



MANUAL FOR ADULT EDUCATORS

# LIFELONG DANCING:

# LEARNING PATHWAYS ABOUT DANCE FOR ADULT EDUCATORS



With the support of the  
Erasmus+ Programme  
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fundación  
**aspaym**  
castilla y león

**CEIPES** : CENTRO INTERNAZIONALE  
PER LA PROMOZIONE  
DELL'EDUCAZIONE  
E LO SVILUPPO



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Material elaborated in the project **Lifelong Dancing - Learning pathways about dance for Adult Educators**



With the support of the  
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**Fundación ASPAYM Castilla y León, Valladolid, Spain**

**Partners:**

**Essevesse Company, Marseille, France**

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**AICSCC - Gamma Institute, Iași, Romania**

**Association Euni Partners, Blagoevgrad, Bulgaria**



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# CHAPTER 1

## Lifelong Dancing

**- Learning pathways about dance for Adult Educators -**

***Strategic partnership project and innovation in youth and non-formal education field***

The main objective of this project is transnational and intersectoral cooperation to **develop, test and implement innovative methods of working with adults through dance.**

These innovative methods aim to generate a proposal that **integrates the arts and education into a single element of social strengthening that promotes a better quality of life for people with fewer opportunities** (refugees and migrants, people with psychological disorders, people with physical disabilities, elderly people, etc), favoring social inclusion, promoting a healthy lifestyle, increasing self-esteem and self-knowledge to achieve an independent life and thereby improve the decision-making of their own lives.



# Lifelong Dancing

## - Learning pathways about dance for Adult Educators -

*Strategic partnership project and innovation in youth and non-formal education field*

### Specific Objectives:

- 1. Create innovative practices in the field of education for adults** through the development of a work kit through dance therapy and other expressive movement therapies, which promote a healthy lifestyle, a healthy expression of emotions, self-esteem, the stimulation of decision-making capacity and social inclusion in a multicultural community.
- 2. Increase the portability of innovative and non-formal methodologies** by developing a web platform of multicultural resources for adult educators, trainers and staff, working in different social fields using art therapy methods. The web platform aims to disseminate the resources developed within the project, as well as existing ones, to workers in the field of adult education, interested organizations and institutions, NGOs, dance schools, art schools, service providers, etc.
- 3. Organizational development of 5 institutions** with different cultural and organizational experiences and strengthening of the strategic association between them through the development and dissemination of intellectual products and innovative work methodologies created in the field of adult education and non-formal education. In addition to its specific characteristics, each partner has a diverse network of diffusion, from workers in education for adults, specialists, students, public institutions and decision makers.

# Why we did this project?

The strategic partnership that makes up this project, identified the existing problem in the development of abilities of the people under study, especially in the development of **social and personal skills suffered by adults with fewer opportunities** (refugees and migrants, people with psychological disorders, people with physical disability, elderly people, etc). Most of these adults are reluctant to participate in formal education spaces. Therefore, we believe that generating non-formal education spaces with a methodology developed through dance and movement, will generate personal tools to offer significant results in the case of anxiety disorders, depression, low self-esteem and social isolation.

The 5 members of this strategic partnership, considered that the centralization of these benefits and the transformation of art therapy into a therapeutic practice in the field of adult education in a standardized and scientifically proven way, are vital. Therefore it is necessary that adult educators, trainers and staff, working in different social fields, need to have concrete, accurate and centralized data on the use of dance therapy and exercise practices that can be implemented in activities with people in risk of social exclusion.





## What is our target group?

- **Adult educators, trainers and staff**, who work in different social fields, who are interested in using expressive techniques that favor personal development, the development of self-esteem and decision-making capacity, as well as to promote healthy lifestyles, through art, express emotions, exercise and promote social inclusion with all this.
- **Migrants and refugees, people with psychological disorders, people with physical disabilities, elderly people**, etc who want to benefit from innovative work methods through artistic therapy. The product will be implemented through workshops. They will benefit from the complete dance-based therapy package, and from all the support related to the use of the potential for change, and the development they provide.
- **Organizations and interested institutions, NGOs, dance schools, art schools, service providers, providers of therapeutic or non-formal education, dance and art schools** from the 5 countries involved. The partners will benefit from the work kit through expressive methods, which can be used in the long term and can be continuously improved according to the latest art-therapy research



# PARTNERS



**COORDINATOR:**  
**ASPAYM Castilla y León**  
**Valladolid, Spain**



The **Fundación ASPAYM Castilla y León** begins operations in 2004, twelve years after the establishment of ASPAYM in the Castilla y León region. ASPAYM Castilla y León works to achieve a significant improvement in the quality of life of people with physical disabilities and the reduction of barriers in their daily lives. Also, the entity It is proposed to be a leading association that, through the quality of its programs and activities, the research and use of New Technologies, provides people with physical disabilities with the necessary tools to achieve the Association's Mission.

The Fundación ASPAYM Castilla y León focuses on the **field of social services**, specifically in the field of physical disability. It serves people throughout their life cycle and does so at the educational-assistance level as well as at the local level. The Foundation has the collaboration of experts in the educational, social and research field of the group of people with physical and sensory disabilities.

The main objectives of ASPAYM Castilla y León are:

- Encourage the exercise of the autonomy of people with disabilities, particularly those with physical disabilities.
- Promote the development of activities and programs that allow the inclusion and participation in society of people with disabilities.
- Establish an external and internal communication plan that allows to achieve the mission of the entity.
- Carry out innovative research that improves the quality of life of people with disabilities.

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## Target group of ASPAYM Castilla y León: People with disabilities



This project will be developed with adults who have disabilities and live in rural areas. The profile of these people is characterized by having an average between 40 and 50 years of age whose socioeconomic situation is very difficult, since many of them are unemployed and, therefore, have less economic resources and less access to opportunities. The vast majority of these people have a supervening disability, that is, they have not been born with it, but have developed it throughout their lives for different reasons: traffic accidents, work or illness. People who face such a radical change of life when having a disability have great difficulties adapting and accepting their new lives, which has a high impact in all areas of their lives:

- **Psychological area:** some consequences of this process are the stress associated with the change of habits, sadness and apathy due to the situation of life prior to disability, loneliness, low self-esteem, loss of personal worth and autonomy.
- **Economic or labor area:** the new life change when having a disability does not allow to continue maintaining the work that was had until now, and, in this sense, they have to recycle to find other jobs and adapt to the reduction of income.
- **Social and family relations:** there is a reduction in social relations and access to socio-cultural activities and leisure and free time, which leads to feelings of boredom and poor personal development.
- **Academic level:** these are usually people with low educational resources, who have finished basic compulsory education and started working from a very young age in rural activities.

# PARTNERS



## PARTNER:

**Cie ESSEVESSE**  
**Marseille, France**



The **Essevesse Dance Company** was founded in 2013 in Marseilles, France. It is co-directed by two innovative and experienced Sicilian choreographers, Antonino Ceresia and Fabio Dolce, who are driven by the desire of merging dance to society. Through research based on studies and artistic experiences acquired in Italy, France and the UK, the two choreographers built up a company that functions as a creative platform as well as a laboratory where they **develop approaches for self-empowerment and social inclusion, using dance and its multiple forms**. Their aim is to free individuals from physical, cultural or social constraints that might impede the expression of their full potential. Essevesse works with a large and diverse audience within different contexts. The main target group is represented by young people living in difficult areas where lack of cultural and economic opportunities make their and their families' lives exposed to marginalization, criminality and other social risks.

Essevesse, through their dance workshops, facilitate the immersion of these people to a visionary world full of possibilities where movement, choreography and music help them re-build the image of themselves, nurturing the confidence they might have lost. Their audience is made up of dancers, students, disadvantaged youth, all ages and all abilities (for example, mental or physical disabilities such as hearing impairment, Alzheimers, or eating disorders).

With their team, Fabio and Antonino are creating dance modules which they share as much as possible in order to alleviate the condition of suffering through a strong and valid process.

# PARTNERS



## Target group of Cie Essevesse: LGBTQIA+ Community



essevesse

Antonino Ceresia & Fabio Dolce

The Lesbian, Gay, Bisex, Transsexual, Queer, Intersex, Asexual, plus (everyone else) (LGBTQIA+) community is an at-risk population in dire need of competent treatment. The silencing of the LGBTQIA+ community by an oppressive heterosexist and transphobic society causes negative impacts to LGBTQIA+ individuals' wellbeing, physical health, and self-expression. Research suggests that because of their stigmatized identity the LGTBQIA+ community has special therapeutic concerns such as, internalized self-hatred, social rejection, gender or sexual orientation confusion, and safety needs.

Multicultural and feminist theories of psychology propose that acknowledging the role of gender and sexual minority identity during treatment can positively influence LGBTQIA+ clients' mental and emotional health. Informed creative arts therapies, creative clinical interventions, and community arts-based projects can have various beneficial impacts on mental health, including reintegration of difficult experiences, increased self-awareness, improved interpersonal connections, and further development of self-concepts. Through the expressive arts LGBTQIA+ individuals can experience a safe holding space for the pride and pain of their experiences.

