of these stand alone in offering a global view of the place of voice in drama therapy at large, and even less so, in regards to practice in North America. In the following chapters, I present the literature regarding voice, which I have endeavored to weave, in such a manner, as to provide insight into the potential place and function of voice in the drama therapeutic process.

Chapter II: Defining voice

Introduction

From the concise definition, offered in the introduction (Oxford English Dictionary, 1989), I shall proceed to elaborate on: the voice's connection to the breath, and emotion, and consequently to the mind-body dichotomy; the voice's vocal and verbal capacities; and the potential for voice to play a role in the drama therapeutic process (acknowledging its physiological components, yet attending more intently to its psychological and social aspects).

Voice: Connection to Breath

As Martin discusses, the newborn's first breath allows for the following first cry and expression of existence (1996). As such, the voice is a tool of expression and utterance, as primary and natural as the breath on which it is carried, "the mechanisms for sustaining life and sustaining the voice are intricately bound up together" (Martin, 1996, p.261). For an elaborate discussion on the physiological mechanisms that connect the voice to breath, please see Martin, 1996, or Newham, 1998. More interestingly, is that this association extends to emotional factors, as Newham importantly states, with regard to voice work, that it is "not really possible without implicit or explicit work on the breath. But, as with the physicality of the voice, the kinetics of breath are intimately connected to emotional influences" (Newham, 1998, p. 444). This leads me to highlighting that the voice is connected to emotions, and further, as Passalacqua clarifies, emotions are being viewed as the "missing link' capable of bridging mind and body, individual, society, and body politic....in human interaction emotions are mostly expressed through the voice, the latter is also a possible 'missing link' (1995/1996).

Voice in the Mind-Body Dichotomy

In the above, I introduced the notions that voice is connected to the breath and the emotion, and that it is perhaps a 'missing link' in the mind-body dichotomy. Here, I shall briefly present the place of the voice in this dichotomy, and a more all-encompassing perspective attainable through expanding this dichotomy to form a triangulation inclusive of the voice. To fulfill such, I shall cite examples, which I find reflect these notions adequately.

In terms of the voice's expression of emotion, through both the mind and the body, Partridge, discusses the "contact function" of the voice, from a Gestalt perspective (1994, p. 36). Partridge explains that the function of the voice is to contact individuals through the communication of ideas, feelings, needs, and thoughts, etc. (1994). However, she offers an example of someone who comes from a family where anger is not expressed, and there is no space for its expression, then she proposes that an event, such as a loss through death, occurs in this family and explains that normal responses inclusive of anger are naturally subjected to suppression (Partridge, 1994). In consequence, to this suppression, Partridge questions what such a person may do to shield against the expression of these unwelcome feelings and answers this question with the following explanation:

They have to physically fold them back. They have to control and measure their breathing. In order to achieve this effectively, the person must actually constrict the muscles in their chest and throat to prevent the feelings spilling out into the world (1994, p. 36).

In this case, whether consciously or not, the person realizes (mind) that the expression of anger is not an acceptable option, there is a need however to respond to the loss (emotion) which becomes suppressed (breath and body) and is evident through the expression, or lack thereof (voice).

In terms of specific disorders, such as panic attacks, if previously seen from a mind-body perspective, either medication may be offered, or more progressively, consideration of the mental processes which trigger such a physical response may be addressed, or working from the 'outside-in', addressing the body, to facilitate calming the anxiety provoking thoughts. Yet, Martin offers an additional perspective, explaining that adults experiencing severe panic attacks or anxiety may deal with these, in the following ways, which include the voice. She describes that these individuals:

often find vibrations caused by humming a tune or singing a song helpful in defining the area of their body, and in doing so, bridging the gaps along the fault lines and affirming a physical existence. Even talking aloud to oneself can act as a grounding (Martin, 1996, p. 264).

In this example, again, the voice takes on a complementary role to that of the mind and body, serving to better connect them, when this connection is compensated by struggles experienced by the individual.

Voice: Vocal and Verbal Capacities

Consideration of the voice recognizes the difference between the ability to create audible sound; and speech, which is concerned with the spoken and written, and thereby also bound by language (Newham, 1998). I am interested here to review the place of voice, not speech specifically, but rather both the structured and spontaneous ranges of

verbal expression and vocal utterance of the voice. Both the verbal and the vocal capacities of the voice, in my view, lie on a wide-ranging spectrum spreading in range from silence (mere breathing) to singing. This spectrum includes, but is by no means limited to: pauses and sighs, laughter and shrieks, as well as both embodied and disembodied words (Newham, 1992). The voice, as with the mind, and the body, may only be able to express itself in particular learned manners, consequent to conditioning. This is reflected through a specific, and, if otherwise unattended to, limited range (Newham, 1992). I will be elaborating further on the difference between these capacities and their value, in subsequent chapters.

Voice: Potential in Drama Therapeutic Process

My interest, is not with the addressing of physiological pathology, but rather, exploring the potential of expanding the therapeutic tools of drama therapy, through offering attention to the voice in its entirety; inclusive of its physiological, psychological and social aspects (Newham, 1998). The voice, like the body, holds trauma, and maybe freed of such if addressed (Overland, 2005). In terms of therapeutic capacities, it is vital to note that the voice is intricately associated to both the mind and body, and is both able to carry psychic energy, and to rid the self, where necessary, of its holds, through releasing this energy in the form of catharsis (Newham, 1998).

Concern with voice in this study will be directed towards the acknowledgement of its unintentional and non-systematic use in the drama therapy process, and raising awareness to the potential of intentionally and systematically introducing this tool into the current approaches of drama therapy, and further attending to the function of the voice in the core drama therapeutic processes. As with the body in drama therapy being a

universally available starting point in the journey, regardless of its state, so too, the voice shares this advantage; there is no human without a voice.

Chapter III: The Place of Voice in Psychotherapy

Introduction

The following chapter will be one in which I will be directing attention to the place of voice in psychotherapy. Psychotherapy is one of the influencing roots of drama therapy (Johnson, 2000a), and, as such, a discipline necessary to review for the purpose of this study. To fulfill this end, I shall be discussing the works of a number of prominent figures in the field of psychotherapy, and other closely related fields, and their specific contributions to the evolution of the place of voice therein. In order of discussion, these figures will be Freud, Ferenczi, Brody, Sullivan, Mahl, Reich, Lowen, Moses, Jung, Wolfsohn, and his students Newham and Hart (Newham, 1998).

Freud: The 'Talking Cure'

Sigmund Freud has been a source of great influence on the field of psychotherapy to this day, and his work stands as one of the fundamental bases in the development of the field of drama therapy. Sigmund Freud, was not only the founding father of the field of psychotherapy, but is renowned also for being the one who created the verbal form of this therapy (Newham, 1998, p. 179). However, although verbal expression was utilized, and its role in achieving abreaction and catharsis was attended to, nonetheless, no specific attention was paid to the voice (Newham, 1998). Freud seemed to have expended greater concern with the content of the talk, rather than the intricacies of the voice itself, thereby leaving that valuable stone unturned, and thus unexamined. It was Ferenczi, an early pioneer in Freud's psychoanalytical field, who first paid tribute to the voice, *beyond mere talk* (Newham, 1998).

Ferenczi: Clients with Two Voices

Ferenczi was the first person from Freud's psychoanalytical field to bring attention to the voice (Newham, 1998). Ferenczi's publication concerning 2 male clients who could each speak in two voices, as manifested throughout his work with them, led him to propose that these voices signified conflicting distinct aspects of these clients' psyches (Newham, 1998). Despite this publication being one of great novelty and insight, it unfortunately failed to receive any attention from the psychoanalytic community at the time (Newham, 1998). This has changed significantly, with the following statement having been made as recently as 1999: "Ferenczi—it appears now--was ahead of his time, and our generation finds him more understandable than his own" (Berman, p. 303). Yet, once again, during Ferenczi's time, his publication was warranted no acknowledgement, and thereby fell short of propagating a review of the significance of the voice. It was not until about a decade and a half had passed, following the attention he paid to voice, that yet another psychoanalyst, from the same Freudian school, by the name of Brody, resumed to further contribute to the growth of this area of inquiry (Newham, 1998).

Brody: Voice as a 'Litmus Test' of the Psyche

Brody, had recorded cases of clients who were neurologically normal, nevertheless, presented voice disturbance (Newham, 1998). Such occurrences, made salient the possibility of voice disturbance being attributed to factors beyond the previously presumed and predicted ones. As such, it became plausible, that the voice possessed the capacity to indicate disturbances of other natures, emotional disturbances being specifically considered. Considering these disturbances, Brody was capable of detecting nuances in his clients' voices, which were concomitant with their psychological

struggles (Newham, 1998), in this sense, the voice served as a 'litmus test' of the psyche. One such case was of a male client, who was a young adult, with a profound dependence on his mother (Newham, 1998). As Newham cites Brody, this client retained a voice which revealed, "a 'break which sounded almost like a sob' ... [that] 'attested to his yearning to remain a child' ... [Brody] concluded that the 'bass voice was repressed in an effort to retain his mother's love'" (Newham, 1998, p. 193). In reflection on such cases, Brody came to rightfully conclude that, "to hear the voice solely for what it has to say and to overlook the voice itself, deprives the analyst of an important avenue leading to emotional conflict" (Newham, 1998, p. 194). Although this realization was arrived at a considerable time following Ferenczi's publication, it, nonetheless, revived the attention to voice for that period (1940's), until it was once again attended to, over a decade later by yet another prominent Freudian analyst, Sullivan (Newham, 1998).

Sullivan: Vocal and Verbal Communication

Sullivan raised the importance, as cited by Newham, that "the psychoanalytic interview 'is a situation of primarily vocal communication-not verbal communication alone'" (1998, p. 194). Here, the significant distinction between that which is verbal and that which is vocal in the therapeutic process was introduced. The significance of the distinction among the two should by no means be overestimated.

This significance is supported by the subsequent findings, consequent to Mahl's observations.

Mahl: Voice in Psychiatric Illness

Mahl observed, in clients living with psychiatric illnesses, the utterance of superfluous vowels through their verbal language (Newham, 1998). His observation prompted psychotherapists and psychiatrists to pay attention not only to the speech, but also to the voice of clients (Newham, 1998). In consequence, a group of researchers held an important experiment with alarming conclusions, pertinent to the discrepancy between notes inclusive of only clients words, when compared with those which took into account utterances and emissions as well as rhythmic variations in their *voice* (Newham, 1998). The reality of the medical model was crucially highlighted, as one that is dependent upon written notes as a form of communication, within a multi-disciplinary team, and in which assessments are based largely on the transmission of such notes (Newham, 1998). This experiment thus established the grave nature of assessment and evaluation arrived at through words alone, and crystallized in diagnosis and treatment, which were at very best inaccurate (Newham, 1998).

