



# INTERNATIONAL CHRISTIAN DANCE FELLOWSHIP MAGAZINE

ICDF NETWORKS

ISSUE 3 | 2023



## The Future of ICDF Networks

AN ICDF EXCLUSIVE






5 NETWORKS  
ICDF RESOURCES

Our ICDF Networks continue to provide opportunities for global networking and communicating between people who share the same interests, callings, and passions. These Networks have continued to grow and develop at their own pace over the years and we are grateful to all our Network Leaders who have continued to engage and encourage collaboration with members through their networks.

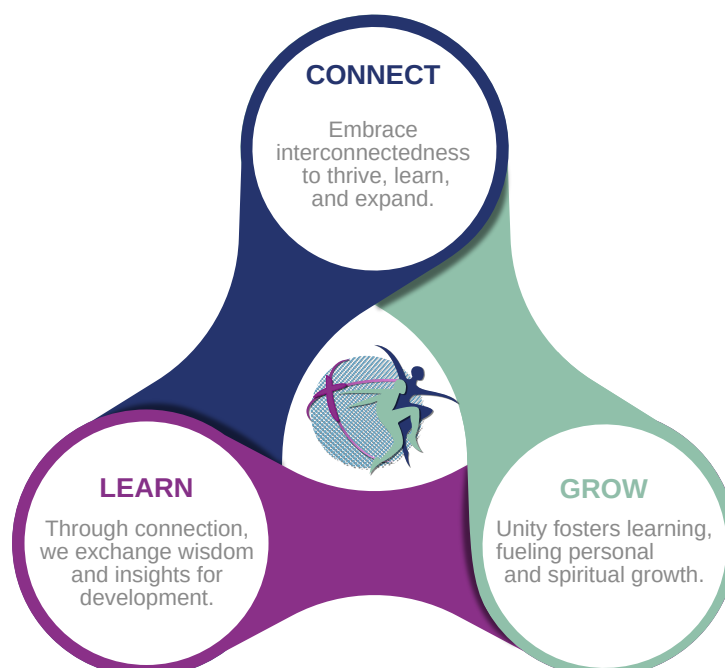


### Joint Coordinators' Note

We are pleased to share this third Issue of our ICDF Magazine covering 5 of our Networks.

-  AWARE
-  Cultural Dance
-  South Asian Dance
-  Missions
-  Dance Movement Therapy

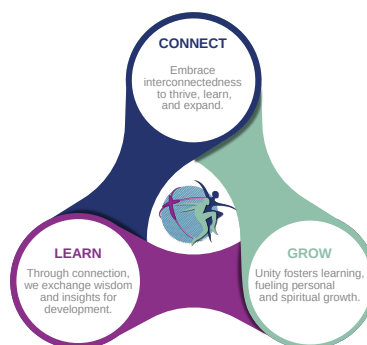
We encourage each Network to work towards fulfilling our aims of Connect, Learn and Grow in all the activities they plan throughout the year. We encourage all ICDF Members to join at least 1 or 2 Networks of your choice and enter a whole new world of dance and movement possibilities.



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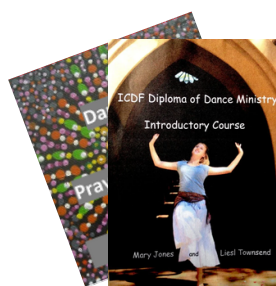
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e-Books



Premium t-shirts



Premium hoodies

# ICDF NETWORKS

ICDF's networks give opportunities for global networking and communicating between people who share the same interests, callings, or passions.

Visit our Website for more information on all our Networks [WWW.ICDF.COM](http://WWW.ICDF.COM)



## AWARe

This network is for Christian dancers who write, Christians who undertake research, and Christian academics (in Christian or secular institutions) to support, encourage and pray for each other, whatever your discipline or area of interest.

### NETWORK JOINT COORDINATORS

**Debbie Bright | New Zealand**  
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**Tonia Nifong | United States**  
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Debbie Bright



Tonia Nifong



## CULTURAL DANCE

This is a Network with the intention of drawing together in one place the many cultural dance forms around the world but with each dance form also having its own network.

### NETWORK COORDINATOR

**Alison Bourke | Ireland**  
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Alison Bourke



## SOUTH ASIAN DANCE

The South Asian Dance Network comprises of the varied styles of dances from across South Asia with particular focus on India. The network aims to inspire and equip those who have a heart to share Jesus through their indigenous dance forms.

### NETWORK COORDINATOR

**Shrimathi Susanna | United Kingdom**  
[naatyaeast@live.com](mailto:naatyaeast@live.com)



Shrimathi Susanna



## MISSIONS

The Missions Network enables members to share opportunities, theory and experiences of using dance and arts in mission. Dance Warriors for the Nations...come and join us!