# PARTNERS



## PARTNER:

**AICSCC - Gamma Institute**



The aim of **Institute for Research and Study of Quantic Consciousness - Gamma Institute** is the promotion, development, research and initiative for activities in the field of psychology, psychotherapy and mental health, in particular through training programs, workshops, psychological services and psychological assistance, counseling, psychotherapy and training of specialists; also, another aim is to facilitate the cooperation between Romanian specialists from the fields mentioned above and other specialists from international area.

### **Gamma Institute has 3 departments:**

**Gamma Training** - education department, that has 2 training schools - Systemic Training School (accredited by Romanian Psychologists Association) and Self Reconstruction School (personal development for adults). In both schools, each week, participants are experiencing new instruments for personal development and training.

**Gamma Clinic Psychology** - health and intervention department. It has Gamma Kids (addressed to kids and parents) and Gamma Family Academy (psychological and personal development services for entire family). In this department, there are available different psychological services, in individual sessions, couple, family or group sessions and workshops on interesting topics.

**Gamma Projects & Research** is the department that develops European projects and research in the field of psychology, with the aim to promote self awareness and to promote the benefits of mental state on the individual and familial life quality. Also, through this department, we make mobilities and good practices exchange for psychotherapists and students from the training school in systemic psychotherapy.

# PARTNERS



## Target group of Gamma Institute:



## People with psychological issues

Gamma Institute applied the tools developed on this project on the following target group:

- **People (all ages) with psychological issues** as: low level of self-esteem, anxious or depressive episodes, bullying in schools or organisational environment, difficulties in lifespan transitions (launching in independent life on youngsters, divorce, career transitions – reprofessionalisation) etc. This target group will be selected from the health department – Gamma Clinic Psychology (clients in psychotherapy and participants on Gamma Events)
- **Professionals in education and psychology field:** people which are working with youngsters and with people with psychological problems, teachers and school/career counselors, systemic psychotherapists, clinical psychologists, etc.
- **Future professionals in psychology:** students from psychology (bachelor and master degree), which are making internships in Gamma Institute. People (all ages) from Iasi city which are interested in personal development process.

# PARTNERS



**PARTNER:**

**CEIPES**  
**Palermo, Italia**

**CEIPES** • CENTRO INTERNAZIONALE  
• PER LA PROMOZIONE  
• DELL'EDUCAZIONE  
• E LO SVILUPPO

**CEIPES – International Centre for the Promotion of Education and Development** is an International non-profit association founded in Palermo in 2007 and with antennas in other 8 European countries.

**Vision and Mission:** We believe that education and development are fundamental values to achieve peace and dignity for all human beings. Each individual and community has the potential to fulfill its rights.

CEIPES acts as a facilitator for activating the community, through an educational approach in order to create and transform energy and resources. This process is necessary for both individual and social development.

The **mission of CEIPES** is to foster and support the sustainable development of local communities and individuals' empowerment through education and training, human rights and international cooperation. CEIPES works at local, European and international level in synergy with more than 100 organisations, bodies and institutions with the objective of improving methodologies and technologies in the field of education, developing innovative strategies and participatory tools in the work with youth and adults, in the field of education and research through local and international cooperation. CEIPES is working in different areas of intervention and with different target groups.

The **main topics** we are addressing are: ICT innovation and STEAM; Health, Food, Sport and Outdoor Education; Special Educational Needs (SEN); local development and social inclusion; Human rights Education and raising awareness, advocacy and anti – discrimination; Art, Culture and Creativity ; Sustainability, Environment and Climate Change; Capacity building of third sector organizations, educational institutes and public sector.

# PARTNERS



**Target group of CEIPES:  
Locals and migrants, refugees, asylum seekers,  
adults with migrant background**

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• DELL'EDUCAZIONE  
• E LO SVILUPPO

Adult education can be a key in welcoming and integrating people coming to Europe's shores, providing an opportunity to promote the values of tolerance and solidarity and bringing people from different cultures together, so they can meet, interact, share opinions, and discuss their differences. In this way they can realise to have the same objectives, and they often tackle similar challenges; adult education is one of the most effective tools to foster tolerance and counter stereotypes. Tools for developing the skills needed by migrants and refugees in host countries has become a priority.

Developing a target group's self-awareness, self-esteem and body-mind integrity is needed as a first step to build its identity, especially for those who are in a new and often hostile context, since it gives the basis for empowerment, inner strength that will help the participants to be leaders of themselves. Increasing the supply of and encouraging individuals' engagement in adult learning is then a means of strengthening social inclusion and active participation in the community. CEIPES has acquired wide experience in delivering workshops and supporting the empowerment of youngsters and adults through non-formal education methodologies and sport activities, fostering inclusion and intercultural dialogue within our local community. Palermo is a very multicultural context where this specific target group needs to be supported in the development of its skills, being part of a path of inclusion.



# PARTNERS



## PARTNER:

### Association Euni Partners Blagoevgrad, Bulgaria



**Association Euni Partners** is a non-government organization, based in Blagoevgrad, Bulgaria, working in the fields of education and training, social, cultural and artistic projects, sustainable development and consulting. Association Euni Partners has members with different professional backgrounds, including: academia, education and training, media and new technologies, business, NGOs, etc.

Euni Partners extensively works with people from and outside educational institutions, as well as with people from geographically distant or rural areas, and people with learning difficulties and disabilities who usually face major difficulties in taking part in qualification courses and trainings, career orientation workshops, and other initiatives.

The Association is aiming to **improve the quality of education and training in accordance with the needs of the learners**. Therefore, we offer tailor-made education and training to children, youth and adults. Euni Partners has a wide network of national and international institutions and organizations, which provides for the wide reach of the initiatives it conducts, as well as the target groups involved.

The Association consults and supports local authorities in the development and implementation of socially beneficial initiatives that provide involvement in social life and decision-making, initiation of policy reforms through the creation of networks of towns across Europe, development of local economies, preservation of tangible and intangible heritage, etc., to the citizens. Euni Partners is a member of the Regional council for lifelong learning, participating in the policy-making in the field of education and the regional ambassador for LLL. Euni Partners is also an active member of ALDA - the European Association for Local Democracy.

# PARTNERS



## **Target group of Euni Partners: People from remote and rural areas and people with special learning needs**



For the testing of the methodology Association Euni Partners chose the Center for Social Rehabilitation and Integration in Municipality of Strumyani, Bulgaria. The Center opened in 2018 and offers social services for persons with disabilities at different ages, as well as people in risk groups, such as representatives of minorities and teenage-mothers. Centers of this kind are non-residential, displacing the institutional model. The care provided is focused on supporting the health, social and daily living needs. The people benefiting from the services are disabled people living in rural areas.

The Center in Strumyani is located in rural area. In such areas there is lack of opportunities for education and training activities, especially such targeted to people with disabilities and people in risk groups. People, who are representatives of minorities, as well as the teenage-mothers, are in risk group and are under threat from complete social exclusion. Their social skills and abilities are diminishing, the feeling of isolation is increasing with time, if they do not receive support and sufficient care. Art therapy is rarely offered and used in the work with individuals from disadvantaged groups. The personnel in Centers like the one in Strumyani, is opened for innovative practices and methods, but the possibilities for getting qualifications and training are limited. Implementing such new approach as dance therapy has potential to improve the social services that are delivered by enriching them. It will have positive effect on the social skills of the individuals in the center and will also develop new ones. The therapy will help them achieve emotional, cognitive and social integration. By fostering their self-esteem and the ability of expressing themselves, the people participating in the therapy will have the chance to make a step towards real social inclusion and more active life.

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## CHAPTER 2

# Introduction to dance

### 2.1. Brief History of Dance

***History of dance closely follows the development of human race***

Since the earliest times of our existence, far before the creation of first modern civilizations, dance served as an irreplaceable way of expressing human thought and emotion. According to the oldest traces of human history, dance has been part of ancient rituals, spiritual gatherings and social events. As a medium of trance, spiritual force, pleasure, expression, performance and interaction, dance became infused into our nature from the earliest moments of our existence - from the moment when first African tribes covered themselves in war-paint to the to the spreading of music and dance across the world. With no doubt, dancing remains one of the most expressive forms of communications that we know.



The oldest proof of existence of dancing lays in a 9000 year old cave in India, where paintings depict various scenes of hunting, childbirth, religious rites, burials and most importantly, communal drinking and dancing. Since dancing itself can not leave clearly identifiable archeological artefacts that can be found today, scientist looked for secondary clues, written word, stone carvings, paintings and similar artefacts. Period when dancing became widespread can be traced to the third millennia BC, when Egyptians started using dance as integral parts of their religious ceremonies. Judging by the many tomb paintings that survived the tooth of time, Egyptian priests used musical instruments and dancers to tell important events such as stories of gods and cosmic patterns of moving stars and sun.