Reich: Voice and Body in Therapy

Despite the above findings being fundamental in reviewing the evolution of the place of voice in psychotherapy, and the significance of attending to voice and speech each in its own right, “they [nonetheless] did not work towards [viewing the potential of voice in fulfilling] a cathartic utterance” (Newham, 1998, p.195). It was only natural that a student of Freud, Wilhelm Reich, be the one to further develop this avenue of exploration (Newham, 1998). Reich raised the “significance of catharsis and became particularly interested in the conversion of so-called psychic energy into physical ailment and psychological state ... [his] first aim of therapy was [hence] to break through the

resilient habitual attitudes which seemed to form the nucleus of a person's character ” (Newham, 1998, p.195), also referred to as defences. Newham further reviews Reich's fascinating concepts of “chronically fixed muscular attitudes” and, further, “muscular armour” with it's figuratively and literally, equally significant, “character armour”, which are deemed “functionally identical” (Newham, 1998, p. 195). According to Reich, as presented by Newham, the function of these armours was to suppress psychic energy through “tensile rigidity” reflected through our manner of talking and carrying ourselves (Newham, 1998, p.195).

The implications of Reich's work are therefore of grand proportions as the shift from a talking cure to one which addresses the body is owed in the realm of psychoanalysis, to the culmination of Reich's works. Reich proposed, at his time, the novelty that “successful therapeutic work would have to be psycho-physical too” (Newham, 1998, p.195). Reich, further commenting on sustenance of character and muscular armours, proposed that this was fulfilled through the maintenance of restricted patterns of breathing, such that normal flow and release would not be attainable (Newham, 1998, p.196). Consequently, he left behind the “couch and the static verbal dialogue and worked directly on the patients' body ... [where he] encouraged his patients not to talk but to focus on ‘letting go’ of their feelings through breathing” (Newham, 1998, p. 196). Breathing not only facilitates such letting go, but also is intricately associated with the function of voice and of being, “the mechanisms for sustaining life and sustaining voice are intricately bound up together. Our lungs give us breath, which supports our life; they also supply the breath stream on which voice rides” (Martin, 1996, p. 261). This important work contributed by Reich was

fortunately further studied, elaborated, and systematized by one of his students, Alexander Lowen (Newham, 1998).

Lowen: Voice, Body, and Feelings

Lowen, attended to a large degree to the notions of working with the body, to free the body of its tensions, which he reasserted reflected psychic tensions (Newham, 1998). Following from Reich's work, he attended greatly to breathing, yet extended this attention further to the voice, and specific attention to the variations of the voice, in consideration of the changes of the body (Newham, 1998). As Miller expresses, "it takes far more energy to hold feelings in than to release them. To hold feelings in, especially if they are considered to be dangerous or damaging requires an enormous physical effort" (2003, p. 44). As further cited by Newham, Lowen stated:

the blockage of any feeling will affect its expression vocally ... if a person is to recover his full potential for self-expression, it is important he gain the full use of his voice in all its registers and in all its nuances of feeling (1998, p. 199).

Lowen acknowledged Paul Moses, as one who greatly influenced his work (Newham, 1998). Indeed the work of Moses is both fascinating and confirming of the worth of considering the voice in the realm of the therapeutic process, and is, hence, worthy of review.

Moses: Voice Assessment and Place in Development

Moses, "was a clinical professor in charge of the Speech and Voice Section, Division of Otolaryngology, at Stanford University School of Medicine" (Newham, 1998, p.201). He was capable of accurately psychologically analyzing a young boy, merely through "what he perceived in the patterns of rhythm, pitch, timbre and prosody

of the boy's voice" (Newham, 1998, p.201) through a phonographic recording. The accuracy of his analysis was verified by the fact that this boy had been both formerly analyzed by a psychiatrist and assessed by the psychometric tool of the Rorschach test, prior to Moses's analysis, which proved to agree to an impressive extent to those just mentioned (Newham, 1998). Further, Moses stated, as cited by Newham, that, "vocal dynamics truthfully reflect psychodynamics' and that 'each emotion has its vocal expression'" (1998, p.202). Moreover, Moses was influenced by Freud, and further developed theory pertinent to trauma. He proposed that the acquisition of speech, was a traumatic experience for the young infant, as prior to that, the infant was allowed to express her/him self in complete freedom, comparable with that of people of preverbal time (Newham, 1998). Conversely, with the instigation of rules executed through the events of reward and punishment, the infant was faced with the failure or success of her/his communication, based purely on the provision of formulated expression, through structured verbal articulation – as opposed to the previous fluidity of communication permitted through vocal utterances (Newham, 1998). Recent research on infant crying further warns:

"The common practice in Western cultures of ignoring crying below a certain threshold of intensity because it is believed that crying is often 'dishonest' is not supported by experimental evidence or formal models of animal communication. To the contrary, the fact that crying is costly to produce and, at least in early infancy, tightly linked to physical condition strongly suggests that it is typically an accurate reflection of infant distress and need for parental intervention. (Zeifman, 2001, p.279-280).

Moses also further reflected on, “the paralinguistic utterances of schizophrenics [where] one could perceive the acoustic remains of an earlier time – just as Jung had previously perceived such primitivity in the paintings of psychotics, which he believed mirrored those contained in ancient myths” (Newham, 1998, 202). Concepts such as primitivity and preverbal time require further discussion of Jung’s work. Jung’s work is indeed important to reflect upon in view of the voice, particularly, as it played a role in influencing the admirable work of Alfred Wolfsohn (Newham, 1992). This influence was particularly stemming from Jung’s view of the psyche as constituting many selves, and the importance of expressing these selves, particularly through images (Newham, 1993). This led Wolfsohn to uncovering “a way of making the images of the psyche audible through the sounds of the human voice” (Newham, 1993). Wolfsohn, is also one who received acknowledgment in writing from Moses, cited by Newham as stating he was, ““one of the greatest experts in problems of the human voice in the world’ whose achievements he considered to ‘encompass entirely new areas of expression and communication’” (1998, p.334).

Jung: Voice and Wolfsohn

Beyond the differences in perspectives with regard to voice, from the consideration of verbal aspects to those which were vocal, Jung too, in his work, briefly attended to “sound associations and non-verbal voice quality ... [yet] he did not return to study in any further detail the phonic manifestations of psychological elements through vocal sound” (Newham, 1992, p.324). Wolfsohn, however, although a medic, was also one who had experienced suffering during the First World War (Newham, 1992). A year following the war, he developed auditory hallucinations, which he succeeded in

personally treating, through what Newham cites Soloman-Lindberg as referring to, by the forceful term of “oral exorcism” (Newham, 1992, p.326). This Wolfsohn achieved through his conviction that the expression of those voices if possibly externalized through singing, would bring him relief (Newham, 1992). He persevered with this exploration, and finally through his own voice training and attention to singing, Wolfsohn realized that:

his voice could express an extensive collage of emotions, moods, and characters which embraced not only the dark and agonizing sounds of suffering but those of the utmost joy and pleasure ... [further, as influenced by Jung’s ‘shadow’, noise, as reflective of the shadow became important to Wolfsohn in music-making, as he acknowledged] if the voice was to be permitted to express the true nature of the psyche in its entirety, it would have to be permitted to yell, scream, sob, and to express the animalistic, primal, preverbal utterances which are part of the rightful expression of the shadow (Newham, 1992, pp.326-329).

Wolfsohn’s influence is eminent in the works of his students, most notable, in the context of this study, are Paul Newham and Roy Hart (Overland, 2005, 28).

Newham: Therapeutic Voice Work

Newham, has contributed invaluable through his thoroughly researched and, in my experience, most comprehensive texts, which are rich in their reflection of his intricate review, and generous in their offering of case examples and detailed descriptions of his methods of approaching therapeutic voicework. Newham was a drama school instructor and theatre director. He then went on to become a voice and movement therapist and trainer. This movement being his brainchild, he went on to become the

founding director of the International Association for Voice Movement Therapy, as well as director of professional training in Voice and Movement Therapy in both the United Kingdom and the United States (Newham, 1998).

Hart: Voice in the Theatre

Roy Hart, pursued the study of psychology at university, yet he made his prominent contributions in a different arena, where he is renowned and highly esteemed. That arena is also the focus of the subsequent chapter, where I shall be discussing his work further; in the realm of the theatre, where there have been a number of important figures who have paid significant attention to voice. A discussion of their work may prove to shed greater light on the evolution and importance of the potential of the voice in drama therapy.

Chapter IV: The Place of the Voice in the Theatre

Introduction

The voice has had such an immense place on the stage of the theatre that I find it crucial to review, while noting that the scope of this chapter will ultimately do it injustice. Yet, I shall attempt to highlight what I have found to be key instances in the use of voice in the more contemporary age of the theatre, which may reflect its healing potential. In turn, the following chapter will be dedicated to the brief review of the works of pioneers such as Stanislavski, Artaud, Brook, and Grotowski; then I will attend further to the works of Boal and Wilson and, finally, focus in more depth on the very relevant work of Hart.

Stanislavski: 'Psycho-Technique'

Stanislavski's work in the theatre was a primary influence on the field of drama therapy (Johnson, 2000a). Bilgrave and Deluty have referred to Stanislavski as one "who revolutionized 20th century theatre" and their article further investigates the striking comparability of his work to that of contemporary psychologists (2004). Jones highlights, also, the fact that of the cornerstones described in Stanislavski's 'Building a Character', is regard to what he termed the 'psycho-technique' (2002, p.51). Stanislavski himself discussed the importance of consciousness in an actor's work, which would release her/his creativity, through her/his flow of energy, through the bodily muscles, as well as the vocal equipment (1983). Further, with regard to voice, he states that the actor must be directed to learn "to feel each separate sound in a word as an instrument of artistic expression" (1983, p.29). For such expression to be achieved, creativity is required. With regard to creativity in Stanislavski's method, Zakhava responds to the question of what

the creative status of an actor is, by stating, “the creative status of the actor exists where his response to an expected stimulus is as spontaneous and true as his response to an unexpected stimulus” (1983, p. 200). Spontaneity is therefore inclusive of the expression of the voice. Moreover, Benedetti states, as cited by Bouchard and Wright, that “Stanislavski saw voice as part of a total physical characterization in which the body responds organically to *right* intuitive impulses that facilitate *back* expression of emotion” (1997, p.87). As such, the interrelation between voice, body, and emotion is significant. The work of Stanislavski is therefore duly regarded as indispensable in the redirection of the actor to a more ‘psychologically rooted place’ (Johnson, 2000a; Jones, 2002). The actor’s creativity and expression, reflected through her/his body and voice, was now expected to be released on the stage from a fundamentally internal place and, therefore, from such a source of connectedness.

