

Call for chapters

Trauma and Embodied Healing in Dramatherapy: Theory, Practice and Research

Book editor: Jean-François Jacques PhD

Proposals deadline: **9th April 2022**

Dear colleagues and potential contributors,

You are warmly invited to contribute to an interdisciplinary edited volume entitled *Trauma and Embodied Healing in Dramatherapy: Theory, Practice and Research* due to be published by Routledge in Spring 2023.

This edited volume aims to explore the singularity of embodiment and somatic approaches in the healing of trauma from a dramatherapy theory, practice and research perspective.

The book aims at bringing together voices from international scholars, researchers, practitioners and clinicians in the field of dramatherapy and the associated disciplines of performance and theatre, to better understand how these different approaches offer unique and unexplored perspectives on the body as a medium for the exploration, expression and resolution of chronic, acute and complex trauma, as well as collective and intergenerational trauma in different cultural contexts.

The links between traumatic experiences and the body are now well documented and researched. Established authors and clinicians in the fields of neuroscience, somatic psychotherapy and psychology have contributed to significant advances in the understanding of how the body and the nervous system respond to, internalise, store and speak the trauma. The somatic of trauma translates ways in which the body retains emotions and traumatic memories cut off from cortical and verbal processing. The work of healing consists in supporting the body to self-regulate as well as working through the sensorimotor imprints of the trauma towards psychosomatic integration. Advances in the fields of dance movement and body psychotherapy have also reflected pioneering ways of using the body as a medium for expression and healing following traumatic experiences. The emphasis on kinaesthetic and embodied relational practice has significantly contributed to a better understanding of the links between embodiment and trauma.

The somatic of trauma tells us that if the trauma is locked in the body, the body is also the key that can unlock the legacy of the traumatic event(s). As primarily a form of embodied therapy using the emotional and cognitive capacity of the body, dramatherapy offers

additional opportunities to think somatically about trauma. Yet, literature on the use of the body in the healing of trauma in dramatherapy, the integration with other somatic approaches, and the similarities and differences between these remain scarce. The unique contribution of dramatherapy to the field of trauma from an embodiment perspective largely remains to be explored and conceptualised. A recent paper reviewing the literature on empirical dramatherapy research (Armstrong, Frydman & Rowe, 2019) does not cite any specific studies on embodiment and trauma.

Equally, the intersection of dramatherapy and body-based approaches in theatre and performance on the fabric and potential of the body to translate, generate and rework emotional states and memories, also remains largely under researched. The link between these disciplines offers additional fertile grounds to further explore and understand the creative, expressive and imaginative capacity of the body, and its application to the healing of trauma. The works of Chekhov, Lecoq, Grotowski, Meyerhold, Artaud or Copeau for instance provide additional opportunities to discover the language and history of the body, its emotional expressiveness through physicality, gesture and movement, and its potentiality for healing and repair.

This book proposal is a response to the invitation formulated by Johnson and Sajnani (2014): 'we have an obligation to continue to refine and develop more sophisticated and targeted approaches to trauma within drama therapy, and to find ways of empirically testing our work' (p.20). This edited volume on trauma and embodied healing aims at addressing a significant gap in the existing literature by providing a rigorous investigation on the intersection of dramatherapy, trauma, body, brain, theatre and performance.

Contributions are sought from a diverse range of practitioners, scholars, researchers and clinicians in the fields of dramatherapy and theatre and performance studies interested in that intersection.

References:

Armstrong, C. R., Frydman, J. S. & Rowe C. (2019). A Snapshot of Empirical Drama Therapy Research: Conducting a General Review of the Literature. *GMS Journal of Arts Therapies*, Vol. 1, pp. 1-16.

Johnson, D. R. & Sajnani, N. (2014). The Role of Drama Therapy in Trauma Treatment. In: N. Sajnani & R. D. Johnson (Eds.). *Trauma-Informed Drama Therapy* (pp. 5-23). Springfield: Charles C. Thomas Publisher.

We invite proposals on topics that might include (but are not limited to):

- Theatre, the body and trauma
- Healing trauma through the physicality of the body in dramatherapy
- The language of the body and trauma
- The body and complex trauma
- The hidden body and trauma
- The phenomenological body of trauma
- Embodied cognition and trauma

- The body of trauma, the trauma of the body
- Somatisation and the unspoken words of trauma
- Embodiment and affect with traumatised clients
- The emotional body in dramatherapy
- Embodied shame and guilt
- Somatic regulation in dramatherapy practice
- Embodied co-regulation
- The physicality of the traumatised brain
- Body, space and trauma in dramatherapy
- The use of the voice with traumatised individuals
- Evidence-based research and practice-based research on dramatherapy, trauma and the body
- Complex PTSD and embodiment in dramatherapy practice
- Choreography and trauma in dramatherapy practice
- Developmental trauma and the body
- Embodied rituals of healing
- Somatised states and trauma treatment
- Perspectives on biomechanics and trauma
- Psychological gesture and healing
- Physical movement and touch with traumatised individuals
- Mime and physical theatre in trauma treatment
- Links between body, gesture, movement and trauma
- Kinaesthetic empathy, body and trauma
- Links between Somatic Experiencing and dramatherapy
- Similarities and differences between dramatherapy and other somatic approaches in the healing of trauma
- Body of knowledge and knowledge of the body in the treatment of trauma
- Polyvagal theory and its application in dramatherapy
- Sensorimotor communication in dramatherapy
- Traumatic grief and the body
- Body memory in theatre, performance and dramatherapy
- The unspoken communication between the body of the traumatised client and the dramatherapist
- Counter transference and the traumatized body of the dramatherapist
- Intercultural perspectives on the body and trauma
- The body of intergenerational trauma
- The performative body and trauma
- Trauma and the witnessing body
- The body implicit communication in therapy
- The sensing and living body in theatre and performance
- Disembodiment and dissociation
- Aesthetic perspectives on trauma
- Re-membering as a physical process
- Embodied collective trauma
- Intercorporeality in the dramatherapy therapeutic space and its application to trauma healing
- Neuroscience, embodiment and trauma in dramatherapy theory and practice

- Emotion memory and the body
- Online working and the body with traumatised individuals
- Therapeutic application of Body-Mind entanglement in theatre and performance
- Collective trauma and soma
- Embodied intersubjective space in dramatherapy
- Embodied implicit memory
- Performance and embodied trauma
- The contribution of theatre to our understanding of trauma

The book intends to reflect a wide, diverse and intercultural perspective on the intersections of the body, trauma, healing and theatre. We particularly welcome contributors from a variety of cultural and social backgrounds, traditions and practices in these fields.

Please send **500 to 700 words abstracts** (with a 100 words author bio) to Dr Jean-François Jacques at jfjacques14@gmail.com by **9 April 2022**.

Please feel free to get in touch if you have any questions or for more details on chapters parameters, style requirements and submissions guidelines.

I am looking forward to hearing from you.

Warmly,

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