This tradition continued in ancient Greece, where dance was used very regularly and openly in public (which eventually brought the famous Greek theatre in 6th century BC). Ancient paintings from 1st millennia clearly speak of many dance rituals in Greek culture, most notably the one before start of each Olympian Games, precursor to the modern Olympic Games. As centuries went on, many other religions infused dance in the core of their rituals, such as Hindu dance "Bharata Nhatyam" which is preformed even today.

Of course, not all dances in those ancient times were intended for religious purposes. Ordinary people used dance for celebration, entertainment, seduction and to induce the mood of frenzied exhilaration. Annual celebration in honor of Greek god of wine Dionysus (and later Roman god Bacchus) included dancing and drinking for several days.

This kind of entertainment continued to be refined, until medieval times and the start of the Renaissance when ballet became integral part of the wealthy class. European dances before the start of Renaissance were not widely documented, only few isolated fragments of their existence remain found today. The most basic "chain shaped" dance practiced by commoners was most widespread across Europe, but the arrival of Renaissance and new forms of music brought many other styles in fashion. Renaissance dances from Spain, France and Italy were soon surpassed by Baroque dances which became widely popular in French and English courts. After the end of French Revolution, many new types of dance emerged with focused on less restrictive woman clothing, and tendency for skipping and jumping. These dances soon became even more energetic in 1844 with the beginning of so called "international polka craze" which also brought us the first appearance of famous waltz.



After the short period of time when great ballroom masters created wave of complicated dances, the era of modern couple dance started with the careers of famous ballroom dances Vernon and Irene Castle.

After those early years of 20th century many modern dances were invented (Foxtrot, One-Step, Tango, Charleston, Swing, Postmodern, Hip-hop, breakdancing, contemporary dance and more) and the expansion of musical brought those dances into worldwide popularity.

Dance has been used also therapeutically for thousands of years. It has been used as a healing ritual in the influence of fertility, birth, sickness, and death since early human history. Over the period from 1840 to 1930, a new philosophy of dance developed in Europe and the United States, defined by the idea that movement could have an effect on the mover vis-a-vis that dance was not simply an expressive art. There is a general opinion that dance/movement as Active Imagination was originated by Carl Gustave Jung in 1916. Since then, the use of dance as therapy has been developed and spread throughout generations within the entire world.





## *Definitions of Dance throughout history*

Dance is the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself.

Dance is a powerful impulse, but **the art of dance is that impulse channeled by skilled performers into something that becomes intensely expressive and that may delight spectators who feel no wish to dance themselves.** These two concepts of the art of dance — dance as a powerful impulse and dance as a skilfully choreographed art practiced largely by a professional few — are the two most important connecting ideas running through any consideration of the subject. In dance, the connection between the two concepts is stronger than in some other arts, and neither can exist without the other.

Although the above broad definition covers all forms of the art, philosophers and critics throughout history have suggested different definitions of dance that have amounted to little more than descriptions of the kind of dance with which each writer was most familiar. Thus, Aristotle's statement in the *Poetics* that dance is rhythmic movement whose purpose is "to represent men's characters as well as what they do and suffer" refers to the central role that dance played in classical Greek theatre, where the chorus through its movements re-enacted the themes of the drama during lyric interludes.





The English ballet master John Weaver, writing in 1721, argued on the other hand that “Dancing is an elegant, and regular movement, harmoniously composed of beautiful Attitudes, and contrasted graceful Posture of the Body, and parts thereof.” Weaver’s description reflects very clearly the kind of dignified and courtly movement that characterized the ballet of his time, with its highly formalized aesthetics and lack of forceful emotion.

The 19th-century French dance historian Gaston Vuillier also emphasized the qualities of grace, harmony, and beauty, distinguishing “true” dance from the crude and spontaneous movements of early man: The choreographic art was probably unknown to the earlier ages of humanity. Savage man, wandering in forests, devouring the quivering flesh of his spoils, can have known nothing of those rhythmic postures which reflect sweet and caressing sensations entirely alien to his moods. The nearest approach to such must have been the leaps and bounds, the incoherent gestures, by which he expressed the joys and furies of his brutal life.

John Martin, the 20th-century dance critic, almost ignored the formal aspect of dance in emphasizing its role as a physical expression of inner emotion. In doing so, he betrayed his own sympathy toward the Expressionist school of modern American dance: *“At the root of all these varied manifestations of dancing . . . lies the common impulse to resort to movement to externalise states which we cannot externalise by rational means. This is basic dance.”*

A truly universal definition of dance must, therefore, return to the fundamental principle that **dance is an art form or activity that utilizes the body and the range of movement of which the body is capable.** Unlike the movements performed in everyday living, dance movements are not directly related to work, travel, or survival. Dance may, of course, be made up of movements associated with these activities, as in the work dances common to many cultures, and it may even accompany such activities. But even in the most practical dances, movements that make up the dance are not reducible to those of straightforward labour; rather, they involve some extra qualities such as self-expression, aesthetic pleasure, and entertainment.



## 2.2. The Aesthetics of Dance

### *Basic motives: self-expression and physical release*

One of the most basic motives of dance is the expression and communication of emotion. People — and even certain higher animals — often dance as a way of releasing powerful feelings, such as sudden accesses of high spirits, joy, impatience, or anger. These motive forces can be seen not only in the spontaneous skipping, stamping, and jumping movements often performed in moments of intense emotion, but also in the more formalized movements of “set” dances, such as tribal war dances or festive folk dances. Here the dance helps to generate emotions as well as release them.

People also dance for the pleasure of experiencing the body and the surrounding environment in new and special ways. Dance often involves movement being taken to an extreme, with, for example, the arms being flung or stretched out, the head lifted back, and the body arched or twisted. Also, it often involves a special effort or stylization, such as high kicks, leaps, or measured walks. Dance movements tend to be organized into a spatial or rhythmic pattern, tracing lines or circles on the ground, following a certain order of steps, or conforming to a pattern of regular accents or stresses.



All of these characteristics may produce a state of mind and body that is very different from that of everyday experience. The dance requires unaccustomed patterns of muscular exertion and relaxation as well as an unusually intense or sustained expenditure of energy. The dancer may become intensely aware of the force of gravity and of a state of equilibrium or disequilibrium that normal activities do not generate.

At the same time, the dance creates a very different perception of time and space for the dancer: time is marked by the rhythmic ordering of movement and by the duration of the dance, and space is organized around the paths along which the dancer travels or around the shapes made by the body. Dance can, in fact, create a completely self-contained world for dancers, in which they are capable of physical effort, prowess, and endurance far beyond their normal powers. Şūfī dervishes, as an extreme example, can whirl ecstatically for long stretches of time without appearing tired or giddy, and certain Indonesian dancers can strike daggers against their naked chests without causing apparent pain or injury. This transcendence of the everyday may also be experienced by the spectators.





Drawn into the rhythms and patterns created by the dancer's movements, they may begin to share in the emotions being expressed through them. They may also experience kinesthetically something similar to the physical sensations of the dancer. Kinesthesia, or the awareness of the body through sensations in the joints, muscles, and tendons, rather than through visual



### *Problems in defining dance*

Self-expression and physical release may thus be seen as the two basic motives for dance. Dance itself, however, takes a wide variety of forms, from simple spontaneous activity to formalized art or from a social gathering where everyone participates to a theatrical event with dancers performing before an audience.



## ***a. Defining according to function***

Within this broad spectrum of forms, dance fulfils a number of very different functions, including the religious, the military, and the social. Nearly all cultures have had, or still possess, dances that play an important part in religious ritual. There are dances in which the performers and even the spectators work themselves into a trance in order to transcend their ordinary selves and receive the powers of the gods or, as in the case of Indian temple dancers, in which the performers enact the stories of the gods as a way of worshiping them.

In some early Christian communities, processions or formal dance patterns formed part of the prayer service. It is possible to view modern military marches and drilling procedures as descendants of the tribal war and hunting dances that have also been integral to many cultures. War dances, often using weapons and fighting movements, were used throughout history as a way of training soldiers and preparing them emotionally and spiritually for battle. Many hunting tribes performed dances in which the hunters dressed in animal skins and imitated the movements of their prey, thus acquiring the skills of the animal in question and, through sympathetic magic, gaining power over it.

Dance also plays a number of important social roles in all cultures, notably in matters of celebration, courtship, recreation, and entertainment. Courtship dances, for example, allow the dancers to display their vigour and attractiveness and to engage in socially accepted physical contact between the sexes. (The waltz, a relatively modern example of the courtship dance, was banned at certain times because its flagrant contact between the dancers was considered indecent.)



Such traditional dances often contain fertility motifs, where mimed (or even actual) motions of sexual intercourse are enacted. One motif in particular, the fertility leap, in which the male dancer lifts the woman as high as he can, is common to many courtship dances, such as the Tyrolean Schuhplattler.