Artaud: Vocal Theatre

Artaud was a key figure in the theatre, particularly, experimental theatre (Newham, 2000). Artaud played a prominent role in the evolution of the use of voice in the theatre. According to Newham (2000), Artaud’s theatre:

Was not to be verbal but vocal, utilizing a genuine physical language, no longer based on words but on signs formed through the combination of objects, silence, shouts and rhythms which would be a powerful appeal through illustration to those powers which return the mind to the origins of its inner struggles” (p.49).

This form of expression was present, in Artaud’s view, in the Balinese theatre. He describes, “all creation comes from the stage, finds its expression and its origins alike in a secret psychic impulse which is Speech before words” (1938/1958, p.61). In his first

Manifesto, Artaud discussed the importance of expression in space to occur in the theatre, and as a pre-requisite, he emphasized that the theatre had to break away from the supremacy of texts, “to recover the notion of a kind of unique language half-way between gesture and thought” (1938/1958, p.89). By such postulates, Artaud extended the relation between the voice, body, and emotion, to include a spatial component of expression and a wider scope of vocal, beyond previous verbal expression.

Brook: Universal Language

Brook, was influenced by the work of Artaud, as it resonated with his own questions:

Is there another language, just as exacting for the author, as a language of words?
Is there a language of actions, a language of sounds – a language of word-as-part-of movement, of word-as-lie, word-as-parody, of word-as-rubbish, of word-as-contradiction, or word-shock or word-cry? (Brook, 1968, p.49)

According to Newham, Brook explored a plausible universal language, which may find a place on the stage and fulfill communication between actor and audience (Newham, 2000). Brook in turn again, was capable of surpassing the previous plateau of inquiry into the use of voice in the theatre, to the experimentation with voice in the theatre with perspective of its scope being one of a range of universality in its communicative power.

Grotowski: Beyond Language

Grotowski’s work considered the voice as well. In his regard to voice, he was concerned with the interplay, or ‘contradiction’ “between gesture and voice, voice and word, word and thought, will and action” (Grotowski, 1975, p.18). He attended to many aspects of the voice in the training of actors. Particularly interesting is his attention to the

training of the spontaneity of the voice, as well as “vocal imagination” (Barba, 1975, p.134) which included training in uttering vocal sounds, especially those found in nature, as well as developing the capacity for expressing a wider range of sounds, in terms of register (Barba, 1975). Nonetheless, Grotowski too was clear on the significance of the relation between the voice and body, and emphasized, “Do not think of the vocal instrument itself, do not think of the words, but react – react with the body” (Marijnen, 1975, p.153). Newham elaborates on Grotowski’s work, describing Grotowski’s concern with the collective unconscious or the mythical (1998; Grotowski, 1975). Newham states:

In rediscovering the power of mythical tales told not only through language but through the expressive power of the human voice, Grotowski reclaimed the therapeutic role of theatre which had been so fundamental to Greek tragedy and upon which Freud built his original cathartic method” (1998, p.372).

Before proceeding, I would like to note that both Brook and Grotowski had trained with Hart in the past (Roy Hart Theatre Archives, 1986). Harts work I will discuss further on in this chapter. Further, Newham in referring to all of Artaud, Brook, Grotowski, Barba and Schechner, clarifies that none of them had received clinical training, “yet their work on the human voice was deeply rooted in a respect for the intimate connection between vocal sound and soul. Their field of inquiry was not dramatherapy but vocal theatre which had therapeutic implications” (2000, p.52).

Boal: ‘Psycho Theatre’ – Giving Voice

Facilitating change in actors and audiences alike is a key component of the work of Boal, whose work he described as “psycho theatre” according to Newham (2000, p.54). Boal’s work is therefore very closely associated to the work of psychodrama and

group psychotherapy, and in turn, is related to drama therapy. Although a number of different methods are used in Boal's theatre, for my purpose of focusing on voice, I will suffice to highlight that his theatre gives voice to its participants on a socio-political level, and in turn on a psychological level. Of his many concepts is that of the 'cop in the head' (Boal and Epstein, 1990) which refers to the internalized voices of external pressures and constrictions, which consequently, form oppression. Boal and Epstein maintain, "the person is potential. Each human being is infinitely rich, full of psychological and intellectual possibilities" (1990, p.40). This potential is called upon in Boal's theatre, and these possibilities are sought to be voiced and, in turn, to become agents of change.

Wilson: Staging the Unheard Free from Words

Wilson too believed in the human potential and gave voice to marginalized people; but, in his work, these people were ones living with disabilities. Through much work and varying influences, the bulk of his work became expressed through "non-narrative image-oriented theatre" (Newham, 2000, p.55). This theatre used the voice free of words, and challenged its prior consideration as dysfunctional, by proving it capable of vocal communication, and expression and, thereby, a tool through which voice was warranted to people who were otherwise unheard. As such, the voice proved a powerful tool, and one, which succeeded to be staged. The staging of the voice, as achieved by Hart's work, is unparalleled.

Hart: Theatre of Voice

Roy Hart's work is highly noteworthy. As Hart himself stated in a paper prepared by himself and his wife Dorothy, for the seventh international congress of psychotherapy, "of all Alfred Wolfsohn's pupils I have devoted the most time and concentration to the optimistic philosophy of the work and to the hard practice it entailed" (Hart & Hart, 1967). Through training of his own voice, Wolfsohn had come to realize, that not only had he overcome the hallucinations he struggled with, but also that through such struggle, and personal voice training, he had extended the range of his own voice (Newham, 1992). He went on to seek professional voice training and grew ever more fascinated with the capacity of the voice. Newham cites Gunther, one of Wolfsohn's first students as stating, at the 1986 Conference of Drama Therapy:

"Another aspect of the breaking of sound barriers was the spontaneous emergence of an extraordinary variety of animal, bird and mechanical motor sounds. These had a very special meaning for each pupil, almost a certain life experience, as if suddenly a deeper strata of past evolutionary process had been touched upon and was being relived" (1992, p. 329).

Gunther, as cited by Newham, further states that:

The idea of a multi-octave voice which had come about as one man's psychological need to find answers concerning his own voice and which had developed into a good therapeutic / artistic tool – making audible the possible integration of the personality – now underwent a careful change in bias: from the therapeutic / artistic studies to the artistic / therapeutic application No personal problem was left outside the door. But the aim was not so much to

resolve a problem or ‘cure’ a person as it was to enhance the creative and artistic possibilities in every one of us – which more often than not gave the answer to the so-called problem (1993, p.64)

The work on voice by Wolfsohn has, as one of its primary influences, his experience on the battlefields in the first world war, where hearing the cries of a soldier on the battlefield, who was wounded and left to die, greatly impacted Wolfsohn. Through his experiences and work thereafter, “He realise[d] that between the totally embodied cry of the new-born infant and the multi-octave scream of the adult facing death, there is a life time of stilted, half-voiced half-living” (Roy Hart Theatre Archives, 1969). Through his work on voice, he did indeed shift from the therapeutic to the artistic, as he took on great concern with the singing voice, one which was capable of an eight-octave range. Hart took on this range, as well as this shift, in to the theatre (Roy Hart Theatre Archives, 1969). Yet, Newham (1998) described it as “the most consistent, radical and significant contribution to vocal work” which links the worlds of theatre and therapy (p.378). Newham further states, “without the Roy Hart Theatre, the notion of an artistically oriented but therapeutic approach to voice would be severely impoverished” (Newham, 1998, p.381). Hart, as cited by Overland, states,

“I became concerned with the relationship between voice and personality, especially as this manifested itself in a spectrum of energy production varying from apathy to intensity...The voice was a key to the insights I sought after, insights into an integrated mind/body relationship in the individual” (2005, p.27).

Overland cites Hart again, as stating that his belief was in “that ‘the capacity to *hold* the voice in identification with the body makes biological reality of the concept *I am*’” (2005,

p.27). Martin elaborates upon this potential of the voice, when she introduces “the theme ‘I Voice, Therefore I Know I Am’” (1996, p.263).

Following the discussion in this chapter of the place of the voice in the theatre, its potential for healing may now be more saliently presented. In a statement made by Newham, this is further emphasized, where he refers to Hart’s theatre by asserting that it is: “recognized world-wide as a form of theatre research [which] was initiated as a form of psychological research, and is a living example of what can be gained from an investigation of the interface between theatre and therapy” (1993, p.65). This presents a vivid and live example of the interconnection between the two fields, and the ever-greater potential for an overlap amongst them, and, more importantly for this study, the use of the voice as a healing tool within both. In the following chapter, I will review the many overtures to attend to voice in the field of drama therapy, which combines theatre and therapy quite intricately and thoroughly, and the reality that these calls have not yet adequately been responded to.

Chapter V: Calls for Attention to Voice in Drama Therapy from the United Kingdom:

1981 - 2005

Introduction

The voice has been beckoned and called to service in drama therapy (Hall, 2005; Houseman, 1994; Newham, 1994; Partridge, 1994; Passalacqua, 1995/96 Powley, 1981). Yet these calls have fallen years apart, and with varying focal points, both in terms of time and specific aspects of voice. The years 1994-1996, seem to represent a peak in the call for attention to voice (Houseman, 1994; Newham, 1994; Partridge, 1994; Passalacqua, 1995/96). The variation of focus has spread from speech (Powley, 1981) to song (Hall, 2005); interestingly, just as the spectrum of the voice spreads out. In the following, I will be presenting the main notions of each of these calls, which I will be citing further in highlighting the current versus potential place of voice in drama therapy in North America, in the following chapter. These main notions nonetheless are worthy of a specific review. I will therefore now present these, in chronological order, beginning from 1981, and ending with the most recent call in 2005, presenting each under the title of the original published article.

"The Speech Barrier" (Powley, 1981)

Powley discusses, in this article, the place of speech in drama therapy, pointing out that much discovery is possible through the body without words, yet that people, in general, and, in drama therapy groups, rather than using speech as a communication bridge, came to use it as a barrier. He goes further to state, "we have more trouble getting people to speak in drama therapy than to move, or even touch each other" (p. 1). In this article he sets out to answer the question, "how can we cross the language barrier? What

rituals will warm us up and assist our passage into the ‘old’ territory of speech?” (p. 1). He goes on to describe the relatedness and connectedness made possible through speech, and states, “simple language may be physically involved in action and relationships, it is also in itself physical...and **makes** a physical relationship as it emerges” (p. 4). Powley further explores the movement of the body, which accompanies the utterance of words, as the breath unites both. He expresses his view at the end of the article that “more work will be needed specifically on tone and its relationship to bodily shape and movement” (p. 6). No such work was, at that time, undertaken in the field, and a return to exploring voice only occurred in 1994.