### NETWORK COORDINATOR

**Linda Wells | United States**  
[linda.wells@om.org](mailto:linda.wells@om.org)



Linda Wells

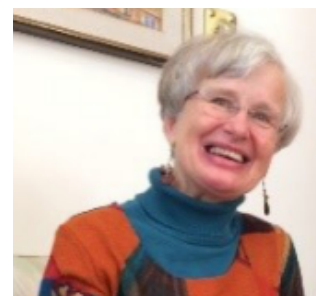


## DANCE MOVEMENT THERAPY & HEALING

This network is made up of people throughout the world who facilitate healing for individuals and communities through the use of dance / movement and other expressive arts.

### NETWORK JOINT COORDINATOR

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Laurel Bridges



# ACADEMICS, WRITERS AND RESEARCHERS (AWARe)

In the indigenous language of my country, Aotearoa New Zealand, Kia ora koutou, Greetings to you all.

Our AWARe contribution is a kaleidoscope of materials and to begin, I am repeating the poem I wrote for a previous publication, as it aptly describes the varied and loosely connected group of people who are associated with the Academics, Writers and Researchers (AWARe) Network.

## AWARe Network

Academics, Writers and Researchers  
Christians who write and dance  
Creative verbalisation.... Words  
Of the inexpressible, non-verbalisable  
Dance that needs no words.

Word puzzles, faith questions  
Digging deeper still  
Knotty human problems -  
conundrums  
Seeking out a God's-eye view.

Responses written, danced, or both  
Partners with God in Redemption  
Seeing Creation imagined afresh  
Through the eyes of our Creator.

Some write for their job or their own  
satisfaction  
Their gifts include dancing and words  
Creative movement, words all in  
motion  
Images, music and time.

Our work can be found on the ICDF  
website,  
in books and journals and blogs.  
And examples of some of our writing  
and action  
Are presented here today.



Dancing on the beach in New Zealand.  
Geadh Fladhaich – Wild Goose

All of us, AWARe associates, work hard in our own professional areas and contribute, as we are able, to the projects that arise. What we have in common is that we are all Christians and dancers (or involved in the visual and performing arts) and we all write as part of our work and/or ministry. The key, repeating, projects are: presenting seminars at the international conferences and contributing to the ICDF publications. Occasionally, associates also contribute to other activities such as leading or contributing to ICDF Zoom workshops, online discussions or meditations, or global choreography projects. As always, time zones are a challenge in the international context. However, by sending videos, even those whose time zones are not compatible are able to contribute.

The AWARe Network also has strong links with the ICDF Diploma/Certificate in Dance Ministry; some of the AWARe associates also teach subjects in these qualifications. Because the Diploma/Certificate teaching work is a part-time commitment, the individual teachers spend the rest of their lives in a range of other areas of work and ministry. Some work in Christian contexts, others do not. As the Director of this programme, I particularly appreciate the strengths the other tutors bring to both the Diploma and AWARe.

The Diploma and Certificate students have given glowing reports about how exciting, informative and valuable they have found the study. They often report that the timing of their study of particular subjects was perfect in terms of their current questions and needs- with the result that they either received confirmation or felt led to make changes in direction, in the ministry areas God was leading them into.

The Diploma Panel of Advisors is a wonderful group of mature Christian dance leaders. They live in a number of different countries around the world; at times these people also contribute to AWARe activities and projects.



Dr Debbie Bright

The ICDF Diploma/Certificate in Dance Ministry operates in partnership with Unity College in Canberra, Australia. More information on the Diploma/Certificate can be found on the ICDF website, or contact me ([debbieabright@gmail.com](mailto:debbieabright@gmail.com)). We are also currently offering a small number of scholarships that cover half of the fees; again, contact me if you would like to know more.

So, I view the AWARe Network as being like a hand-woven garment that is constantly being reworked and reshaped. All associates have a definite connection and placement within the garment, even when they are not seen by other ICDF members. The woven garment is a dance costume, a prop - a dazzling, multicolored, swirling, glittering cloak of praise.

Thank you to Cynthia, Lucy and Randall for your contributions to this publication.

Dr Debbie Bright



# “Dance Devotion on Time”



Cynthia Newland

## Dance Devotion on Time

“There is a time for everything and a season for every activity under the heavens:

a time to be born and a time to die,  
a time to plant and a time to uproot,  
a time to kill and a time to heal, a time  
to tear down and a time to build,  
a time to weep and a time to laugh,  
a time to mourn and a time to dance,  
a time to scatter stones and  
a time to gather them, a time to  
embrace and  
a time to refrain from embracing,  
a time to search and a time to give up,  
a time to keep and a time to throw  
away, a time to tear and a time to  
mend, a time to be silent and a time to  
speak, a time to love and a time to  
hate, a time for war and a time for  
peace.” Ecclesiastes 3: 1-8

When we read this passage, in any season of life, particular portions seem more relevant than others due to the situations we find ourselves in or the circumstances surrounding our lives. Birth and death, an array of emotions, actions and choices all collectively comprise our daily lives. Some of the “there is a time” happenings occur less frequently than others. Prayerfully, death and mourning are not frequent in our relationships. Healing, laughter, peace, and love bring a quality to our lives that sustains us. No matter the time and season in which we find ourselves, it is best to trust God with our moments, hours, days, months, and years.