The importance of dance in courtship and social gatherings is probably older than its use as recreation and entertainment. Many scholars have suggested that dance was once an integral part of everyday life, accompanying both practical activities and religious rituals. Only when more complex social and economic structures began to emerge and a leisured class or caste came into existence did people begin to see dance as a source of pleasure, in some way distinct from the most important issues of survival. As tribal societies gave way to more complex civilizations, many of the earlier ritual forms, such as religious, work, and hunting dances, gradually lost their original significance and developed into recreational folk dances while still retaining many of their original motifs, such as the use of sticks or swords in the English morris dance or the pole in Maypole dances. All kinds of dance in all stages of evolution, however, have retained some importance as means of social cohesion. Dance has also been used as a means of displaying political or social strength and identity. In ancient Greece, for example, citizens were compelled to attend dance dramas partly in order to encourage allegiance to the city-state. An example in the 19th century was Hungary's purposeful revival of its national dances in order to promote a strong sense of national identity.



## ***b. Distinguishing dance from other patterned movement***

In all the different dance forms, movement becomes dance through stylization and formal organization, an organization that may be variously determined by an aesthetic idea or by the function of the dance. There are, however, many kinds of activities involving disciplined and patterned movement that do not fit the category of dance—for example, sports or the behaviour of certain animals—because the principles that govern these activities are not the crucial principles of aesthetic pleasure, self-expression, and entertainment.

Distinguishing between a wrestling match and a choreographed fight in a ballet can illustrate the importance of these principles in defining dance. It is easy to distinguish between a real fight and a fight in a ballet because the former occurs in “real life” and the latter takes place in a theatre and because in the latter the antagonists do not actually want to hurt each other. But in wrestling matches, although the antagonists look as if they are fighting, they are also taking part in a choreographed drama that, like the ballet, is partly appraised on questions of style. In the wrestling match, however, these questions of style are not, as in ballet, central to the event but only incidental.

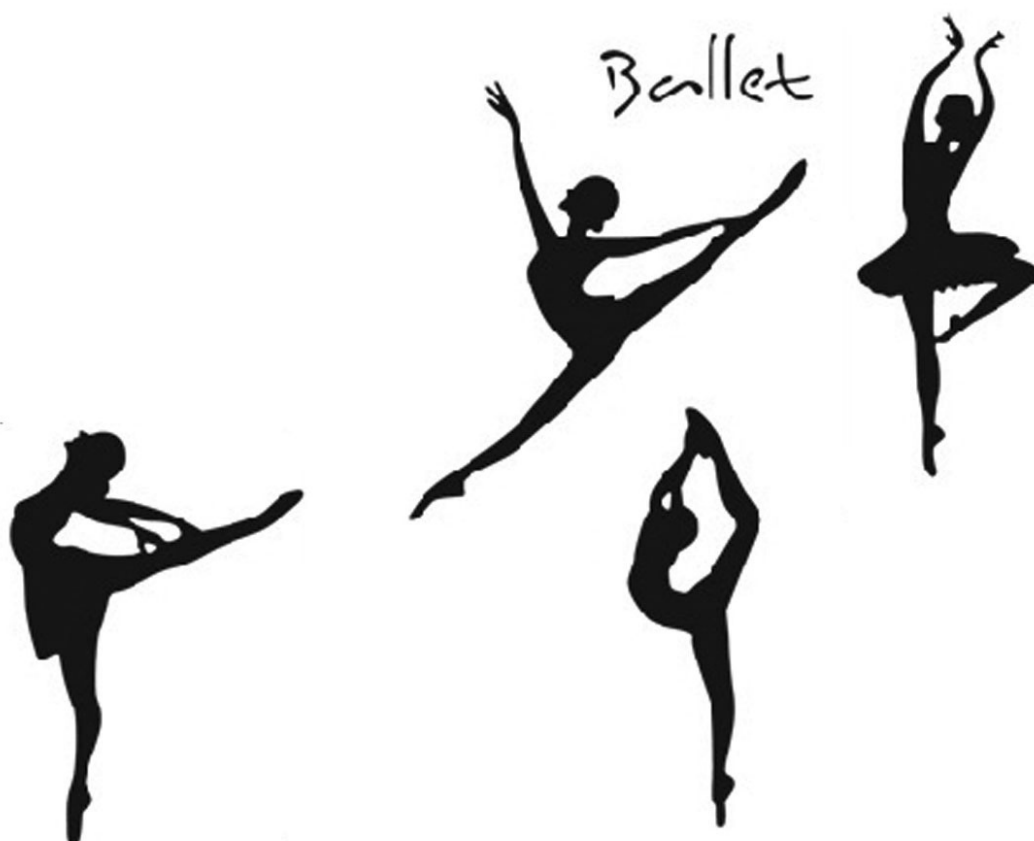




Figure skating, particularly in its contemporary form of ice dance competition, is more difficult to distinguish from dance, because both aesthetic and expressive qualities are important. But at the same time, there are certain rules that have to be followed more stringently in ice skating than in dance, and once again the governing principle is the competitive display of skills rather than the enjoyment of movement for its own sake. (Dance competitions in which performers are given points present an even more difficult case of distinguishing art from sport, but, to the extent that it is governed by the principle of scoring points, dance competition cannot be defined as art.) Marches and processions present another difficulty of classification. Some involve patterned groupings of people and a disciplined, stylized movement such as the military goose step, and the participants may feel and express powerful emotions. Such movements also may be accompanied by highly theatrical elements, such as colourful costumes, props, and music, that often accompany dance. But in a march the movement itself is so subordinate to other considerations—such as the mobilization of large numbers of people or the playing of music—that it cannot be regarded as dance.







### ***c. Defining according to intent***

An important factor distinguishing dance from other patterned movement is that of intention. The flight patterns made by swarms of bees or the elaborate courtship rituals of certain birds may be more pleasing to watch and more elaborately organized than the simple, untutored dancing movements of a child. Such patterned movements, however, are not referred to, except analogously, as dances because they are rooted in involuntary genetic behaviour necessary for the survival of the species. In other words, they are not intended as entertainment, aesthetic pleasure, or self-expression. Indeed, it may be argued that for an activity to count as dance, the dancer must be at least capable of distinguishing it as such or must intend it as such. (In a duet by the American choreographer Paul Taylor, two men simply remained motionless on stage for four minutes. Yet the piece was accepted as dance because of its aesthetic context: it was in a theatre and Taylor was known as an experimental choreographer. In addition, the spectators knew that it was intended as a piece that either was dance or was about dance.)





Even when an activity is clearly identified as dancing, there are frequent debates as to whether it is part of the art of dance. Any art form evolves through strong aesthetic principles, and the three main principles governing the art of dance have been discussed above. But of these three principles some may be recognized by one group and not by another. For example, classical ballet reached its zenith in Russia in the late 19th century: Its technique was perfectly developed, and its dancers were acknowledged virtuosos. But a number of choreographers, reacting against the dominant aesthetics of classical ballet, argued that it was simply empty acrobatics and not dance at all because it concentrated on showing the skills of individual dancers and failed to express any significant ideas or emotions. Similarly, when Martha Graham, the pioneer choreographer in American modern dance, first presented her works in the late 1920s, audiences found them so unlike the ballets that they were used to that they refused to acknowledge them as dance. The debate goes on over the works of today's avant-garde choreographers, and the same is true for one culture's perceptions of another culture's dance. When Europeans first encountered the highly sophisticated Middle Eastern dance form raqs sharqī, they perceived it as erotic display and called it the belly dance.

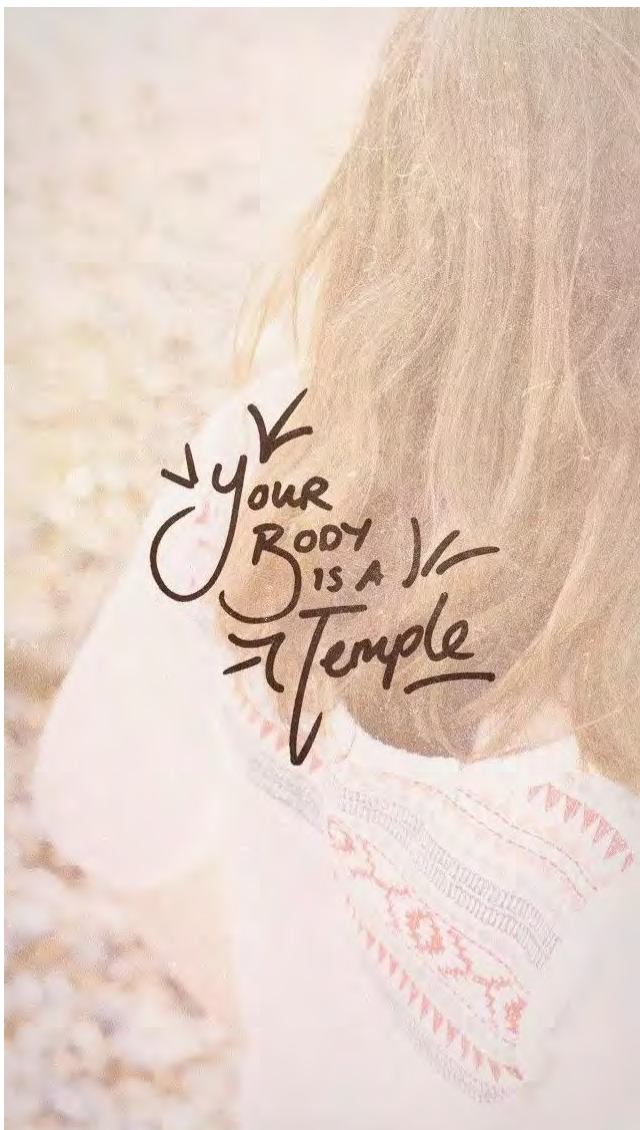




## ***Dance as dramatic expression or abstract form***

### ***- The debate in the West -***

At the centre of much debate have been the questions how dance can express emotions and actions in any detailed way and whether it can be thought of as a kind of language. Cultural conventions partly determine the limits of expression. For example, the classical dance of India has more than 4,000 mudras, or gestures through which the dancer portrays complex actions, emotions, and relationships; these gestures are comprehensible to the audience because they have always been at the centre of Indian life and cultural traditions. In classical ballet, however, the vocabulary of mimed gesture is quite small and is comprehensible to only a few informed spectators, thus considerably limiting its expressive range.