“Voice & the Release & Exploration of Emotion & Thought (from a theatre perspective)” (Houseman, 1994)

This article discusses the voice, from the perspective of theatre. “In theatre, the release of thought and emotion through the voice is really at the heart of the work” (p. 25). Here, there is much attention to breathing, and the body, as Houseman states, “the voice depends very heavily on the state of the body” (p. 25). Through work on breathing, posture, and relaxation, Houseman ascertains that an almost natural by-product is an enhanced release of the voice, with the consequent potential for exploration of thought and emotion. She states further, with respect to expression, that, “vowels express emotional content whereas consonants express the thought” (p. 27). Houseman emphasizes her conviction that work with the voice should be gentle and non-intrusive. She ends her article by a disclaiming note, clarifying that there is sobriety in her approach to voice work, and awareness that it is not the “answer to any, let alone all, of the problems that people may have with the release, or otherwise, of thought or emotion” (p.

27). Finally, Houseman adds that, nonetheless, through her work with both ‘actors and non-actors’, that she has noticed the development of “greater confidence, freedom, balance and ease” (p. 27).

“Voice Movement Therapy: Towards an Arts Therapy for Voice” (Newham, 1994)

This article proposes a new field, voice movement therapy. Here, Newham explores the relation between the varying expressive arts therapies (art, dance and movement, drama, and music), and voice work, stating that, “psychotherapy is inherent in the expressive process” (p.31) and proposing integrated expressive arts therapies.

Newham clarifies:

The purpose of voice movement therapy is to solicit the company of images in their acoustic guise. To hear in the timbre of the voice on various notes sung on various vowels the pantheon of figures and moods, images and colours to which the art therapist attends in painting, the dance movement therapist in bodily motion, the dramatherapist in dramatic action and the music therapist in tonal structure, rhythm and harmony (p. 32).

Throughout this study, Newham’s works, including this article have been used as primary references and have shaped a basic framework for the discussion.

“The Voice as a Clue” (Partridge, 1994)

In this article, Partridge states, “contained in this complicated fingerprint that we call the voice are all the clues to this person’s being in the world” (p. 34). A ‘toolkit’ is offered in this article, to enable better awareness of the voice, the word “THERAPY” is used to facilitate reminding one of this kit (p. 35). THERAPY, covers the following areas: “Tone”, “Hot and Cold”, “Energy”, “Rate”, “Accent”, “Position”, “Young or Old”

(p.35-36). These areas cover the following: a) Whether or not the voice is enriched by emotion; b) Whether the voice facilitates a person's communication or halts it; c) The voice's vitality as opposed to forced power; d) The time and space a person takes in expressing her/himself; e) The cultural and geographical information available through the voice; f) The embodiment or disembodiment of the voice; g) The consistency, or lack, thereof, between the voice and the person's age (p.35-36). Partridge's exploration of the voice resulted in the development of this simple, yet useful, assessment tool.

"Voice work in Dramatherapy" (Passalacqua, 1995/96)

Passalacqua's article, which I will be making many more references to, in my view, has most closely approached the question of the place of voice in drama therapy. She clarifies her question as being one that is not concerned with the way by which the field of drama therapy can help individuals with voice disorders, but rather, "the question is how dramatherapeutic voice work can help clients get in touch with their inner reality and bring it out in a constructive, balanced way" (p. 17). In this article, varying areas are explored, inclusive of mind-body theories, theories of voice, a review of voice work, drama therapy's function as a bridge (where she briefly discusses breathing, and the body's role in fulfilling 'real' expression). With regard to drama therapy's role, she states: "voice work is meant to achieve the ideal integration of two kinds of splits: firstly, between emotional overwhelming and complete detachment from Self, and secondly, between the body and the mind" (p. 20-21). Further, Passalacqua explores re-embodiment of the voice, and the potential for change therein. She finally attends to discussing necessary preparation for both voice work and text work. Her article ends with a clear call for more attention from the field of drama therapy to the voice and voice work.

“An Exploration of the Therapeutic Potential of Song in Dramatherapy” (Hall, 2005)

In this article, Hall proposes “four key areas of the therapeutic value of song....the use of song to build unity, song as a form of self-expression, song as a way of emotional identification with others and finally song as a way to unlocking unconscious material” (p.13). She also discusses the capacity of a song to allow both containment and distance at once. Although song is not my focal interest in this study, this article, nonetheless, portrays the interest of the field in other aspects of voice work, and the budding awareness of the therapeutic benefits of such work.

Having reviewed these previous calls for attention to voice from within the field of drama therapy, I will now turn to a closer exploration of the place and function of voice in the current drama therapeutic approaches of North America, in light of the potential place and function, which will be explored and further specified in Chapter VII.

Chapter VI: Place and Function of Voice in Drama Therapy in North America:

Current Versus Potential

Introduction

In this chapter, I intend to discuss the current versus the potential place and function of the voice in drama therapy, by reviewing the current approaches used in Canada and the United States. This exploration will entail a clarification of my choice to delineate the study to the current approaches used in Canada and the United States. This will be followed by a reiteration of the lacuna, which I have uncovered in the field, particularly in this geographic region. I will then proceed to define both drama therapy and the current approaches. An exploration of the current, versus potential, place and function of voice in each approach of drama therapy will follow.

Delineation: Current Approaches – Canada and the United States

My choice of focusing on the 16 current approaches mostly used in Canada and the United States (Lewis & Johnson, 2000), stems from my personal greater awareness of the practices of drama therapy of these regions. This is due to the fact that my acquisition of drama therapy experience and learning occurred at Concordia University, Canada, and the association of drama therapy to which drama therapists in Canada are affiliated, is the National Association for Drama Therapy, in the United States. Although I am both familiar with and highly interested with the work of pioneers and practitioners in the field, from the UK to Europe and the Middle East, I find nonetheless that at this point my greater grasp and deeper understanding is of the approaches used in the immediate context of my learning. As such, I believe, with choosing the specific current approaches that I will be discussing further in this chapter, that I may be able to offer a more

informed, and therefore, constructive, structured and thorough review of the current, vis-à-vis the potential, place and function of voice in drama therapy in North America.

Voice in the Therapeutic Process: A Lacuna in Drama Therapy

Following two years of full-time study in the drama therapy program at Concordia University, I have found many of my questions answered and my curiosities fulfilled, with regard to the ways in which the mind and body work together creatively towards healing, yet I have been left wondering about the place and function of the voice in the process. This led me to reaching out to the professional drama therapy community through the Internet, to receive some feedback regarding this investigation I was pursuing. The following are samples of responses I received.

Communication with the Drama Therapy Community

From Angelica Pinna-Perez in Firenze, Italy, “Try looking at the work of the Roy Heart Theater Ensemble...although not specifically used as therapy there are many therapeutic elements to their work that might be able to inform your research and give you other leads” (personal communication, November 11, 2005). Certainly, I did follow her advice and landed on a wealth of information regarding the use of voice in the theatre and the healing arrived at therein, which is regarded to be a consequence of, and, therefore, secondary to, artistic expression and creative release. Such artistic expression and creative release are an essential component of the healing process in drama therapy; the fields aim being distinct in terms of its primarily *therapeutic* concern.

Another response came from Jami Osborne, practicing in Boston, USA, she stated:

I believe owning one's true voice is crucial to healing. If one cannot express one's Self through all forms of communication, then even the best drama therapy session may fall short of transformation. This is my personal belief, and others may disagree. I have worked with individuals who were, for one reason or another, unable to speak, and they had 'good' sessions....I know several sound healers who have begun to use drama therapy techniques in conjunction with their work, and also several drama therapists who have been training as sound healers. This integration of sound and movement brings more of the "body" to the process, since the protagonist can utilize more of him or her self in the enactment of the issues during a D.T. session (personal communication, November 11, 2005).

It was through Jami Osborne, and Saphira Linden (personal communication, November 28, 2005) that I became more aware of the work of Sarah Benson, who taught 'sound healing' not only to Osborne, but to others from around the world, including Jonathan Goldman and Don Campbell (personal communication, November 11, 2005). This encouraged me to further investigate voice in drama therapy. From Saphira Linden, also in Boston, USA, I received the following, "My colleague Sarah Benson was one of the main founders of Sound Healing, which includes a lot of work with voice....It is very powerful in the drama therapy process" (personal communication, November 11, 2005). Benson's work became another arena to further explore in this research, and I will elaborate upon it further along in this chapter.

From Sue Jennings, I fortunately received the following, “I think your research project is an excellent one - and very much needed - both the voice for the client as well as the therapist's use of their own voice - do you know the work of Paul Newham? (personal communication, November 28, 2005). Although I was already familiar with the work of Paul Newham, I nonetheless earned a great sense of support through this e-mail and the others I received, which all served to confirm the value and the need for this exploration in the area of voice and drama therapy.

Definition of Drama Therapy

Prior to proceeding any further, I would like to offer a definition of drama therapy that I will be referring to in the remainder of this chapter:

Drama therapy is the systematic and intentional use of drama/theatre processes and products to achieve the therapeutic goals of symptom relief, emotional and physical integration, and personal growth. Drama therapy is an active, experiential approach that facilitates the person's ability to tell his/her story, solve problems, set goals, express feelings appropriately, achieve catharsis, extend the depth and breadth of inner experience, improve interpersonal skills and relationships, and strengthen the ability to perform personal life roles while increasing flexibility between roles (National Association for Drama Therapy).

Definition of the Current Approaches

The current approaches of drama therapy, are 16 main ones, which are most prominent in both Canada and the United States (Johnson, 2000a). These are; Irwin's psychoanalytic approach, Landy's role method, Emunah's five phase model, Johnson's developmental transformations, Dunne's narradrama, Lewis's developmental themes,

Garcia and Buchanan's psychodrama, Sternberg and Garcia's sociodrama, Snow's ritual theatre, Laffoon and Diamond's stop-gap, Lewis's recovery and individuation, Salas's playback theatre, Bergman's prison work via drama therapy, Geese Theatre Company, Feldman and Jones's enact, Linden's transformational theatre and Harvey's dynamic play (Lewis & Johnson, 2000). The roots of these approaches can be traced back to one of three core disciplines, these being, significantly, psychotherapy, to a lesser degree, psychiatric care, and of course, greatly, the theatre (Johnson, 2000a). As such, each will be imbued with nuances of its particular origin. The way I have opted to organize my review of these approaches will be through breaking down the 16 approaches into sub-groups, as pertaining to their influencing roots, noting here, that the majority of approaches stem either from psychotherapy or the theatre. I shall begin with the group belonging under the umbrella of psychotherapeutic influence, then I will review the single-approach which was most impacted by psychiatric care, and, finally, I will consider the group which was most shaped by the theatre.

Psychotherapy-Based Current Approaches

The group of current approaches of drama therapy influenced by psychotherapy, combines approaches which all share at their base the works of the founding father of psychotherapy, Sigmund Freud and his followers. I will soon clarify, nonetheless, that this primary influence evolved through a number of different routes, before its' final arrival at the unique form of each distinct approach. This group includes the following 6 approaches; Lewis's recovery and individuation, Irwin's psychoanalytic approach, Lewis's developmental themes, Garcia and Sternberg's sociodrama, Garcia and

Buchanan's psychodrama, and Fox's playback theatre. These will be reviewed in the order in which they were just presented.