We are not the Grand Horologist (clock and watchmaker). We are the ones subject to time. If we are honest, there are days when we hold - like a stopwatch in the palm of our hand, the great desire to perfectly synchronize God’s plans with our timing.

We innately are tinkerers, who long for the power to dial the hands forward or backwards based on our desires or perceived needs.

As dancers, we can identify with the skill of movement that allows us to manipulate time as we speed up, slow down, repeat, sustain, retrograde, and pause. Each of these are exploratory tools foundational to choreography that broadens our dance language. Each investigated element allows us the opportunity to expand our vocabulary and can be creatively gratifying to implement. Well, except for a pause. Dancers generally are uncomfortable with stillness. We often feel as if motion is our greatest tool of communication. Much like the hands of a clock, we need to be in continuous motion to demonstrate our ability to function properly.

However, it is in the moments of our lives and on stage when time seems to stand still, that we can really be present. Most often it is in the ordained timing of God that we pause to recognize that He is the keeper of time. In all of our desired attempts to either wish time away hoping tomorrow will come or to long for the past, we fail to recognize the significance of the power of every moment.

I pray each of us would align our longings, permitting God to reset and synchronize our rhythm to His. May we relent to Him so He can adjust our hurried pace to His stillness: allowing the power of quietness to speak to our soul and to the onlookers that watch us like a clock as we daily live and dance.



# Randall Flinn

Facebook Post 20230619



Randall Flinn

These timeless transcendentals reflect the essence of their greater genesis and their divine Source. To isolate or extract them from their immersion in The Mystery, to marginalize their God-given grandeur by reasoning them as independently autonomous adornments, would be to deny the brilliance of their birthright and to render them impotent as orphaned values of evolutionary cause and mere philosophic ideology.

**“ The True,  
the Good and  
the Beautiful ”**

By encountering beauty, I see, I feel and I know beyond. This is not only faith or imagination, it is rational aesthetic logic. Nothing creates nothing - but creators create something. God is The Artist and His glorious artwork tells of the True, the Good, and the Beautiful.

# “Firestarters”



## firestarters

© Lucy Jarasius 2023

Can Beauty speak?  
Can Beauty spark?  
Can she flint our stony hearts via the  
wonders of Art-Wisdom  
to proclaim? prophesy?  
Can her truth-telling propel us through  
barriers blocking passage through sacred  
portal,  
preventing participation in a Love truly  
immortal?

Mystery beckons.  
The Proud often reckon it foolish,  
pragmatism-unworthy, supercilious  
silliness,  
to pursue an aesthetic-clothed Truth,  
but the naked veracity of Beautiful  
Goodness screams healing,  
cries out  
Dress Me!  
Wrap me in rapturous holistic attention to  
The Holy she whole-heartedly serves,

to resist  
to reverse backward posture  
to reach forward, higher, deeper, wider,  
creatively, into reconciliation's embrace

Truth, Beauty, Wisdom,  
Freely available yet costly-Love purchased

Ignite passion,  
Burst forth in declaration of that which can  
transform hearts and nations...  
Burn bright, illuminating the pathway  
through dark nights of the soul,  
through the salient sting of transformation.

Lead us to steadfast Lovingkindness,  
dawning daily anew

Bestow spark  
Stoke the embers of our intellectual  
capacity's members  
until the sacred smoke waters our spiritual  
eyes  
Tears of repentance awash with fresh  
hope

Brand us “firestarters” NOW,  
in our allotted time,  
propel us into the rEVOLution surely,  
as proclaimed and prophesied by our  
ancestors in the Faith, to come.

Hebrews 12  
The Message

12 1-3 Do you see what this means—all  
these pioneers who blazed the way, all  
these veterans cheering us on? It means  
we'd better get on with it. Strip down, start  
running—and never quit! No extra spiritual  
fat, no parasitic sins. Keep your eyes on  
Jesus, who both began and finished this  
race we're in. Study how He did it. Because  
He never lost sight of where He was  
headed—that exhilarating finish in and  
with God—He could put up with anything  
along the way: Cross, shame, whatever.  
And now He's there, in the place of honour,  
right alongside God. When you find  
yourselves flagging in your faith, go over  
that story again, item by item, that long  
litany of hostility He ploughed through.  
That will shoot adrenaline into your souls!

Everything in creation is bathed in  
wondrous mystery and all that is true,  
good, and beautiful in this world has a  
primary Origin.