Referring to the practical impossibility of communicating, through dance, the complex plots and relationships between characters that are common in the spoken theatre, Balanchine once remarked, "There are no mothers-in-law in ballet."

While dance cannot communicate specific events or ideas, it is a universal language that can communicate emotions directly and sometimes more powerfully than words.

The French poet Stéphane Mallarmé declared that the dancer, "*writing with her body, suggests things which the written work could express only in several paragraphs of dialogue or descriptive prose.*"



Because dance movements are closely related to the gestures of ordinary life, the emotions they express can be immediately understood, partly through a visual appreciation of the gesture and partly through a sympathetic kinaesthetic response. Thus, when a dancer leaps, the spectators understand it as a sign of exhilaration, and they feel something of the lifting and tightening sensations that excitement produces in the body. In the same way, if a dancer's body is twisted or contracted, they feel an echo of the knotted sensation of pain. Of course, even the gestures of ordinary life are inherited from cultural conventions. A smile or a wave of the hand can, in certain non-Western cultures, be taken as a sign of aggression rather than welcome.

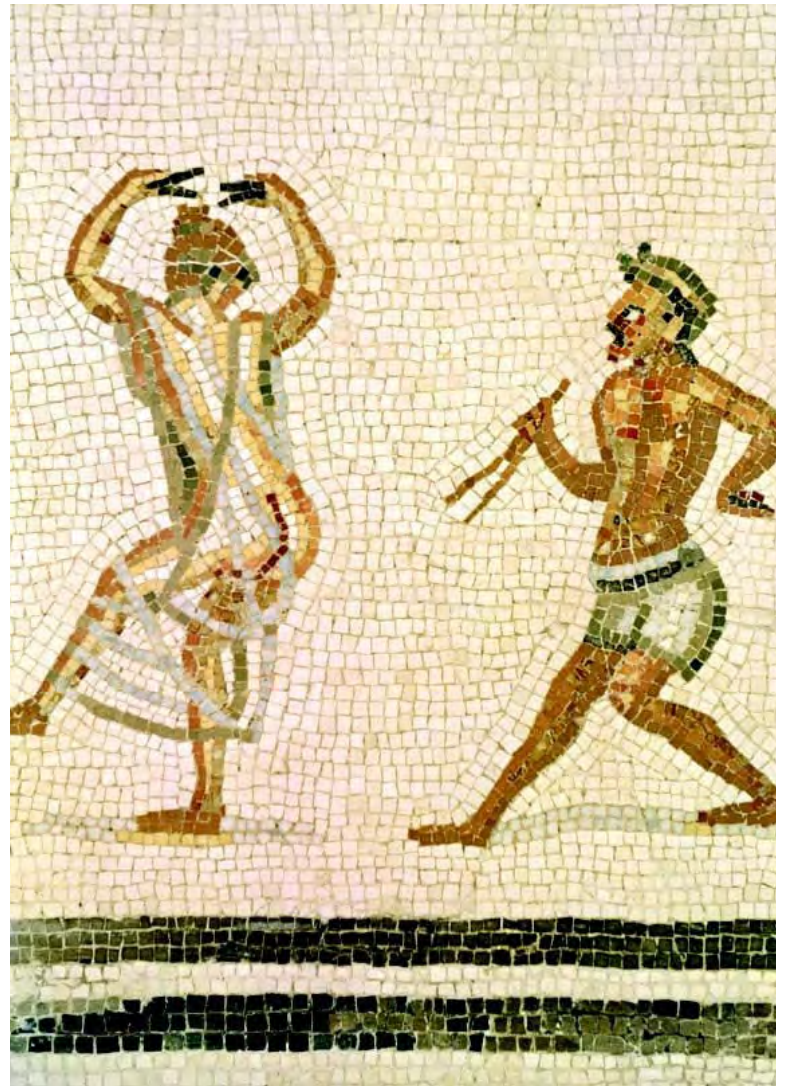
In the same way, how spectators interpret dance movements depends on the context in which those movements occur and on the particular spectator who interprets them. A fall may signify despair in one context, or to one person, and a sinking into ecstasy in another. The distinction between abstract and expressive dance is also a highly artificial one, becoming a clear distinction in critical theory but certainly not in actual performance. In even the most dramatic and mimetic dance, the movement is highly stylized and subjected to an abstract aesthetic principle. The structure of the piece is determined as much by formal considerations as by the narrative events. On the other hand, even the most abstract work expresses some emotion or character relationship simply because it is performed by people rather than neutral objects, and often the most highly elaborate dance pattern has some representational function.





## *Changes in attitude toward dance*

Critics have argued the question of abstraction and expression largely in relation to theatre dance and also on the assumption that dance is a serious art form. Within recent history, however, this assumption was not always held. In late 19th-century Europe, outside Russia and Denmark, dance was generally regarded as mere entertainment with little aesthetic value. Attitudes to dance both as an art form and as a social activity have, in fact, varied dramatically throughout history.



In cultures where it had, or still possesses, religious significance, it is treated with great respect. The ancient Greeks also took dance very seriously, both as an integral part of their drama—which had strong political and social significance—and as part of education.





Plato wrote in the Laws that “to sing well and to dance well is to be well educated. Noble dances should confer on the student not only health and agility and beauty, but also goodness of the soul and a well-balanced mind.” Aristotle believed that dance was useful for “purging the young soul of unseemly emotions and preparing for the worthy enjoyment of leisure.” The Romans generally looked down on dance as effeminate and decadent. The historian Sallust remarked of a citizen’s wife that “she played and danced more gracefully than a respectable woman should.”



The early Christian leaders took a similar view and tried to repress pagan dance customs wherever they could. This action has been attributed to the Christian belief that the body, being the unworthy vessel of the soul, should not be indulged by any kind of sensual pleasure or display. The attitude was not completely dominant, though, and some leaders felt that sober and decent dances could play an important role in religious worship. In the 4th century St. Basil asked, “Could there be anything more blessed than to imitate on earth the ring-dance of the angels?” Processional, circle, and line dances were included in many church services and can still be seen in some services in Toledo and Seville, Spain.



At the time of the Renaissance, when the hold of the church on secular life loosened, dance became popular at court (the church had never been successful at repressing dance among the peasants). It became an essential part of every courtier's education to be able to dance and move gracefully, and this was a time, too, when many performed in amateur court ballets. In England dancing was so popular among all classes that foreign ambassadors spoke of the people as the "dancing English."

During the 17th century the Puritans were more effective at stamping out the most exuberant and pagan of English dance customs, though among the upper classes it was still considered proper for young children to learn to dance, in order, as the philosopher John Locke put it, to instil "a becoming confidence" in them. In America the hold of the Puritans was even stronger, and many leaders frowned upon any kind of dance, recreational or otherwise, as idle and lascivious.

Others saw it as a necessary part of education, providing that it was sober and serious. The most prominent exception to pious disapproval of dance was the Shaker sect, which, while prospering in the United States during the 18th and 19th centuries, developed choreographed dances as part of its worship service. The dances often represented quite complex religious themes. One figure, the wheel within a wheel, which was made up of circles turning in alternate directions around a central chorus of singers, represented the all-embracing nature of the Gospel; the outer ring of dancers represented the ultimate circle of truth, while the central chorus symbolized the harmony and perfection of God that is at the centre of life. Gradually, dance as a means of physical education and entertainment became more popular in the United States. Folk dancing and social dancing were encouraged, and by the 20th century theatre dance, too, began to lose its disreputable taint. Certainly in the Western world, dance as an art form has never been as popular as it is today, with a wide range of choreographic styles and genres attracting large audiences.