1. Lewis: recovery and individuation. The first approach influenced by psychotherapy is Lewis's recovery and individuation. This approach has grown out of the influence of transpersonal spiritual drama therapy, which stemmed out of active imagination as it had developed out of a central construct in Jung's model of therapy (Johnson, 2000a).

This approach is constituted of two stages. The primary stage is concerned with recovery, in light of the past, which may make individuals more present and able to connect to themselves and others, as well as, transpersonally. The secondary stage is that of individuation, viewed as a process of growth through adult life stages, which may lead to a deepened comprehension of the meaning of life, and roles played within it, as well as to an expanded spiritual consciousness (Lewis, 2000a). "Within the initial interview the drama therapist can assess the level of health of the individual based upon the presence, relationship, and the amount of power or psychic energy distribution of the *various inner voices* [italics added]" (Lewis, 2000a, p. 268). Although minimal, there is nonetheless this regard warranted to 'voices', which urges me to refer back to Jung, who coined the term 'complexes' to describe inner voices, or characters, that are also referred to as "schemata by cognitive therapists or sub-personalities by those who utilize psychosynthesis" (Lewis, 2000a, p.268). Jung further stated that the art of conversing with oneself should be nurtured, and further, that giving each of the complexes a voice, was an ability worthy of developing (Newham, 2000). "Anything which enabled a balanced conversance and interplay between different voices was in itself therapeutic.

Jung was, therefore, keen to observe many processes which gave outward manifestation to the inner psychic voices including ... drama” (Newham, 2000, p. 28). Here it is made clear that drama may be the vehicle through which inner voices are delivered to the outer world, transporting individuals from their constricted internal realities to the transpersonal greater experience. In such interplay, it is fascinating in my view, that voice lost specific regard. The dramatic roles are not attended to from the perspective of the voices these roles express; it is almost assumed inherent that the voices are varied; yet the variation in and of itself is nullified by the failure to deem it worthy of examination.

2. Irwin: psychoanalytic approach. The second approach influenced by psychotherapy is Irwin’s psychoanalytic approach. This approach, as well as the third approach of Lewis’s developmental themes, have developed from a psychodynamic conceptualization of drama therapy, similar to the work of Erikson and Axline which shaped play therapy; and benefiting from the wealth of knowledge of that period, which was influenced by M. Klein, A. Freud, M. Mahler, and D. Winnicott (Johnson, 2000a).

Irwin’s approach is one that “utilizes clarification, interpretation, and understanding of unconscious material and the transference and countertransference relationship while entering into the fantasy realm of the person to construct and maintain an understandable story about the events of the person’s life in order to remove resistances, and promote healthy adaptation and coping skills” (Lewis & Johnson, 2000, p. 458). Throughout such a dynamic journey, the voice too undergoes alterations, it’s own role in the process of transference and countertransference, its own embodiment of resistances and patterns of health – or lack thereof, and of coping. It is vital for the drama therapist to be trained to hear those alterations, in order to best utilize such information

therapeutically, as Overland suggests, it is essential to learn more about “how to listen to the voice—it’s tone, quality, and pitch—that is to say, to its unconscious derivatives” (2005, p. 31). Newham’s use of voicework, well exemplifies cases where his attention to voice, allowed further therapeutic venturing, “from the perspective of my own subjective counter-transference, her voice seemed aged and wise but seemed to lack any frivolity or youth” (Newham, 1999, p. 104). He then continues to describe how his request of this client, Mary, to add a child-like quality to her voice yielded no change. Through further exploration of this, it was uncovered that the death of her mother at an early age, had resulted in her being forced to leap into adulthood prematurely, and in a sense, was the point at which she was ‘robbed off her child voice’. Further voicework, allowed her to express her feelings of resentment using the highest pitch she could reach. Ultimately, this was the beginning of her process of finding, once again, that child voice she had lost. (Newham, 1999). Newham offers practical exercises, which he utilizes in his work, in this case, exercises focused around the use of spherical space and sound (1999). The inclusion of voice in the work of therapy augments the therapeutic journey, as Hall quotes Mitchell on stating, “I find as a dramatherapist that using voice to release unconscious issues into consciousness is a very powerful tool” (2005, p. 13). Further, it is of utmost importance for the drama therapist to be aware of her/his own voice in the therapeutic process, as Passalacqua points out, “the emotional states reflected in the therapist’s voice are an important factor to take into account when understanding and analyzing the therapeutic relationship” (1995/1996, p. 20). Once again, no mention of any regard to the voice is offered in this approach, though it would seem to be a valuable dimension to explore.

3. *Lewis: developmental themes.* Lewis's developmental themes approach meanwhile, identifies settings – which do not adhere to age appropriateness, and the roles linked to these in relation to life-span themes. Her approach is concerned with aiding the person in overcoming immature behavior, which is consequent to unconscious conditioning. The approach intends, then, to redramatize age-appropriate and healthy development (the above mentioned case of Mary exemplifies the use of voice in enriching and facilitating such a process), leading in the direction of a role repertoire that may potentially be expanded (as it seems possible for the 'vocal range' to be extended through attending to it). A further step of this approach addresses life stage development, through the offering of permission for the integration, by means of dramatic enactment, of the settings, roles, and themes considered necessary (Lewis, 2000b). Here, there is the notable emphasis on dramatic enactment as it relates to developmental stages and their accompanying themes, yet there is also an equally notable absence of the investigation of the place of the voice in such stages. The voice undoubtedly develops, or experiences, fixation as it manifests alterations through these themes, "where the voice meets a resistance, a limitation or an inhibition there is psychological work to be done" (Newham, 1994). This psychological work is inherent within the drama therapeutic process, and, therefore, should consider *voice* in its realm of creative expression and exploration aimed at healing.

The fourth approach influenced by psychotherapy is Sternberg and Garcia's sociodrama, and the fifth approach is Garcia and Buchanan's psychodrama, and the sixth and final approach of this section influenced by psychotherapy is Fox's playback theatre; all of which have grown out of psychodramatic drama therapy, which has developed from

psychodrama as an independent, sister-discipline, the indisputable brainchild of Moreno (British Psychodrama Association).

4. *Sternberg and Garcia: sociodrama.* Sociodrama, as an approach, is considered an action method, which focuses on spontaneous, agreed-upon enactment of social situations, with the aim of allowing members to address a problem and the means to solve it, expanding their understanding, tackling issues concerned with decision-making, and, finally, undergoing role training (Sternberg & Garcia, 2000). In these enactments, the voice is used, and its use taken for granted, as the 'action' is attended to more readily. Newham points out the important notion that, "voice is both an expression of psychological state, a physiological operation and the means by which a person asserts his or her rights within the social order" (Newham, 1999, p. 15). Further, Martin states, "our voice speaks to us physically and psychologically and to others socially and politically" (1996, p. 261). As such, voice plays a major role in our social existence, and a whole realm of possible inquiry and training attainable through the voice is, unfortunately, issued exemption by way of neglect.

5. *Garcia and Buchanan: psychodrama.* Psychodrama is, "a deep action method in which people enact scenes from their lives, dreams or fantasies in an effort to express unexpressed feelings, gain new insights, and understandings, and practice new and more satisfying behaviors" (Lewis & Johnson, 2000, p. 459). In such enactment, voicing is crucial. "On the one hand, each voice is absolutely unique to it's owner and, on the other hand, it is always somewhat different every time it is sounded" (Martin, 1996). In this approach, persons may be asked to engage as the protagonist enacting her/his own scene, or to repeat lines, or to role reverse. They may also be asked to offer a soliloquy or, in

other cases, to enter the scene as an auxiliary ego, or double. With regard to 'doubling', the voice is discussed in this approach, in terms of the double serving to *voice* the inner conflicts of the protagonist (Leveton, 2001), yet voice is not offered adequate attention in all the other roles. In this approach of drama therapy also, "voice over" is a utilized technique, which is used to issue a voice to thoughts, which would otherwise remain hidden (Blatner, 2000, p. 158). Yet once again, here is another instance of not doing the voice enough justice, although it is regarded in the sense of offering it space, it is not addressed in terms of it's own qualities and the way in which attending to those, and consciously varying them, may add to the therapeutic process. Further, as psychodrama is the creation of Moreno, I found it important to note that he has touched upon voice from the standpoint of singing, where he discusses the usefulness of singing the blues in terms of the therapeutic process, and one through which the achievement of catharsis is evident, and as such, the power of the voice, and its expression, in group therapy settings (Moreno, 1987). An interesting field combining psychodrama and opera is proposed, as psycho-opera, the purpose of this field is "to break down barriers, improve the range of communication, both on the verbal and non-verbal levels, and to reduce inhibition" (Wasserman & Klein, 1974, p.210), this presents as an innovative way of including both music and voice work into the psychodramatic group process.

6. *Salas: playback theatre*. Playback theatre, "reenacts personal subjectively told stories of the participants for the purpose of affirmation, healing transformation, and validation and connection to oneself and others, and social groups". (Lewis & Johnson, 2000, p. 459). This approach offers the reflecting back of a told story, through enactment, which occurs in a number of ways, some of which utilize the voice, and others, which do

not. It is in the combination of these forms of reflections that the person offering the story receives acknowledgement of that she/he has been both seen and heard, and further through such reflection, a universalizing of the experience is permitted, and a sense of healing is inherent therein. Therefore, as training in the areas of empathy and spontaneity and improvisation are offered to the performers of playback theatre, so too is training in listening. The voices employed in response to the stories heard may well prove a valuable aspect in the playing back of the stories, vocal empathy, and reflection should be areas which are considered and addressed. Passalacqua quotes Salas on stating that in “playback theatre where music is made use of, there are times when the musician’s most effective instrument is the voice as it has a unique immediacy and pathos for the hearer. When words are added, this can be even more powerful” (1995/1996, p.17). Salas discusses the value of the witnessing and reflecting which occurs in playback theatre, between the practitioners and the audience-story-tellers (Salas, 2000). This approach offers the members of the audience to be heard as they tell their story, and then to allowed to be in the role of the audience as they receive their story being played-back, in Newham’s terms the essence of the worth of this is clarified further as he states:

the word audience comes from the Latin audio, meaning ‘to hear’; and an audience is essentially and literally a group of people who hear us. The presence of an audience therefore reminds us that we are being heard and consequently draws attention to our voice, which is the acoustic expression of the Self (2000, p. 88).

As such, attention to the voice of the story-teller, and the way in which practitioners play back that persons story, are very important aspects to consider.

Psychiatric Care-Based Current Approaches

The next group of current approaches of drama therapy is the one impacted by psychiatric care, which holds a single noted approach stemming from a core of occupational therapy. This primary influence underwent a number of stages of evolution, before it's culmination in the form of this approach, which is Emunah's five phase model.

