



# Launching **MARA** *(Movement Assessment and Reporting App) V. 3 and Outcomes Framework for Dance Movement Therapy*

a free software and assessment instrument to support better planning, assessment, evaluation and reporting in DMT.

- Dr. Kim Dunphy, Sue Mullane, University of Melbourne, Australia;
- Professor Sabine Koch, RIArT (Research Institute for Creative Arts Therapies, Alanus University of Arts and Social Sciences, Alfter/Bonn, Germany
- Simea Schoenenberger, SRH Hochschule, Heidelberg, Germany.
- Dr. Paula Lebre, Faculdade de Motricidade Humana—Universidade de Lisboa (ULisboa), Portugal



## Webinar schedule

- *MARA and the Outcomes Framework history and development; purpose and functions*  
Dr. Kim Dunphy, University of Melbourne, Australia
- *Validity testing of MARA* Professor Sabine Koch, RIArT (Research Institute for Creative Arts Therapies, Alanus University of Arts and Social Sciences, Alfter/Bonn, Germany
- *Portuguese version validation trial and future research possibilities with data gathered by MARA* Dr. Paula Lebre, Faculdade de Motricidade Humana—Universidade de Lisboa (ULisboa), Portugal
- *Trialling MARA and the Outcomes Framework with other creative arts therapists,*  
Simea Schoenenberger, SRH Hochschule, Heidelberg, Germany
- *New initiative: Supporting client engagement in planning and assessment and between sessions work,* Sue Mullane, University of Melbourne, Australia
- Discussion and questions.





- *MARA and the Outcomes Framework: history and development, purpose and functions*

Dr. Kim Dunphy, University of Melbourne,  
Australia





**MARA:** iPad app developed to support planning, assessment, evaluation and reporting in dance movement therapy.

Provides technological support for these processes,  
reducing need for time consuming paper-based processes and data entry.

MARA [www.makingdancematter.com.au](http://www.makingdancematter.com.au)





Second issue for assessment in dance movement therapy:

lack of instruments that assess outcomes across all areas that matter to dance movement therapists,  
and that are usable across contexts and population groups  
Lack of accessible information about assessment



# Outcomes Framework for Dance Movement Therapy<sup>©</sup>

## TOWARDS FLOURISHING INDIVIDUALS AS EVIDENCED IN WHOLENESS, VITALITY AND ALIVENESS





Domains correspond closely to outcomes of DMT articulated in definitions provided by DMT professional associations

Align with Hanna's (2008) universal descriptors of learning that occurs through dance, comprising Physical, Cognitive, Emotional, Inter-personal and Expressive/ Aesthetic domains

Encompass three aspects of wellbeing, physical, mental and social, identified by the World Health Organisation (WHO, 2020).