## CHAPTER 3

# DANCE in the context of therapeutic process

### 3.1. Dance as an universal language

#### *About dance and its therapeutic benefits*

What can be more meaningful and obvious than the very existence of dance in all the world's populations, from the oldest of times, like a common connection, like a universal language as an important part of the tribal and cultural life, which we all, no matter the religion or the color, understand. Until recently, dance used to connect man with nature, identified with animal's movement, with the movement of the elements of life or celebrated an important event, like birth, death or any other special event. Movement is essential for survival, for understanding the environment, adapting to it, controlling it and connecting with others.

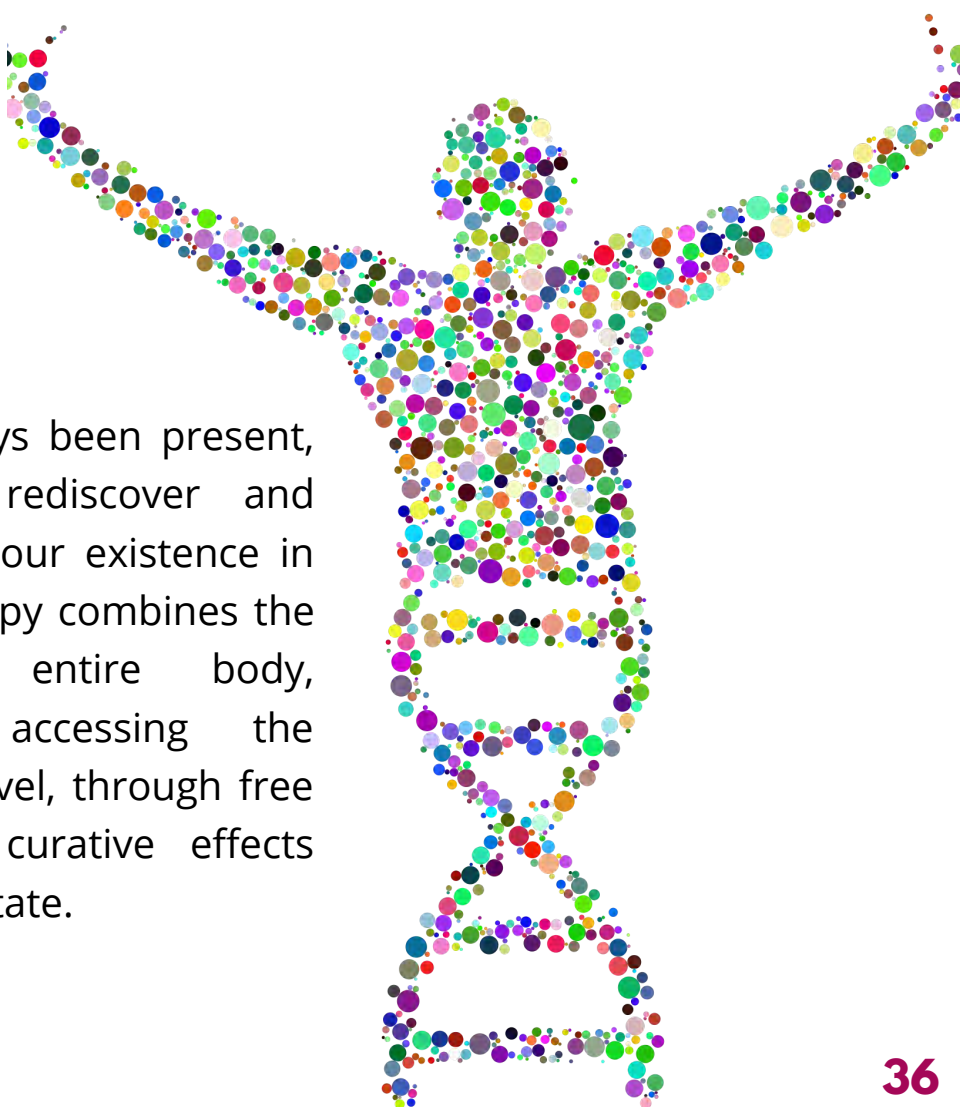




It is considered that dancing is about the human body and about movement, playing an important role in the individual process of acquiring authenticity. This process refers to the development of congruence between body, mind and spirit. The use of the body as a therapeutic and cathartic instrument is an ancient tradition in various cultures. In many primitive societies, dancing was considered a basic and necessary action like eating and sleeping. Considered a way to connect with nature, dancing allows for expression and emotional communication. Dances have accompanied the major changes in human life (birth, marriage, death), thus promoting man's integrity - both personal integrity as well as the integrity seen as a social value.

Movement represents a basic communication tool which increases the expression of emotions, the connection of senses and actions with self-conscious, can be the base for cognitive learning, development and social interaction.

Dance therapy has always been present, but we merely just rediscover and redefine it according to our existence in the present. Dance therapy combines the movement of the entire body, simultaneously with accessing the emotional and mental level, through free dance, thus obtaining curative effects towards the individual's state.





As Shalem Zafari & Grosu considers, the origin of dance and movement therapy lies in the modern dance, as it is based on direct expression and spontaneous movement, distinguishing itself from the formal nature of dancing, thus allowing for the expression of the client's inside world without the observance of esthetic standards. Therapists discovered several methods to teach their clients to move so that they could express themselves, methods which allow for the client's interior state to influence the movements and the movements to influence the psyche.

### ***The benefits of movement and dance activities are multiple:***

- Contributes to the development of cognitive skills and emotional maturity;
- Contributes to the increase of body awareness, by displaying healthy self-images;
- In communication and/or networking difficulties, in non-verbal communication with those around as well as with their own body;
- For the people who want to have a better control of their body and their movements;
- For people who, following limb amputation or certain diseases, need to rediscover their body, to accept it in its new form and to establish a new relationship with it; for people who need self-reconnection;
- Promotes and integrates emotional stability, anger management, etc;
- Promotes a non-judicative physical and emotional environment, by respecting everyone's individuality;
- Gradually decreases and eliminates the feelings of isolation, loneliness, anxiety, depression, anger, sadness.





## *Dance and Movement Activities*

**Movement and dance activities** uses dance and movement as healing tools that facilitate the process of unlocking the impressively expressive potential of the body. **The main hypothesis of dance therapy is that body movement reflects inner feelings and can lead to psychological changes.** Thus, DMT promotes physical and psychological health, while its primary purpose is to help healthy and dysfunctional individuals in the process of regaining the meaning of their lives and the harmony between body, mind and spirit.

**Dance and movement therapy integrates knowledge from nonverbal experience, verbal communication, and cognitive observation analysis. This therapy involves deep self-expression, rooted in body and movement and the ability to understand this expression.** Dance and movement lessons are ideal for working with people with autism. All children move in a way, and those who suffer from autism make no exception, as the autistic child usually does not develop free communication but has a personal language in which non-verbal communication is an effective means of contact. Through various techniques, dance contributes to the development of confidence and the formation of a relationship between the child and the teacher.



The initial objectives of dance or movement lessons are to reach the level at which the child appears to function - the sensory-motor level, to establish a relationship and to work in order to form a body image.

**Dance is a good technique to reduce general stress.** In the research conducted by Nutu & Munteanu (2017), 65% of study participants (90% of women and 60 men) agreed that dance is a good exercise that improves their general mood, increases self-confidence and reduces the level of perceived stress.

**Art therapy** is another way to eliminate trauma, solve inner conflicts, frustrations and life problems of a patient, whether a child or an adult. The artistic therapy is an alternative therapy that specifically addresses children and adolescents reluctant to traditional methods but can also be approached at all ages and by different categories of people: addicts, marginalized people, elderly people, people exposed to risk, substance abusers. This type of therapy involves the use of several forms of art: painting, theater, dance, collage, modeling or photography, creative verses, stories and role-plays with a beneficial effect on humans. Therapeutic art requires more communication, self-expression, connection, and aims to eliminate stress and trauma experienced by an individual.





## *Defining the concepts in movement and dance activities*

As considered by Shalem Zafari & Grosu, at the **basis of music and dance therapy** are theories and knowledge from multidisciplinary domains of the psyche and the body, integrating methods used in individual and group psychotherapies non-verbal communication; body development through movement and the psychology of development.

The **Dance Movement Therapy** (DMT) analyzes the quality of movement and uses reference systems for analyzing the movements. In dancing, rhythm is manifested through the measurement of steps and body movement. Artistic and expression exercises through dance are characterized by dynamism, rhythmicity, momentousness in character with music and may include: the variation of dance steps, artistic jumps, pirouettes, waves, rope dancing (with the help of portable object such as the ball, the ribbon), the cultivation of beauty, expressivity, specific skills, musical and esthetic education.



From a **physiological perspective**, rhythm can be defined as a periodicity of movement, of a process or of an activity, which may be finally perceived as a regulation factor of the most economic consumption of energy and which controls all activities from the human body.



**Dance Music Therapy uses movement and dancing for psychotherapeutic purposes, improving the individual's physical and psychical integrity.** It

is based on the understanding that the process of the unconscious starts with body awareness and body movement. The psychological dimension of body awareness is characterized by the individual's level to become aware of their body and to control it.