7. Emunah: five phase model. The five phase model is constituted of a course of drama therapy treatment that covers the following five phases: dramatic play, scene work, role play, culminating enactment, and dramatic ritual (Emunah, 2000). In Emunah's approach, she uses techniques which facilitate the process; in these techniques, she has warranted attention to "voice games" (Emunah, 1994, p. 159). She states:

Most of my clients have been conditioned to suppress their feelings. An important aspect of treatment is giving clients a "voice". Relief from the burden of silence is often experienced as clients for the first time not only vocalize and verbalize their feelings, but learn to shout and scream, and to play with all nuances of voice expression" (Emunah, 1994, p. 159).

Further, Martin states that the shout or scream, as well as the groan or moan, can at once channel out the body's tension, avert the mind from the body's quandary, and "carry off some of the suffering via the strength of its own rhythm, vibration and structure" (1996, p. 265). Newham discusses the many therapeutic uses of exploring and working with vocal and verbal voices, as well as the singing voice, and the production of non-verbal sounds, in his works (1992, 1994, 1998, 1999, 2000); and there is an immense scope of venturing available to the drama therapist to employ all of these in process of therapeutic work.

Theatre-Based Current Approaches

The next group of current approaches of drama therapy is the one shaped by the influences of the theatre. These influences have been varied and underwent generations of change before arriving at their current form as a specialized drama therapeutic approach. Nonetheless, it is undeniable that all these approaches are indebted to Stanislavski's thought and impact on the theatre, as well as that, more recently of Viola Spolin. This group incorporates the following 9 approaches; Johnson's developmental transformations, Landy's role method, Dunne's narradrama, Snow's ritual theatre, Laffoon and Diamond's stop-gap, Feldman and Jones's enact, Bergman's geese, Linden's transformational theatre and Harvey's dynamic play (Johnson, 2000a). These will be reviewed in the order in which they were just presented.

8. Johnson: developmental transformations. Developmental transformations, "utilizes an improvisational embodied encounter in the playspace between the therapist and person in order to treat disorders of embodiment, encounter, and play" (Lewis & Johnson, 2000, pp. 455). In such an improvisational process, voice is used in all its forms, and sounds particularly are readily produced. Yet, they are not discussed in terms of the way in which their use may prove therapeutic, and there is no indication of their use being intentional and, therefore, integral to the work. Passalacqua has further made the important note that, "embodying a character and re-embodying one's own voice are two different processes. Both can be exploited in drama therapeutic voice work" (1995/1996, p. 20). This is a very important point, and one that may prove immensely valuable if given greater consideration.

9. *Landy: role method.* Role method utilizes at its core a theory of role, based on role taxonomy, the understanding of such allows the drama therapist to work with her/his clients towards exploring their (client's) role system, and from there, becoming more consciously aware of, and capable of, forming connections between roles, counterroles, and guides, on both intrapsychic, and broader social levels (Landy, 2000).

Newham states, incorporating a quote of Redfearn that:

“if all one's sub-personalities were spread out like a map or landscape' there would be places 'which were often visited by the conscious "I", and others which would never have been visited'; and many 'people are stuck in one role much of the time, especially if that role has paid dividends in the past'... by facilitating a malleability of vocal timbre which can express a diversity of characteristics, we can facilitate expressively the journey through the selves ... Yet because vocalization is a conscious act of composition, the multiplicity of voices can co-exist alongside a stable sense of Self” (p. 34, 2000).

As such, there is room available for working towards arriving at a stable guide, with its own particular voice, which may be worth incorporating into the therapeutic process. “The sound does not always tell us what role a person has adopted, although in many cases it does. There is a special manner of speaking that can be identified with roles” (Passalacqua, 1995/1996, p. 20). In a personal e-mail from Landy, he stated, “Voice would surely change as roles change” (personal communication, January 11, 2006). A further exploration of the different voices of the roles, counterroles, and the guide, may open the arena to an abundance of opportunity to take the drama therapeutic process to an ever-more broadened scope.

10. Dunne: narradrama. Narradrama, is a narrative drama therapy approach, which initially uncovers a person's preferred way of living and interacting, both with themselves and with others; then supports the person to enter into the exploration of these preferred stories, and allows for the deconstruction of the dominant problem saturated stories, and the reconstruction of alternative stories, along with the gaining of an ensuing greater role repertoire (Dunne, 2000). As stories in a sense are at the nucleus of this approach, verbalization, as opposed to vocalization, is initially essential. Attention to voice is vital, as it will offer great insights as to the development of the stories. As Newham further expressed, psychological work is required to be done at any instance where inhibition, limitation or resistance meets with the voice; vocal patterns do not reveal psychological patterns, but are in fact psychological patterns, as the only terms available to us to use in describing the voice are psychological ones. (Newham, 1994). As Narradrama employs the narrative, so should it attend to the primary medium which delivers such; here, voice work will once again initiate further journeying opportunity for the therapist and her/her client.

11. Snow: ritual theatre. Ritual theatre, is an approach of performance, "which utilizes the evocation and enactment of archetypes in the construction of a theater piece for the purpose of providing a ritual container of healing for client/actors". (Lewis & Johnson, 2000, p. 460). Newham points out that "the fact the voice was central to investigations of twentieth-century experimental theatre is a significant inspiration for those working in the therapeutic arena who wish to use vocal expression as a dynamic means to personal transformation" (2000, p.53). Again, voice is used in performance and is an important dimension of the enactment, yet is not viewed in its own right. Ritual has

existed from shamanic times, which preceded the formal theatre, or field of psychotherapy for that matter, yet much healing took place, making use of the voice. I do not propose the use of voice as venturing into new, uncharted territory, but rather, as a return to the roots of expression. As Moses cited in Newham (1992) articulates:

‘In archaic days, when sounds, and not abstract constructions of grammar, were the interpreter of human thoughts and emotions, the complete range of voice was used more freely. Like the infant who lets his vocal powers range to their fullest extent, primitive peoples at the dawn of society used their voices to their heart’s content to express their feelings and reactions. Sensual sound phenomena also preceded syntax. As we ceased to communicate in gestures, imitative sounds, cries, of sorrow and jubilation, and acquired, instead, words, our vocal range began to shrink to the point where speech melody is now merely a weazened emotional scale on which articulation plays its piece. Only when our controls get out of hand, when we become excited or intoxicated, do we become savages again. We forget our civilized range limitations and the primeval cry can be heard again. Range is the language of emotions, as against articulation, the language of ideas’ (p. 333).

Further, with regard to the enactment of archetypes, which Jung referred to, in dreams, as constituents of the collective unconscious (Newham, 2000); Wolfsohn points out, as cited by Newham, “while the dream reflected the different aspects of the psyche in pictures, the voice could reflect psychological images in sound” (1994, p. 328). There is a vast place, wherein voice maybe used as an integral part of the therapeutic process, in this approach of ritual theater.

12. *Laffoon and Diamond: stop-gap*. Stop-gap is an approach in which a team of two professional actors, as well as a drama therapist, make use of enactment, in an improvisational manner, to stimulate dialogue about issues of relevance to specific populations, they also serve to promote the better understanding of feelings, and exploration of choices (Laffoon and Diamond, 2000). Here, both the actors' voices and that of the dramatherapist may be utilized as tools in the process. As Newham states, "the voice was once a key feature of the actor's ... work" (1994, p. 29).

Once again, there is a call for attention to the voice, which is not yet being fulfilled.

13. *Bergman: geese theatre company*. Geese, is a theater company, "an interactive criminal justice specific theater company which integrates the use of drama therapy and cognitive behavioral restructuring to create complete therapeutic communities in institutional settings" (Lewis & Johnson, 2000, pp. 457). In an experience at Joliet Correctional facility in Illinois, much use of masks was employed, following exploration of family issues and the realization that many of the prisoners reported that they would 'put on a mask' during family visits (Bergman, 2000). Once again, there is no particular mention of working with the voice, although notable here is that Passalacqua quotes Lowen as stating, "'The mask influences and modifies the voice'" (1995/1996, p. 20). Further, Passalacqua poses that voice can act as a "bridge between the biological level (the highly subjective part of human experience that includes sensory and emotional information) and the cognitive one (made of thoughts and quasi-objectivity which reflects the relationship with the outer world)" (Passalacqua, 1995/1996, p. 20).

Therefore, here is yet another instance, where the drama therapeutic process, with the richness of tools already available to it, may benefit only by taking advantage of another tool--the voice--which if considered, may offer it's great practical applications.

14. Feldman and Jones: enact. Enact is an approach aimed at improving both the social as well as the emotional learning of children and adolescents, through methods of drama therapy and creative drama, which are employed by this company of arts in education (Lewis & Johnson, 2000). Interestingly enough, this approach was born out of an accident in which the author thought that she was paralyzed, which led her to an epiphany stated in the following words, "I decided that if I could not move, at least I could sing" (Feldman & Jones, 2000, pp.331). The author goes on to elaborate on the 'creative energy' which may be experienced through such expression, and the significance of her own experience with creative energy throughout the process of rehabilitation which followed this accident, which she then became eager to find ways to explore with others in their own healing process. Certainly, Wolfsohn comes to mind here, as his own healing, from a psychological rather than physical ailment, was arrived at through his own creative energy, which he did in fact expend through song, as discussed earlier in this study. Two main constituents of this approach are described as being the alliance with the clients and working developmentally (Feldman & Jones, 2000). Both of these aims may be fulfilled through the inclusion of the voice as a tool, as the drama therapist, may utilize her/his own voice in tandem with the clients voice and needs, as discussed previously in the Newham's voice work, which considered transference and counter transference (see page 43). Working developmentally with the clients is achievable through such attention to voice, as is described in the chapter on

voice in psychotherapy through the work of Brody, where understanding of the freedom of pre-verbal expression is offered. In working developmentally with the voice, it is possible to tap into a great range of vocal sounds, as well as verbal articulation, as is therapeutically appropriate for the client with whom there is collaboration. This is not currently considered in this approach of drama therapy, but may well be worth considering.

15. Linden: transformational theatre. Transformational theatre:

utilizes spiritually-based theater pieces in which the playing of the roles themselves become a spiritual practice. Participants do the inner work by holding an inner concentration while performing an outer drama. Through this, both the actors and the theater piece itself are transformed” (Lewis & Johnson, 2000, p. 464).

In this approach, proposed by Linden, a combination of experimental theatre and working with clinical populations formed as the base of this model of drama therapy (Linden, 2000, pp. 346). Through a personal e-mail, Linden noted that one of her colleagues, Sarah Benson, was a main founder of an approach called Sound Healing; which, incorporates a lot of work with the voice (personal communication, November 9, 2005). Benson as cited by Linden states, ““There’s no place to hide in the sound of our voice. It carries the vibration of truth of the moment, of life”” (Linden, 2000, pp. 361-362). Linden also noted that this work is included in drama therapy trainings in Boston, and that “It is very powerful in the drama therapy process” (personal communication, November 9, 2005). This was a delight to hear, as it seems, although sporadic, and inadequately documented, attention to voice seems, in this case, to be dispensed in the

drama therapeutic process, itself. It is only through such utilization of voice, and positive response to its effect on the drama therapeutic process, that it may be more readily sought and applied.