Picture by prophetic artist Ineke Hopgood  
based on Ezekiel 28:14



# CULTURAL DANCE

Late springtime this year I returned to Ceilidh dancing class after a three-year absence during which time the global pandemic halted social activities for a while. Entering the room I wondered if everyone had survived which was a strange feeling. Happily, there were all the familiar faces though some had visibly aged! It took several sessions to get back into the movement, rhythms and patterns of Irish dancing and I was reminded of how aerobically demanding it can be. But the "old hands" and long experience had developed a movement that allowed an economy of effort and I found myself slipping into the "shuffle" when hops and leaps failed. While mostly it's the over-sixties that come there are usually one or two younger ones present, and, with the shortage of menfolk, the ladies are obliged to stand in wearing the green scarf. Impressive is the inclusivity of the dance with an elderly lady, toothless and rather rotund and stiff, being welcomed and participating, all smiles, with a good sense of pattern. The warmth, sociability and good exercise associated with Ceilidh dancing make it a valuable part of our culture.

On observation, it is noticeable that children and teens learn Irish dancing (Step Dancing) often preparing for competition while senior citizens participate in Ceilidh dancing and Set dancing.

I was interested to find out what happens in other countries and have the response from opposite ends of the globe, in Sweden and New Zealand.

## Q. At what age do people start learning their Cultural Dance?

**Sweden:** As children. People in the cultural dance/folk dance community learn it through the family.

**New Zealand:** When they are babies. They dance in the indigenous preschool/daycare centres. All sing ABC and dance simultaneously.



## Q. Is it popular among all ages or just amongst the young and elderly?

**Sweden:** It's common and popular amongst all ages but people in the working age group (30-50yr) often don't have the time for dancing every week.

**New Zealand:** All ages.

## Q. What are the attitudes towards Cultural Dance amongst different age groups?

**Sweden:** Cultural dance/traditional dance in Sweden is now so unknown by the common population it is mostly viewed with curiosity and as something exotic. The exception is at Christmas and midsummer.

**New Zealand:** There's a sense of pride and belonging.

## Q. Do Cultural dances feature as part of celebratory events?

**Sweden:** At Christmas and at midsummer feast traditional dances are still relatively common for people to take part in and are still well known. At weddings, the wedding waltz is still in use (the first dance of the wedding). All other forms of ritual celebratory/festive dances are no longer in use.

**New Zealand:** Only for events of indigenous people. A few non-indigenous may be there but they are in the minority.

## Q. As far as you know has Cultural Dance changed much over the years?

**Sweden:** During the 19th Century and early 20th cultural dances still played a major part in the society of the day, both ritual/celebratory dances, partner dances and dance as a form of games to play. Since the 1920s or 1930s traditional dances grew out of fashion mostly because of urbanisation and modern dance influences. Because of that organised folk dance groups started to make choreographed versions of traditional dances to preserve them. Since the 1960s onwards a movement started to revitalise the original forms of dancing, mostly focussing on partner dances such as Polska and Slangpolska but also Waltz, schottis/reinlander, polka and in the south of Sweden Kadriļj and Anglaise.

**New Zealand:** No, but new works are being developed continuously. The content of song and dance often is about current issues, historical events, mythology, values, customs or cautions concerning issues such as drugs and alcohol. Some areas such as costumes have changed since the mass arrival of non-indigenous folk.



Wondering what the views of some young girls on Irish Step Dancing were I asked my neighbours who attend class regularly.

## Q. What age were you when you started learning Irish Dancing?

**Grace:** I was 5 years old.

**Nadia:** I was 4 years old.

## Q. How long do you think you will continue with class?

**Grace:** I think I will continue for a few more years. (She's 13.)

**Nadia:** I will continue class until I think I know lots of steps. I might even travel around the world showing Irish Dance. (She's 9)

## Q. What interests you in Irish Dancing?

**Grace:** The music, performing and learning dances.

**Nadia:** It is great that you can see your friends weekly and also the work that is put into it.

## Q. How important is it to you as an Irish person?

**Grace:** It is quite important to me as an Irish person because Irish Dancing is unique to Ireland and is different compared to other dance styles.

**Nadia:** Irish Dancing is the heart of Ireland. There are lots of dance schools dotted around Ireland. It would be sad if we lost dancing.

## Q. Where do you use your dance skills now?

**Grace:** I use my dance skills now at performances festivals and shows.

**Nadia:** I use my dance skills now at festivals, parties and cultural events.

## Q. Have you an interest in other forms of dance?

**Grace:** I am interested in contemporary dance and I like to make up different dance routines. The benefits of Irish Dancing are that it keeps you fit, improves posture rhythm and balance and is good for your memory.

**Nadia:** I am interested in making up dance routines. The benefits of Irish Dance are that you can see your friends weekly and Irish dancing keeps you fit and healthy.