There are some basic concepts observed as **indicators in art therapies**, such as *self-esteem*, *anxiety* and *stress*.

- **Self-esteem** refers to an emotional and global self-evaluation of the will and personal value.
- **Anxiety** is characterized as an emotional condition of psychological tension, irritability, lack of confidence in one's own strengths, incapacity to assume risks, autonomous reactions and other psychosomatic symptoms.
- **Stress** is defined as an environmental factor which causes an abnormal reaction in the human body and the level of this factor depends on the strategies used by a stressed person to cope with it. Stress is a state of tension and discomfort which appears when we are unable to solve a problem that is troubling our life. Psychiatric stress is a particular case, known as "general stress" triggered by certain psychological stress agents.



There are **three art therapy trends depending on the art's position in therapy**, as follows:

**(1) Therapy through art developed from psychology and psychotherapy**, is a form of psychotherapy which seeks a connection with art (the client's artistic product is used as a material for interpretation, as well as a background for verbal therapy).

**(2) Therapy through art developed from art**, which doesn't directly refer to therapy but to its techniques, as it is considered that art itself has therapeutic effects (the creation process and the design of the artistic product are enough).

**(3) Integrated approach of art and therapy**, in which art unveils the possibility of the individual to express himself/herself during the whole duration of therapy and which is used to channel, adapt and transform emotions, aggressivity, negative energies, in order to get a psychological change .

**Art therapy** consists in four particular therapies: design, modeling and collage therapy, theatre therapy, movement and dance therapy and music therapy. Dance, movement and music therapies have been studied by various authors and researchers. Music appears as support for different form of dancing, contributing to the formation of rhythmical skills of the ones who accessed this art, exploring the relationship between music and body movements.

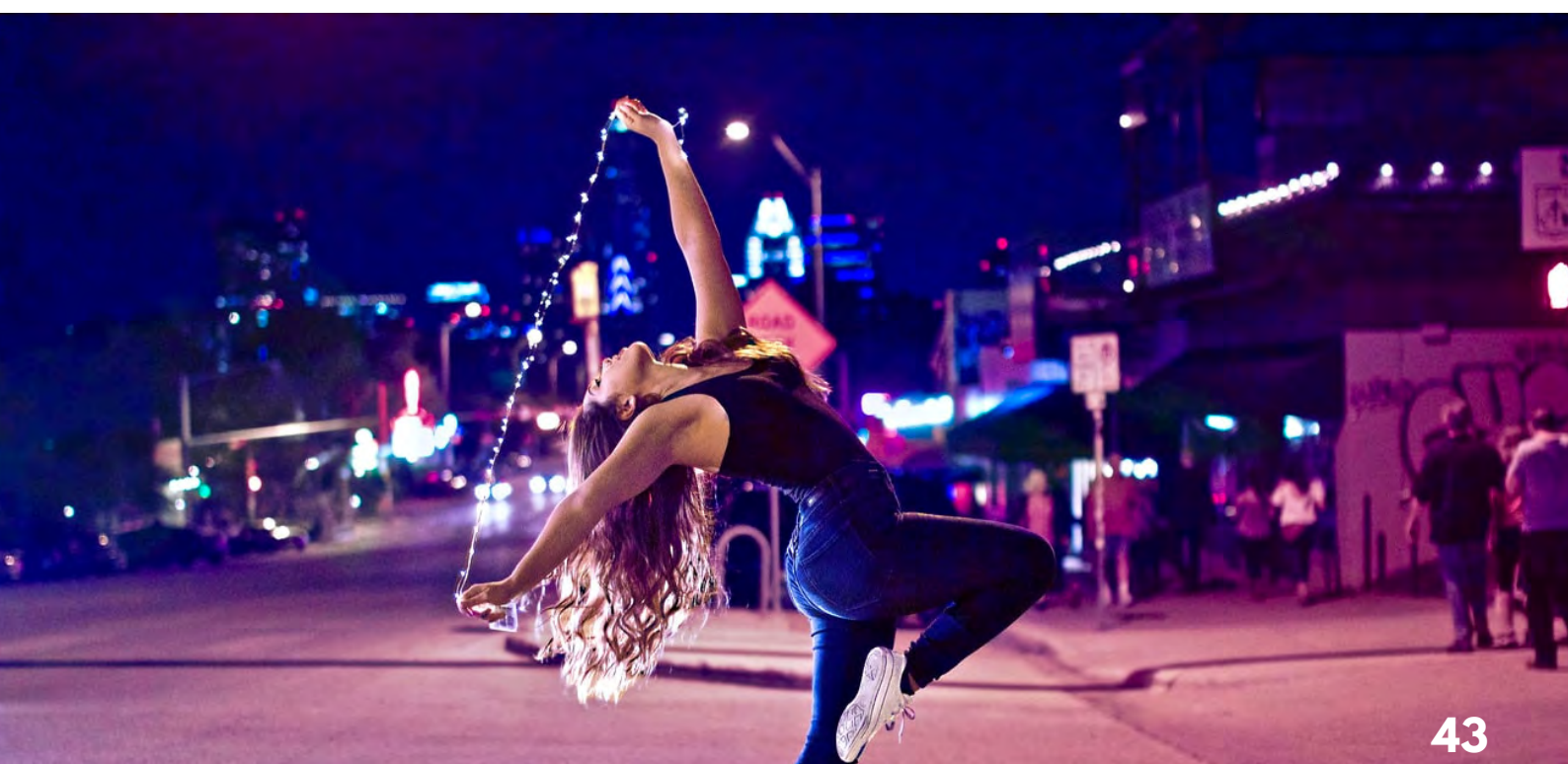




Dance, movement and music therapies have been studied by various authors and researchers. **Music appears as support for different form of dancing, contributing to the formation of rhythmical skills of the ones who accessed this art, exploring the relationship between music and body movements.** Some studies carried out have shown that music has psychosomatic effects for the listeners:

- *music with frequent rhythm* changes can cause frequent high systolic pressure, the acceleration of musical passages can lead to rhythm disturbances in the sense of extra-systolic ventricular tachycardia as a joyful music.
- *music with fast rhythm* has a mobilizing character and a positive emotional impact due to its stimulating effect.
- *slow, sentimental, nostalgic music* can lead to calm, relaxation and tranquility, offering predominantly positive dispositions, reducing emotional impact and psychosomatic symptoms.
- *dense music* with sudden changes in intensity of the rhythm or vocal range, causes negative emotions and psychosomatic symptoms such as: suspense, tension, sweating, headaches, tingling.
- *symphonic music* with harmonic character, has beneficial effects on subjects with depression or anxiety, changing mood and provoking a positive affective state.

**The manifestations of rhythm in art have direct emotions on the psyche. The rhythm awakens the instincts, the emotions, the harmony of intelligence, and pushed to extremes**







## *Why Dance and movement activities are different from Regular Dancing?*

**Movement in a dance therapy** setting is more than just exercise. The actions, fluidity, and movement are interpreted more like a language. People who utilize dance therapy within an eating disorder treatment setting utilize movement to communicate conscious and unconscious feelings through dance. The therapist responds to the movements, assesses body language, nonverbal behaviors and emotional expressions to develop interventions to address the specific needs of the client.

Movement is the primary way dance therapists observe, evaluate, and implement **therapeutic intervention**. Some interventions include:

- *Mirroring*. Matching and echoing the person's movements to show empathy and validate what the person is feeling.
- *Using a "movement metaphor"* or prop to help a person physically and expressively demonstrate a therapeutic challenge or achievement. For example: a therapist may give a person in treatment a white flag to help celebrate emotional surrender.

**Important skills** that can be acquired during the process of dance movement therapy include:

- Learning how to develop and trust your ability to be present empathetically.
- Being able to respond authentically and truthfully.
- Learning how to translate the nonverbal movements into insights that can be used in recovery.



## *How it works Dance and Movement Therapy*

**Dance movement is a therapeutic form of exercise which is great not only for physical health but also mental and emotional health.** Music itself can be very powerful. It can affect our moods and our state of well-being by triggering memories and other emotional experiences. Just hearing a song from childhood can create a sensation in our entire bodies that can instantly affect the mood and trigger memories in just a matter of seconds. When dance or any movement is set to music it can create a stress relieving, joyful and sometimes healing moment for those involved as well as increasing/releasing endorphins in the brain.

While there are numerous **benefits and advantages** to dance therapy for individuals:

### **1. Giving People the Ability to Express Emotions**

Dance therapy is a great way to express emotions that are sometimes not easily expressed verbally. Even clients with limited mobility are still able to express themselves through their own energy levels and abilities. Sometimes one song can make one person feel happy, another sad, and another energized and occasionally a song will make someone who may not have shown any expression the entire class suddenly smile from ear to ear. It is always interesting to me to see how different music and sounds can affect people so differently.