16. Harvey: dynamic play. Dynamic play, is an intervention method, “in which art, dance-movement, dramatic story-telling, and video expression are used in mutual play with families to transform conflict and insecure attachments and promote mutual creativity” (Lewis & Johnson, 2000, p. 456). All of these different mediums utilize the voice, in one way or another, and therefore share that as a common denominator.

Whether the voice is being responded to or is responding in and of itself, the myriad ways by which this may be achieved, and the intricacies that lie between voice and it’s relation to creativity as such, remains an area that is inadequately tapped into. Creativity is an aspect which is central to this approach; it “is a naturally occurring ability that influences the quality, form and meaning of interpersonal interaction, especially among family members” (Harvey, 2000, p.380). Equally, voice is an instrument that is readily available to family members, yet once again, the way in which it is used, and the messages it conveys, both verbally and vocally, remain disregarded in the drama therapeutic process. Newham (2000) devotes an entire chapter to the discussion of voice, vis-à-vis the family, titled, “The Theatre of Family Life: Tracing the Personal Origins of Vocal Identity” (p. 119).

In drawing to a close, I would like to assert that in this review I have highlighted the ways in which attention to voice has been thus far been warranted minimal regard in the literature pertaining to the field of drama therapy. Few approaches have shed light on voice, and a specific schemata facilitating the intentional and systematic use of this tool

in the drama therapeutic process has yet to be established. Consequently, although voice has proven to be a common aspect of the drama therapeutic process, it has not yet been respected specifically as such. "Literature about the voice is extensive and yet dramatherapy has no clear view of its relationship to voice work" (Passalacqua, 1995/1996, p. 23). I have proposed in this study that voice is, potentially, a very significant tool in the practice of drama therapy.

To conclude, I have decided to re-present the definition of drama therapy, as I did in introducing this study. Yet, as this point of wrapping up, I shall convey the way in which attention to the use of voice is not only recommended, but is to be viewed as a valuable tool which may fulfill all of the purposes of drama therapy, as it is formally defined. Therefore, in light of the above study, I feel confident in making the claim that the "systematic and intentional use" of voice processes and products, may prove "to achieve therapeutic goals of symptom relief, emotional and physical integration, and personal growth" (The National Association for Drama Therapy). Voicework, further "is an active, experiential approach that facilitates the person's ability to tell his/her story, solve problems, set goals, express feelings appropriately, achieve catharsis, extend the depth and breadth of inner experience, improve interpersonal skills and relationships, and strengthen the ability to perform personal life roles while increasing flexibility between roles" (The National Association for Drama Therapy).

Current approaches of drama therapy discussed in this study, cover not only a range of theoretical bases encompassing great works from the fields of psychotherapy, psychiatric care and the theatre, but have further crystallized into approaches which have proven to address a variety of populations in a variety of settings. From children to

elders, from clinics, to schools, prisons, and on to the streets, all approaches of drama therapy inherently give rise to individual's, as well as group's voices. It is therefore of utmost importance in my opinion, that voice work be consciously, intentionally and systematically incorporated into the drama therapeutic process, where it's use, as yet another tool in the rich and varied drama therapy bag of tools, may prove a valuable addition and a necessarily-addressed dimension. As a final note, and an observation, which prompted me to more eagerly undertake this study: in the important book titled, *Current Approaches to Drama Therapy*, which presented the 16 approaches discussed in this study, it is worthy of remarking that, in the 8-page index, 'voice' was not presented once! In the following chapter, an elaboration on the potential use of voice in drama therapy will be presented, through consideration of intentionally and systematically attending to the voice through the core processes of drama therapy, as described by Jones (2002).

Chapter VII: The Potential Function of the Voice Within the Core Processes of Drama Therapy

Introduction

For the voice to be used intentionally and systematically in the drama therapeutic process entails understanding and consideration of the ways in which voice may be utilized within the processes of drama therapy. In the following, voice will be viewed in light of what Jones has stated to be the core processes of drama therapy (2002), to which I have added assessment as a prelude to the therapeutic processes; together, these are applicable to a myriad of drama therapeutic approaches. I will be introducing the use of voice in assessment, then proceeding to describe potential functions of voice as they relate to the core process.

Voice: A Medium of Assessment

Voice has been explored as a medium of assessment in the field of psychotherapy, and, specifically, in the work of Brody (see chapter on voice in psychotherapy). Overland emphasizes the importance of learning to listen carefully to the voice and of uncovering material which may be utilized in the therapeutic process (as discussed in the previous chapter). Its worth in assessment in drama therapy has also been touched upon by the work of Lewis (Lewis, 2000a). Further, Pendzik, refers to 'subtext', (a term discussed earlier, in the chapter on voice in the theatre, and the work of Stanislavski) as one of six key elements in assessment and states: "I would define subtext in drama therapy as that which is present but does not find proper expression, neither in dramatic nor in ordinary reality" (2003, p.96). Drama therapy, through its approaches, can intentionally and systematically incorporate the voice into its assessments, through attending to both the

verbal and vocal components of the voice. As reviewed in the previous chapter, the work of Partridge (1994) presents one possible toolkit for voice assessment. The work of Newham offers a more thorough and specific form of assessment, which he refers to as “The voice movement therapy system of vocal analysis” and covers ten vocal components (1999). The freedom or restriction of voice’s expression are also important aspects to be aware of. Linklater, in defining voice, states the following:

The voice is a human instrument. It is not merely a musical instrument, though it certainly is that too. It is not merely a utilitarian tool that facilitates our daily existence, though it does that too. The voice is composed of three to four octaves of speaking notes that can express the full gamut of human emotion and communicate all the subtleties and nuances of thought. Its great value is in the directness and immediacy of its communication and in how much it reveals about the person who speaks. This is also its danger. The voice learns early in life how to prevaricate, how to defend, how to mask the truth (Linklater).

Dramatic Dialogue

In summarizing the process of ‘dramatic projection’, Jones explains that a particular aspect of the process is that it “enables a *dramatic dialogue* [italics added] to take place between the client’s internally held situation or material and the external expression of that situation or material” (2002, p. 101). As such, dramatic projection in drama therapy allows both perspective and dramatic dialogue to occur between the inner and outer realities. If voice is attended to in this process, as a dramatic tool, this dialogue maybe further enriched. The previously cited work of Martin, reflects on the internal versus the external voice. In drama therapy, the approach of psychodrama, and the

'double' in that approach, serves to reveal the inner voice through dramatic projection (see previous chapter).

Dramatic Expression

The 'therapeutic performance process' Jones describes, stating that it "involves the process of identifying a need to express a particular problematic issue, followed by an arrival at an expression of that issue which uses drama in some way" (2002, p.103). As such, this process may utilize the voice through encouraging the use of the dramatic voice, which may serve to express a particular concern. For a thorough discussion of the components of the dramatic voice, please refer to Newham (2000). Here, I will suffice to present the ten ingredients of the voice according to Newham: loudness, pitch, pitch fluctuation, register, harmonic timbre, nasality, free air, attack, disruption, and articulation (2000, p.58). If these areas are attended to further, they may be utilized greatly in shaping the dramatic voice and enhancing its expressive capability in therapeutic performance.

Emotional Release and Containment

Jones describes 'empathy and distancing' in drama therapy, by stating that the former "encourages emotional resonance, identification and high emotional involvement within any work" (2002, p.106), whilst the latter is concerned with, "involvement which is more oriented towards thought, reflection and perspective" (2002, p.106). In discussing the use of song in drama therapy, Hall draws parallels between the singing of various songs and the playing of various roles, the lyrics serving the same function as the text (2005). She adds further that the melody allows the emotional component to be expressed, in a form, which is structured and, thereby, simultaneously offers both release

and containment (Hall, 2005), or in Jones' terms, empathy and distancing (2002). In drama therapy, the ranges of creative tools in fact utilize masks in working with clients (Jennings, 1998; Silverman, 2004; Snow, 2000). Of further interest to the field may be knowledge gained from further exploration, beyond the varying levels of distance achievable through progressively changing the aesthetic form of the mask (Jennings, 1990), to the varying degree of voice projection achievable through the materials used to construct the mask. Of particular interest may be the discussion of wooden masks created by Alström, which he describes as "resonance masks" (2004, p. 137) stating that they allow the voice "previously unexplored possibilities" (2004, p. 138). Alström also highlights that use of masks "in the classical Greek theatre....not only for visual effects but also as vocal resonance instruments" (2004, p. 133).

Exploration of Real and Imaginary Roles

'Impersonation' is described by Jones as that which occurs when clients are "depicting something or playing a part of themselves" (2002, p. 108), whilst 'personification' is described as the use of objects "(e.g. toys or puppets) to represent the material" (2002, p.108). Hart states:

The Voice is the most accessible and profound instrument of human expression and communication. It is a channel through which each individual can give conscious form to his "many selves" - emotionally artistically and intellectually. The voice is not only an instrument of speech and song, but also the source of a multitude of other expressions - sounds, evocations, ranging from the most beautifully pure to the most primitive and strange, from depth to height (Roy Hart Theatre: International Artistic Centre).

Emunah discusses the importance of 'giving voice' to clients (see previous chapter). Newham, attends to the physiological, psychological, and, further, to the social aspects of voice (see previous chapter). Sternberg and Garcia attend to social aspects of a client's being, through sociodrama, which may explore clients' voices within the social context, the most common frame for voice expression. Martin further reflects on the socio-political capacity of the voice (see previous chapter), as does the work of Boal and Wilson (see chapter on voice in the theatre). Both of Passalacqua and Landy (see previous chapter), shed light on the voices inherent in roles, as does the work of Ferenczi (see chapter on voice in psychotherapy). The voice projected onto inanimate objects such as toys and puppets, whereby personification may occur, may allow it's expression even further freedom.

Being Heard and Listening Intently

The importance of this process is inherent in the fact that clients experience the stances of 'interactive audience and witnessing' through engaging in drama therapy. Boal and Wilson (as discussed in the chapter on voice in the theatre), both significantly portray the way in which the voice allows the person an opportunity to be heard. Passalacqua states, "Some believe that *persona*, in Latin, means 'by sound'. In fact, it comes from the verb *personare*, to resound (the voice of the actor 'resounds' in the mask). It also means to make one's voice heard (1995/96, p. 17). Not only may the client be heard in drama therapy, but further, she/he is allowed to hear others and, if made aware of the components of the voice, may reflect on the ways in which this aspect of themselves or others was expressed and received, which may help to open up a realm of new insights. As Newham expresses:

Some voices attract us and others repel; some voices stimulate our agitation whilst others calm and soothe; some voices dominate with authority and others sound servile and sycophantic; some voices befriend and others contend; some voices we like and others we do not. Yet, rarely do we take the time to consider what it is in a certain voice that provokes our reactions. Without this understanding, we cannot really transcend our subjective judgements and gain insight into the psychology of vocal sound” (2000, p. 57).