Alison Bourke





## The Yaghan people of Tierra del Fuego, Chile

A friend of Alison Bourke's went on an expedition to Antarctica over Christmas and was fascinated to hear about the Yaghan people and their history and culture. She recorded a dance that some "descendants" presented one evening which reflects the activities of this remote people group who spent much of their time fishing. Here is her report.

We were introduced to the Yaghan people when we arrived at Puerto Williams, Navarino Island, off the southern tip of Chile on the penultimate evening of our cruise. As was the custom on the ship, we welcomed them on board to tell us about themselves. After a slide show and talk four young women performed two dances which had been specifically choreographed for us.

<https://drive.google.com/drive/u/0/folders/1f7JMdefo8wFZDOAzlbbwXuNBh7rpeI9j>

<https://drive.google.com/drive/u/0/folders/1f7JMdefo8wFZDOAzlbbwXuNBh7rpeI9j>

According to Wikipedia the Yaghan are the world's most southerly indigenous people group. There are now no pure-blooded Yaghan people still alive, the last person Cristina Calderon, died in 2022. However, they continue to identify as a community and have their culture, including language. In the past, they had adapted to living in a cold climate, even going naked – until they encountered Europeans in the 19th century.

They were hunter-gatherers and used canoes. The women dived to collect shellfish.

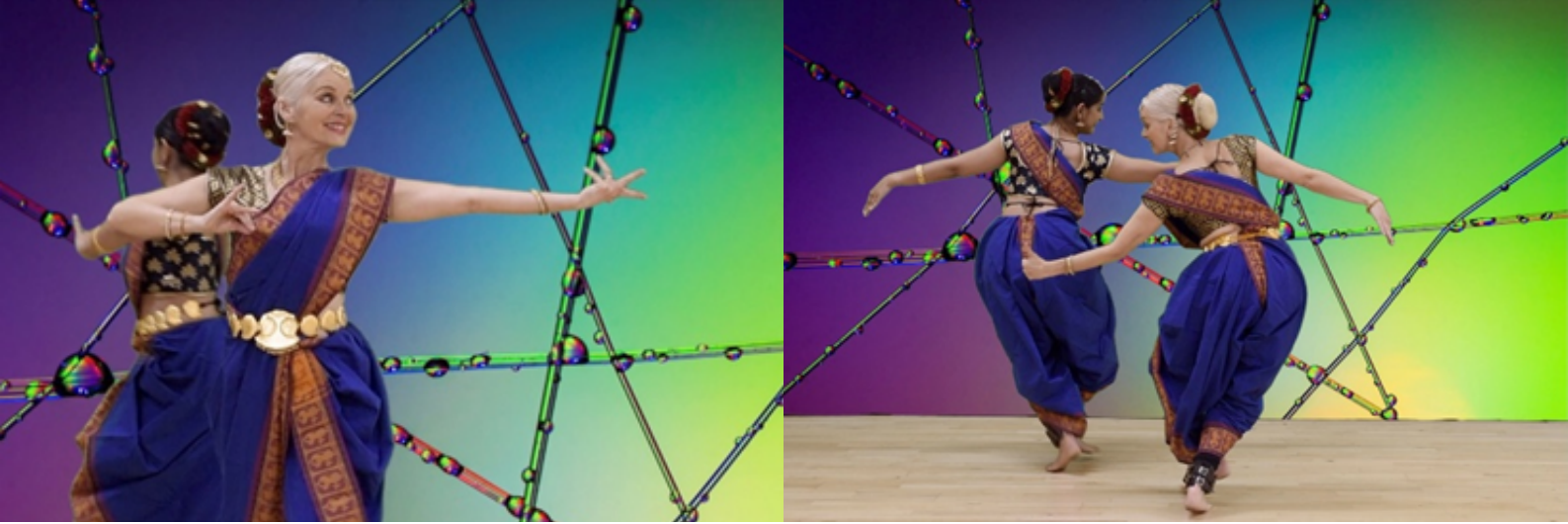
Contact with Europeans included missionaries as well as Charles Darwin and other explorers. However, there were serious outcomes from such contact – death through disease and loss of food as whalers and sealers decimated their food sources.

The Yaghan had no concept of property and so suffered at the hands of ranchers for 'stealing' their sheep.

I have one interesting connection with the Yaghan people. One of the early missionaries who lived with them was Waite Stirling, who served with what became the South American Missionary Society, SAMS. He is the great, great, great grandfather of Caroline Pomeroy, who is the Director of Climate Stewards, with whom I'm involved (see: [Climate Stewards – For people and planet](#)).

Climate Stewards are part of A Rocha, the oldest and largest worldwide Christian Conservation organisation (see: [A Rocha UK – Caring for creation](#)). Climate Stewards encourage us to measure our carbon footprint, reduce it where we can and if this isn't possible then offset it. Offsetting donations are used to support our global neighbours to adapt to the impacts of climate change.