Each domain has desired endpoint





**1. PHYSICAL DOMAIN: TOWARDS A STABLE, MOBILE, FUNCTIONAL AND EXPRESSIVE BODY**

**1.1. Bodyparts: awareness, activation and connection**

**1.2. Space: Body in space**

**1.3. Shape: Body shaping**

**1.4. Effort: Movement qualities**

**1.5. Fitness and release**

**2. CULTURAL DOMAIN: Towards a creative, aesthetic, expressive self**

**2.1. Creativity and aesthetic sense**

**2.2. Cultural appreciation and belonging**

**3. EMOTIONAL DOMAIN:**

**3.1. Emotional expression**

**3.2. Emotional regulation**

**4. COGNITIVE DOMAIN: Towards an active enquiring mind**

**4.1. Attention and initiative**

**4.2. Memory**

**4.3. Executive function**

**5. SOCIAL: Towards satisfying reciprocal relationships**

**5.1. Embodied communication**

**5.2. Social reciprocity**

**5.3 Expressive communication**

**6. INTEGRATION DOMAIN: Towards wholeness, vitality, aliveness**

**6.1. Sense of integration within oneself**

**6.2. Sense of integration between self and outside world.**



## 85 objectives across the six domains

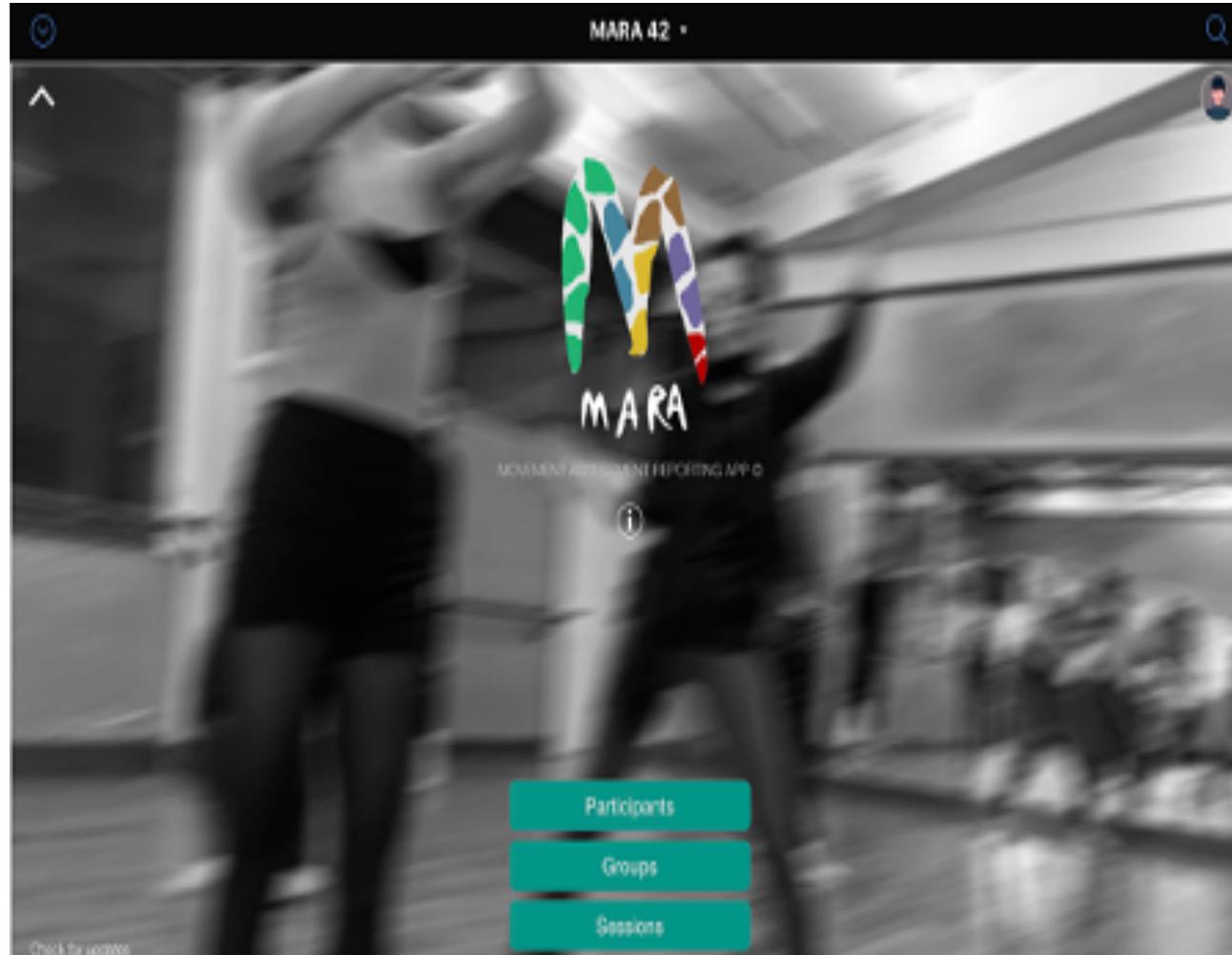
- drawn from theory, empirical evidence and practice knowledge
- specific and measurable
- DM therapists select what is appropriate for them to assess, given client group, context and program/intervention goals



<b>1.1</b> 	<b>Body parts: awareness, activation, connection</b>	<b>What is moving: which body parts are moving and the way these work together in movement: involving capacity for awareness, activation and connection of the body and breath, and sequencing and integration of movement.</b>
<b>1.1.1</b>	<b>Use of breath to support movement</b>	Activation and control of breath to support movement, including depth, rate and shape of breath.
<b>1.1.2</b>	<b>Activation of body parts: upper, lower body</b>	Awareness of body parts demonstrated through activation and or naming of body parts: upper (head, shoulders, upper torso, arms, hands); lower (lower torso, legs, knees, ankles, feet).
<b>1.1.3</b>	<b>Activation of body hemispheres: left, right</b>	Awareness of body hemispheres demonstrated through activation and or naming of left and right hemispheres.
<b>1.1.4</b>	<b>Body parts connection: centre to extremities, head to tail connections</b>	Awareness of, and connections demonstrated <u>between</u> : core (centre) of the body and distal (extremities, hands, feet and tail); head and tail (base of spine, coccyx).
<b>1.1.5</b>	<b>Body parts connection: upper and lower body</b>	Awareness of and connections demonstrated <u>between</u> : upper and lower halves of the body (homologous) mostly involving limbs. Upper body functions for mobility and articulation, while lower body functions for stability and locomotion.
<b>1.1.6</b>	<b>Body halves connection: right and left sides</b>	Activation of and connections demonstrated <u>between</u> : right and left sides of the body (homolateral) where one side of the body is stabilised while the other mobilises. Movement can switch from one side to the other but does not cross the midline.
<b>1.1.7</b>	<b>Body parts connection: diagonal movement</b>	Connection of the body diagonally (top-left to bottom-right, etc), moving one upper limb with the opposite lower limb; cross the midline of the body with <u>any</u> body part. This includes diagonal movement such as creeping on hands and forelegs, walking, running and leaping.
<b>1.1.8</b>	<b>Sequencing of body parts in movement</b>	Sequencing of body parts for effective movement, including simultaneous (at the same time), successive (one and then another), or sequential (one followed by another, flowing from one movement to another) sequencing.
<b>1.1.9</b>	<b>Self-synchrony: body parts moving in rhythm with oneself</b>	Movement of body parts in an integrated and organised way, in synchrony, with timing of movement distributed through the body.
<b>1.1.10</b>	<b>Control of movement succession</b>	Control of movement succession: including initiation (beginning movement); sustainment (holding movement); conclusion (stopping movement); release (letting go of partner, prop. action).