Becoming more aware of the voice will allow it to be expressed more adequately and to be heard more fully.

Assertion of Identity

This process is concerned with ‘embodiment – dramatizing the body’; “the way the body relates to an individual’s identity” (Jones, 2002, p.114). This may be explored in drama therapy, but so too can the relation of a person’s voice to their identity be addressed. Passalacqua, introduces the phrase “re-embodying the voice” (1995/1996, p. 18) which well describes this potential. I have discussed, earlier in this study, the relation between the voice, breath, emotion, body and mind, as they are intricately associated. Wolfsohn’s work was concerned in many ways with re-embodying the voice as this beautiful excerpt of his work in 1955 as cited by Newham, states:

“Man has for many centuries failed to appreciate his voice, he has underestimated it and neglected it and allowed it to waste away; he has virtually strangled it, chained it up and confined it in a straitjacket; as he has so often done before, man has once again turned his sinning against nature into dogma; the dogma of tightly restricted, neatly labeled categories –male and female voice, high and low voices,

children's voices and adult voices; the dogma maintains that every human being has been assigned a particular register from birth, or at least from the moment the voice breaks, that covers no more than around two octaves: soprano, mezzo-soprano and alto for women, and tenor, baritone and bass for men. The truth is that the natural human voice, freed from all artificial restrictions, is able to go much further.

My first concern is to free my pupils from the fear of heights and fear of depths conditioned in their voices by tradition. The baby, not yet acquainted with these fears, screams with all his might using the whole of his body as a resonating chamber. But alongside the fear of heights and the fear of depths, each individual is variously prey to a whole host of psychic inhibitions and conflicts, anxieties and complexes, the elimination of which leads to the opening out of the personality and the voice.

But none of this has anything to do with the mystical, it is a completely natural process. . . . I am neither a sorcerer nor a hypnotist. I can only help my students to overcome their inner tensions and difficulties, and through this easing of tension to loosen the inhibitions which hold their personalities as well as their voices in chains" (1992, p.331).

Exploring the 'Self Beyond Words'

'Playing', as described by Jones, is concerned with a special state of playfulness within the process of drama therapy; it is also regarded as a component of an "expressive continuum" (2002, p. 116) and further, involves a "developmental continuum" (2002, p.17). I have mentioned the fluidity and spontaneity of vocal language, or rather, pre-

verbal utterances, as are created by young infants. These are regulated and constricted with the introduction of semantics, and the structure of verbal language. The playing which is a part of the drama therapeutic process, may benefit from allowing freedom from verbal language, and a return to babbling, or humming, or a great range of possible sounds, free from pre-designated structure. Newham describes specific exercises in his voice work, which intentionally aim at permitting regression and the release of the voice and exploration of the “Self Beyond Words (Newham, 1999).

Voice: Life-Drama Connection and Transformation

The last two processes, which Jones discusses are the ‘life-drama connection’ and ‘transformation’, as part and parcel of the drama therapeutic journey, and as consequences of this creative healing. Through the description of the above functions of the voice, the capacity of the voice to enhance the life-drama connection and facilitate transformation may be construed.

Summary of the Functions of the Voice

The following page illustrates the functions of the voice, encompassing voice as a medium of assessment, voice as fulfilling of dramatic dialogue; dramatic expression; emotional release and containment; the exploration of real and imaginary roles; being heard and listening intently; assertion of identity; and finally, exploring the ‘self beyond words’.

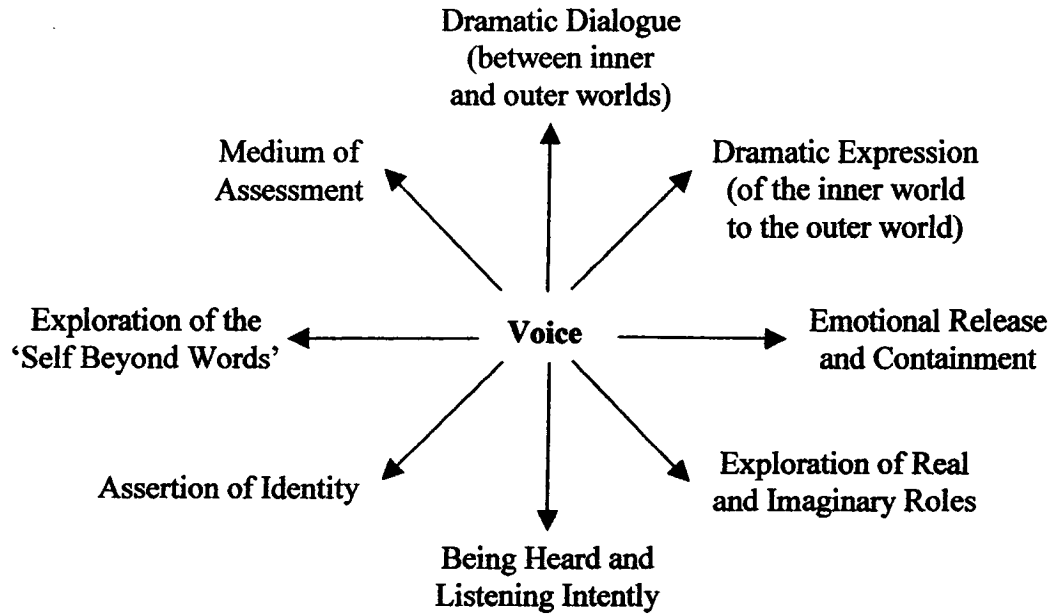


Figure 1. Specific Functions of the Voice in the Drama Therapeutic Process

Chapter VIII: Conclusion

Introduction

This study was born out of a literature review, which confirmed that little attention has been warranted to voice in the field of drama therapy in North America. As such, this study has sought to fulfil a void in the literature. In what follows, I will offer a brief summary of my findings, which point towards the value attainable through the increased understanding of the place and function of voice in drama therapy (Figure 1 illustrates these functions in the drama therapeutic process). Following this brief summary, I will proceed to addressing why the call to attention to voice in drama therapy has not been answered, followed by suggesting possible means of answering this call.

Summary of Main Findings

In defining voice in this study, it became evident that the voice poses as a vehicle of expression. The capacity of the voice to fulfil expression is enriched by its varying forms, mainly the vocal and the verbal. Further, with respect to healing, voice indisputably possesses physiological, psychological and social aspects.

I have discussed the works of many pioneers, but of specific importance were Wolfsohn, Hart and Newham, who paved the way to therapeutic voice work, by not only attending to the voice, but to its connection to the psyche, to creativity, and to healing.

Psychotherapy, as a field, has evolved in its regard to voice, from merely utilizing the spoken word as the cornerstone of the process, to attendance to the variations of the voice, their association to psychodynamics, the vocal aspects beyond the verbal expression, the way voice may be used in assessment, and, finally, the way it may be used in healing through cathartic release. The consideration of the mind and body in

relation to the voice has also been addressed. Through psychotherapy, voice work is mainly the brainchild of Paul Newham.

In the theatre too, the use of voice has evolved considerably, passing through connecting it to the mind and body, freeing the voice from verbal expression, searching for a universal language, allowing communication that is free from semantics, and, finally, offering individuals the stage as an arena to voice their inner worlds, needs, and assertion of identity. Theatre, wholly based on voice, is greatly indebted to Roy Hart.

There have been calls for attention to voice from within the field of drama therapy, which have spanned from 1981-2005, and covered various vantage points regarding voice, but these did not synthesize a global view of it's potential function in drama therapeutic process.

The current approaches of drama therapy in North America, utilize the voice, to varying degrees, yet there is no evidence of intentionality or systematization to this use. In this study, I have attempted to highlight these instances of voice use and to elaborate on the way it may be used more readily to the benefit of the drama therapeutic process.

I have proposed a simple illustration of the functions of the voice, considering the core processes of drama therapy, so as to allow these functions to be integrated in a meaningful and clear manner, which may be combined with an existing and valuable framework.

Why has the Call not Been Answered?

Throughout this study, a striking question remains: why has the call to the use of voice not been answered? I have no certain answer for this, rather a few thoughts which may suffice to fuel the dialogue in this concern. The call perhaps has not yet been

answered for the following reasons: the calls have not been comprehensive enough; the field is striving to assert its identity (Landy, 1994, 2005), which gives precedence to calls for 'dramatic' tools and the proving of their efficacy; adequate training in voice work is not offered to the drama therapist in training, creating an ethical restriction in the use of such work.

The calls for attention to the voice have spanned over a decade in time, and therefore have not been concentrated. Further, the focus of each call has varied, deeming them individual voice's calling for the voice in drama therapy, rather than focussed voices calling for a global attention to the voice (Bowley, 1981; Hall, 2005; Houseman, 1994; Newham, 1994; Partridge, 1994, Passalacqua 1995/1996).

The field of drama therapy has strived to assert its identity, as a creative art, rather than an expressive art, with the distinction being one of specialization of use of a particular medium, in this case, drama. With such specialization, in a phase of bureaucratic struggle amongst other disciplines, varying from the artistic to the scientific, drama therapy has a more pressing task of asserting its own legitimacy and identity, through its research and practice of creative healing through drama (Landy, 1994, 1995).

In the hierarchy of importance, voice work becomes only a secondary priority, particularly when greater ethical grounds are being treaded in the direction of earning professional appreciation of the healing power of drama. I raise the issue of ethics, as I have found a number of warnings, through this study, with regard to the possible harm which may be done if voice work is attempted by a practitioner who has not received training in such (Houseman, 1994; Newham, 1994).

What May be Done to Answer This Call?

The next question that naturally arises is, therefore: what may be done to answer this call? Obviously, the reversal of the above situations, which have limited the call's resonance, are what is needed to significantly facilitate an adequate response to this call.

More studies addressing the place and function of the voice in drama therapy are required, perhaps to go into further depth, or to approach this subject matter from a variety of research approaches, so as to provide a comprehensive base of literature, which will encourage and enhance the potential for the use of voice in drama therapy.

Meanwhile, the field may need to find that, in striving to assert itself, it may be losing sight of its depth, and the many tools at its disposal (music, art, dance and movement, all exist within drama).

Finally, and perhaps this is a wishful thought, yet I shall nonetheless propose it, and this is that voice training should become included in the training programs leading up to a degree in drama therapy, so that this work may be an ethical option to those who may be interested in integrating it into their clinical or research work. Such training should be in the specific area of 'voice work' as it particularly addresses the creative use of voice in therapy and for healing purposes.

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