## SOUTH ASIAN DANCE

### “A nine-month dance collaboration”

Namaste, I am the network coordinator for South Asian Dance at ICDF. The network covers many wonderful and colourful styles of dance from across Asia and in particular South India. I am a professional South Indian Classical Bharatanatyam dancer and teacher, based in the UK, and working with Asian communities in the East of England. I am passionate about sharing Jesus through dance, and I am constantly aware of the power of movement, which changes the atmosphere from darkness to light!

I want to share with you about a nine-month collaboration that has birthed my newest dance, ‘Armour of God’, which is inspired by chapter 6 in the book of Ephesians. Over the past three years, I have recognised how important it is to clothe myself in the armour of God and I regularly perform this with simple hand gestures and the spoken word at home.

“Finally, be strong in the Lord and put on his mighty power. Put on the full armour of God so that you can take your stand against the devil’s schemes.” Ephesians 6 v 10-11

“Stand firm then with, the belt of truth buckled round your waist, with the breastplate of righteousness in place, and with your feet fitted with the readiness that comes from the gospel of peace. In addition to all this, take up the shield of faith, with which you can extinguish all the flaming arrows of the evil one. Take the helmet of salvation and the sword of the spirit, which is the word of God.  
” Ephesians 6 v 14-17

In October 2022 I approached Dr Jesica Sinniah a specialist liturgical dancer, based in Bangalore. I asked Jesica about choreographing a new item on the theme of applying the armour of God, using a contemporary track from Indian Raga. Although I have over 30 years’ experience I recognise that my strengths are in performance and teaching rather than choreography. Thankfully Jesica loved the theme and the dynamic music and accepted the commission! We started online choreography classes in November 2022 and I gave a solo performance for my students that Christmas.

However, I had always visualised it being a duet so after a long gap I invited a Yashodhra Sabu, a class colleague to learn the item. Rehearsals went smoothly and we both recognised the power and authority in the choreography, especially when we depicted the sword of the spirit and the helmet of salvation.

Bharatanatyam is such a rich classical style and the costume, jewellery and makeup all enhance the performance, contributing to the dancer embodying their narrative.

As with all my previous projects I employed photographer and filmmaker Bill Hiskett to capture the dance so it could be published on my YouTube Channel, Shrimathi Susanna. At the point of writing this article, I am delighted to say that my post has received over 900 views in only 7 days!

This means people are sharing the video and the viewers are watching scripture in dance. Working collaboratively with a film-maker allows a global audience to see Christian praise dance which is very exciting.  
Suzanna Harrington

### “Armour of God” Praise Dance

<https://youtu.be/7OWu6jV2iWE>

Email: [naatyaeast@live.com](mailto:naatyaeast@live.com)  
[www.indian-dance.co.uk](http://www.indian-dance.co.uk)





# MISSIONS



Linda Wells

Hello lovely dancers  
I have an awesome testimony to share with you from an Iranian lady .... but first, let me mention an International School I hold at Compass Dance Academy bi-annually in October.

For anyone actively involved in Mission, who loves to move in worship but has very little (or never had) professional training, we invite you to join us in Atlanta next year October 2024.

You will receive five free hours of teaching per day Monday -Friday, in a variety of dance genres and all accommodation and food are covered.

This is our gift to you and is our tithe for all of God's blessings to us over the years. You just pay for your travel! If you have a heart to share the gospel in missions via dance/movement, email me at: [linda@compassdance.org](mailto:linda@compassdance.org)



Now for this awesome testimony.

To give you context; my husband and I participate in a prayer and worship conference in the Middle East every year. The aim is to pray for our Muslim "cousins" to encounter the living Christ, and huge breakthroughs to this end have occurred in recent years. I am involved in the dance team in each worship time, and come home exhausted but hugely encouraged.

A lady from Iran gave this testimony:

"I was alone at home when suddenly I heard footsteps. I moved towards the closed door to investigate, but before I reached it a man walked THROUGH the closed door! I was astounded! He just said; "Seek me and you will find me" then disappeared. I told my best friend and she exclaimed "Congratulations! You just had a visitation from the Creator of the Universe!" I asked her what his name was, to which she replied, "I'm not telling you! He told you to seek him."

She did give me an Injel (Persian Bible) so I began reading in Ezekiel. "No, no she retorted, start in the New Testament!" I quickly came to Matt 7:7 where Jesus says, "Seek and you shall find, knock and the door will be opened, ask and it will be given unto you." And I knew the Creator of the Universe was Jesus.

This lady has been baptised and is living for Christ in a very difficult situation, but her joy was remarkable! I frankly feel rather unworthy to be in the presence of such Jesus lovers but feel incredibly blessed at the same time. The more dangerous your situation, the more tangible he makes himself.