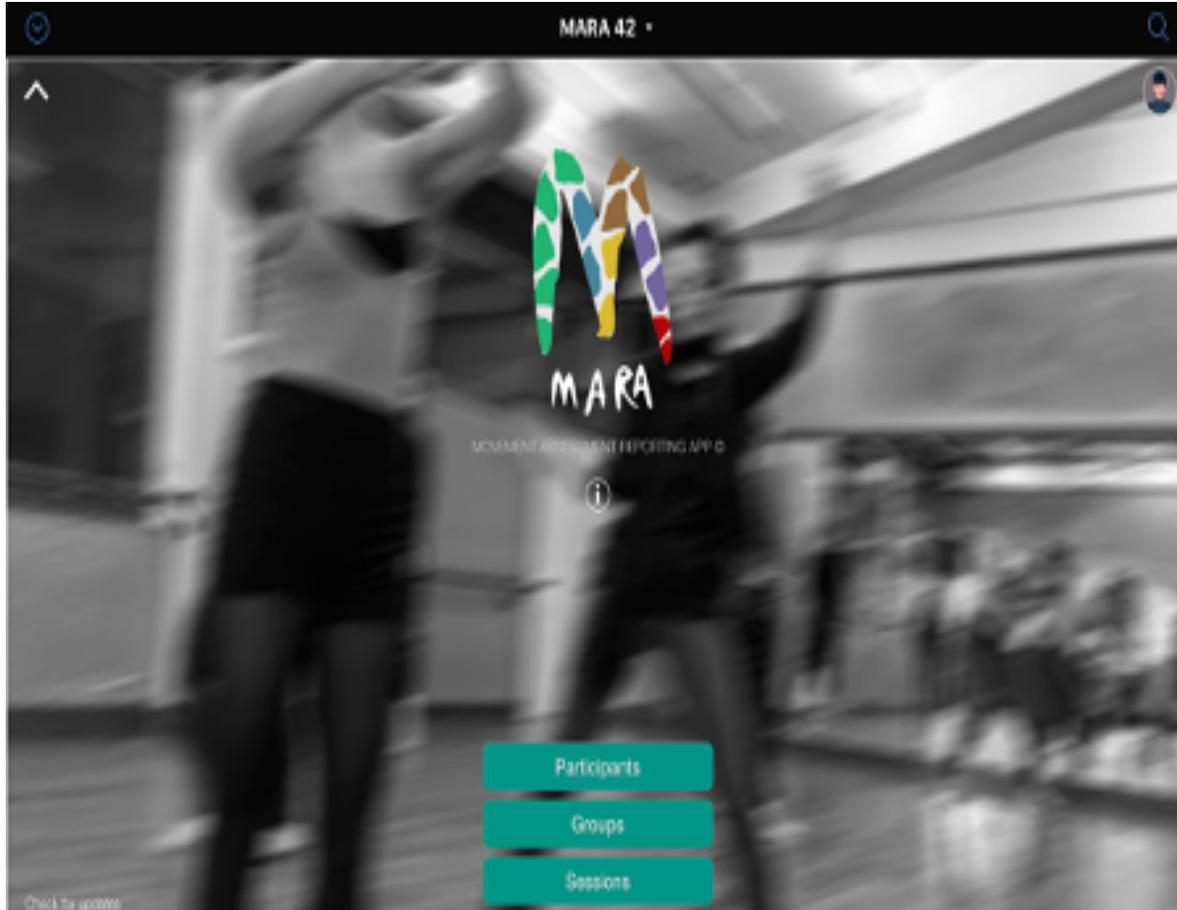
# Introducing *MARA*





# Download *MARA* and the *Outcomes Framework*

[www.makingdancematter.com.au](http://www.makingdancematter.com.au)



## Sponsors

- University of Melbourne
- Australia-Germany Joint Research Co-operation Scheme, (DAAD)
- PACFA (Psychotherapy and Counselling Federation of Australia) and an anonymous charitable foundation
- Hanny Exiner Memorial Fund (of the Dance Movement Therapy Association of Australasia)

## In-kind support

- Faculty of Human Movement, University of Lisbon, Portugal
- Almada City Council, Portugal
- RIArt, Alanus/Bonn Hochschule, Germany
- SRH Hochschule, Heidelberg
- Bayley House, Melbourne, Australia
- Columbia College, Chicago
- Sunshine Special Developmental School, Australia
- dance movement and other creative arts therapists in Australasia and internationally.