Keep dancing and worshipping Him... Even if it's lonely, dangerous or isolating, you just might encounter the Creator of the Universe!

Blessings  
Linda



# DANCE MOVEMENT THERAPY & HEALING



Angela Leung  
Dance movement therapist – DTAA  
(DMT Prof, Clin), ADMP UK (R-DMP),  
HKDMTA (advisor)

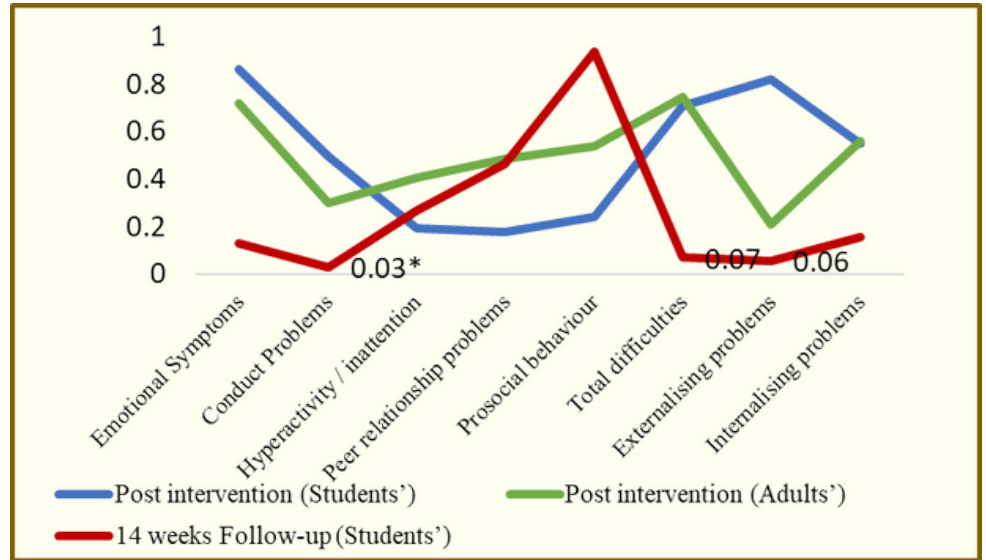


Figure 1: T-test significant (two-tailed) value (Leung, 2021)  
Noted: Statistical significance \* $p < 0.05$

Dated back to June 2018, I have submitted an article to the ICDF (Dance Movement Therapy) newsletter. The name of the article was “Knowing My Emotions Through a Dance Movement Programme”. That was the time I started conducting a research study. After almost five years, I am happy to follow up and present the findings of the research.

The study was to investigate the impact of dance movement therapy (DMT) on the emotional self-regulation (ESR) of adolescents with special educational needs (SEN). A DMT programme was conducted on four groups of adolescents. Questionnaires were employed to measure their changes. The results were compared with adolescents without joining the DMT programme. In addition, an interview was facilitated to collect feedback from DMT group participants.

Significant evidence showed a reduction in conduct problems from the 14-week follow-up results (as shown in Figure 1).

The findings from the focus group indicated that seven themes emerged after analysis of the interview contents. The seven themes shown in Figure 2 are emotional regulation strategies, emotional awareness, emotion, body shape, facial expression, speech, and cognition.



Figure 2: Seven themes emerged from the interviews (Leung, 2021)

A five-step emotional self-regulation process was derived from the seven themes.

The five steps were:

1. There is an understanding of a triggering incident that's causing an emotion.
2. Observing body shape, facial expression and speech enable emotional awareness.
3. There is a decision-making process in emotional regulation.
4. There is a process of choosing emotional regulation strategies.
5. The experience of emotional self-regulation is a holistic process.

In conclusion, the captioned DMT programme promotes body awareness, emotional awareness and emotional self-regulation through creative dance movement and choice-making process. The research experiences have broadened the understanding of emotional self-regulation and the application of verbal and non-verbal approaches in research. Last, but not least, the creative dance process enriches adolescents' creativity and happiness.

## References:

Leung, S. L. A. (2021). The Impact of a Movement-Based Emotional Self-Regulation Programme on Adolescents with Special Educational Needs During the Transition Period from School to Post-School in Hong Kong [PhD thesis].





Hana Rose

### My Healing Journey with the Lord Using Movement

My name is Hana Rose and I live in northern Israel. God has been leading me on a deep healing journey with Him for many years and dance and movement have played a significant role in that journey. When we dance, we can bring all of who we are before the Lord: Body, soul and spirit. We can surrender to God and experience Him deeply in this way, often deeper than our conscious minds.

Through movement, I often encounter God's Love, hear His Voice and experience the depths of His Presence in a fuller way than at any other time. Over the years, the Lord has sometimes also brought painful emotions to the surface during times of movement. Emotions and trauma are stored in the body's memory and movement can bring those things to the surface. This is often painful, but also healing as those emotions can find expression and are brought into the light of His Presence.

In the Healing Process, God has been teaching me many things, many of which He has led me to apply in the Movement Workshops I teach. One key point He has taught me is the importance of focusing on our True Identity in Him.

Part of the Healing Process is letting go of identifying ourselves with the negative messages of painful past experiences and becoming more and more identified with our true identity in God as a new creation.

2 Corinthians 5, v17

"So then, if anyone is in Christ, he is a new creation; what is old has passed away—look, what is new has come!"

One of the workshops I teach is called Butterfly Transformation Journey. It is a Movement Journey through the stages of Metamorphosis in our faith: from a caterpillar, (letting go of the old self), into the cocoon, (renewing our minds with God's Truth) and emerging as butterflies (into our new identity in Christ).

Each person also creates a movement sequence to express and declare who they are in God. The workshops I teach through Crowned with Love Dance Ministry have a healing and therapeutic element and many aspects have come out of my own healing journey with the Lord.

Another element that I also use in the workshops, has been poetry. God inspires me with words that I feel are an expression of His heart, communicating the depths of His Love and who God is, in our relationship with Him. They are like different landscapes of His heart (connected to scripture). Over the years, He has given me movement activities, arts and crafts ideas and different reflections to explore these landscapes and to further delve into the meaning of the poems. They are inspirations to catch glimpses of who God is for us and sacred spaces where we can meet with Him. Using movement, art and reflection there is an opportunity to delve deeper, spending time with the Lord in those places, and be touched and transformed by His Presence.

I also create Artistic Blessings, which combine poetry and art. They are called Crowned with Love Creations and are designed to encourage us in knowing God's love and healing and to inspire us to embrace our true identities as precious and beloved children of God. These words can also be explored and expressed through movement. They are available as Greeting Cards and Prints on Etsy.

<http://www.etsy.com/shop/CrownedCreationsIL/>

I am grateful to God and His faithfulness in the process of my Healing Journey in Him and what He has brought forth from it. It has often been difficult and painful, but I feel blessed that God has used that process to build and deepen my relationship with Him. As a fruit of that process, He has also given me poems and workshops that facilitate others in experiencing more of His Healing, Freedom and New Life.

My heart through the workshops I teach is that people will experience deeper intimacy in their relationship with the Lord and a fuller revelation of their true identity in Him. In the future, I hope to study Dance Movement Psychotherapy as I would love to use movement therapeutically to help women who have been through trauma, abuse or sex trafficking.



## God's Heart of Healing

Hana Rose

A circle of women dancing together  
Remembering their true names  
Re-discovering their Godly identities

Gathering up all that is lost and broken  
Lying hidden in the dark  
Gathering it into baskets, woven with freedom  
Singing praise to God Most High- El Elyon

Words, colours and songs  
flow from their lips and hearts  
Melodies of beauty and love  
Overflowing and intertwining together

With One voice their hearts united in praise  
A harmony of freedom, of delight,  
Laughter and joy

We are all called  
Invited, Embraced and Welcomed  
Into God's Healing Heart  
Renewed, Restored and Transformed,

Our names being whispered  
by the heart of God

God's Heart of Healing is a poem the Lord gave me many years ago. It is set in a sacred community space, a circle of women dancing together. It's about Surrender and opening up to the Lord; true worship is expressed through movement and song. Entering a deeper place of intimacy with the Lord, healing and restoration in the depths of His heart. This poem is an inspiration for the worship dance workshops I teach.

My friend created music that fits together as a musical poem (a song where the poem is read, and the music expresses the words). In one of the workshops I teach, we use this music and the words of the poem to collaboratively create a choreography combining its' different themes.

Looking at the second verse "Gathering up...", we explore an area of pain or difficulty that we want to release to the Lord. We go through a Movement Journey, giving and surrendering this area to the Lord and receiving from Him.

Other elements of the Poem Choreography include a Movement Sequence I teach that expresses two verses and we also create a Collaborative Group Choreography for the last verse, where each person creates a movement that we combine together into a movement sequence.



# ICDF RESOURCES

Visit our ICDF Shop to purchase ICDF Branded items of your choice. We also have e-Book resources, available to purchase on the ICDF e-Book online shop. Thank you to those of you who have made purchases during the year.

## ICDF DANCE MERCHANDISE



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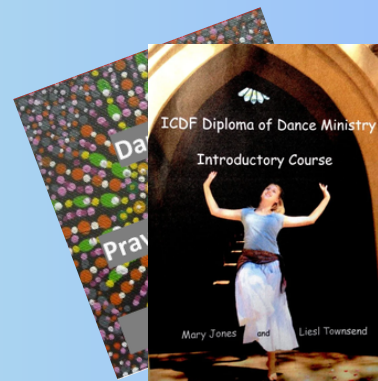
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