## 2. Stress Relief

Any form of exercise is great for relieving stress in the mind and body. Dance is no different. Dance therapy is a great stress reliever, not only because it is great physically for the body but it is also emotionally therapeutic. Since movement can be related to thoughts and feelings, dancing can bring changes to emotions and attitudes almost instantly.

## 3. Increased physical fitness and Gross Motor Skills

DevelopmentDance is a great way to increase fitness in a fun and musical driven atmosphere. It can be start with a warm-up of some sort to get everyone moving and comfortable with the class, incorporate different styles of dance, whether it be partner dancing, or line dancing or a lyrical form of dancing including props such as ribbons, or if they have limited mobility they can move the part of their body they are most comfortable moving. Stretching and deep breathing is also incorporated into each class to strengthen muscles and prevent injury and increase flexibility. Dance therapy also focuses on developing gross motor skills. By focusing on strength and coordination as well as balance, gross motor skills development is encouraged. Ballet, a classical dance style can be used to increase muscle growth, encourage good posture and improve balance.





#### **4. Improved confidence and Self-esteem**

Dance therapy has been shown to increase confidence, social and communication skills as well as improve self-esteem and overall attentiveness in individuals. It's important to greet each individual when they first enter the class, making eye contact and saying something positive or asking them how they are regardless of their verbal abilities. This creates a positive and safe learning environment and lets the participant know they are welcome and that this will be a pleasant and fun experience. It also creates a sense of accomplishment and promotes a great work ethic. Maintaining a positive, reassuring, and encouraging environment is key to promoting self-confidence and self-esteem.



#### **5. Encourages Creativity and Imagination**

One of our greatest gifts as human beings is our imagination and ability to create. Like the muscles in our body, if you do not use imagination and creativity these skills will deteriorate. Whether we are flying through space or swimming in the ocean or moving like an animal or using our imaginations to think of a specific memory and then moving with the feeling gained from that memory it is important to use creativity and imagination in class.



# CHAPTER 4

## **DANCE as non-formal method for adult education**

### *Study cases in european countries*

## **4.1. Spain**

### **1. Introduction**

This study deals with the current situation of Dance therapy with people who have disabilities in Spain, understanding it as a method of work in the field of adult education. This analysis comes from the project "Baile de por vida". Financing under the Erasmus + program and Members of key action 2: strategic partnerships. For the elaboration of this report, an exhaustive bibliographic analysis has been carried out in search of scientific information about Dance Therapy and adult education for people with disabilities. For this, we have sought the development, history and context of adult education in Spain, as well as the use of dance therapy, its positive effects and fields of action.



## 2. Adult education with people with disabilities

For people with disabilities, education does not only mean learning, acquiring new skills or professional training. Lifelong education for people with disabilities means a mechanism of social inclusion, means being able to represent oneself, taking control of their daily lives and their future. Adult education is also important because the group of people with disabilities can you need to train your capacity more than other people.



### 2.1. Definition and context of adult education in Spain

Adult education must be understood within the concept of Life Long Learning, which is gaining more and more space in the field of non-formal education, but its impact on educational systems is not yet it is clear. The relationships that emerge between early childhood education, adult education and the learning environment in Spain have just begun to be documented, beginning to give it the necessary importance. Although there is a general tendency to improve lifelong learning to improve adult education practices, a variety of contexts can also be observed in projects, in the educational policy of adults and in the variety of learning environments.



Bearing this context in mind, it is important to mention how education affects lifelong learning towards the group of people with disabilities, since it is a phenomenon of special interest for adult educators, as it often refers to to a collective in a disadvantaged situation.

The perspective from which **the educational process should focus is not on integration in terms of its adaptation to the existing social system, but on the transformation of the system from an inclusive perspective that considers the subjects of full right, belonging to and participating in a society and of humanity as a whole.** In this sense, the meaning that is attributed to disability from the educational field is in constant change and evolution during the last decades. From the first considerations to the most current debates that show the need to continue generating an understanding of the phenomenon from equity and the commitment to build a world in which general welfare and participation are fundamental aspects





## 2.2. Brief history of adult education in Spain

In the course of the last 60 years, the panorama of adult education has been modified singularly at the same time that social models were transformed. The understanding of the role of adult education has changed and has evolved over time. Adult education is perceived today as a key in the economic, political and cultural transformation of people, communities and societies in the 21st century. The key role of adult education in the progress of society has long been recognized. Since the First International Conference on Adult Education in 1949, the Member States of UNESCO have been dedicated to ensuring that adults can exercise their basic right to education. Subsequent conferences held in Montreal (1960), Tokyo (1972), Paris (1985) and Hamburg (1997) reaffirmed this right and proposed ways to make it a reality (UNESCO, 2010).







In 1976, the **General Conference of UNESCO** adopted in Nairobi the recommendation on the development of adult education that enshrined the commitment of governments to promote adult education as an integral part of the education system from a learning perspective throughout life:

***"The term adult education refers to the totality of organized educational processes, regardless of their content, level and method, whether formal or non-formal, whether they prolong or replace the initial education provided in schools and universities, and in the form of professional learning, through which people considered as adults by the society to which they belong develop their skills, enrich their knowledge, improve their technical or professional skills or give them a new orientation, and evolve their attitudes or behaviors in the double perspective of an integral enrichment of man and participation in a balanced and independent socio-economic and cultural development"*** (UNESCO, 1976 in UNESCO, 2010, p.13).

In Spain, Adult Education is understood as a process in which *"all people must have the possibility of training throughout life, inside and outside the education system, in order to acquire, update, complete and expand their abilities, knowledge, abilities, aptitudes and competences for their personal and professional development"* (MEC, 2019). Bearing this in mind, it is important to mention how education has repercussions throughout life towards the group of people with disabilities, since it is a phenomenon of special interest for adult educators, as it often refers to a collective at a disadvantage.





### 3. Theory and development of movement and dance activities

In this section we will address the historical origins and evolution of dance therapy in recent decades. We will understand DMT as a model of psychotherapeutic intervention, which shares many elements with other creative therapies, and whose singularity is found in the consideration of nonverbal manifestations and the creative movement within a therapeutic process.



#### 3.1. Brief history of dance activities and its therapeutic effects

If it is true that dance has been present since antiquity, in many primitive societies dance was as essential as feeding or sleeping. But it is thanks to the development of modern dance when it acquires use as a therapeutic tool, thanks to movement and dance; it allows people to communicate non-verbally, encouraging individuals to relate to themselves, their environment, and in the case of sick people with their pathology. We see the first beginnings of dance therapy in the United States in 1942, with its pioneer Marian Chace, who introduces a dance space and improvised movement in a psychiatric unit of a hospital in Washington D.C. Also in the 50s, Mary Whitehouse, a dancer specializing in modern dance, combined the teaching of creative dance and her studies on the theoretical framework proposed by the psychologist Carl Gustav Jung, designing a Jungian method of dance therapy, which is now known as "Authentic Movement".



Also during the decade of the 50s, **Laban Movement Analysis (LMA)** created by Rudolf Laban is integrated into the therapeutic use of movement and in what refers to dance therapy. We should point out that during these years, other disciplines encompassed in artistic and creative therapies such as music therapy and art therapy also progress.



### 3.2. History and context of dance activities in Spain

In Spain, as well as other countries in Latin America, the method created by the Argentine dancer María Fux is one of the first references in "Therapeutic Dance".

It would be in 1974 when he would open centers in Italy and Spain (Madrid and Aragon) to teach his method, based on the therapeutic aspects of movement and dance, but without integrating the psychological and psychotherapeutic framework, we would speak of a creative dance of an educational nature and not as much as dance and movement in the therapeutic - rehabilitative plane. Focusing on the current scenario of Dance Therapy in Spain, we observe that it is not recognized as a profession, although we can find many public universities, as well as professional studies in the private field that teach and train professionals in dance therapy.



If we look for information and studies in Spain on dance therapy, we have to focus on what is called Dance Movement Therapy (DMT). It is in the year 2001 when the **Spanish Association of Dance Movement Therapy (ADMTE)** is created, it was constituted by a group of professionals, trained abroad, specialized in the use of creative therapies, the ADMTE was born from the American association of Dance Movement Therapy (DMT), which was born in 1966 with the purpose of helping the physical and psychic integration of the individual (ADTA, 1966) although already in 1940 they had started their work, being mostly professionals of modern dance but being nourished from the field of the psychology.

**Dance therapy, and other disciplines of art therapy, in Spain** arise inversely to how they are created in the United States. In the United States, initiatives and projects of practical intervention in therapeutic dance began to be carried out, while later work was proceeded to establish guidelines and theoretical training. In Spain, dance therapy was first introduced in early 2000, thanks to the incorporation into the academic field, with the implementation of master's degrees and official and unofficial postgraduate courses, rather than by professional activities. It is the year 2003 when the Autonomous University of Barcelona will begin to teach the "Master in Dance Movement Therapy" based on the parameters of the existing trainings in Great Britain and the United Kingdom. This master is part of ECARTE (European Consortium for the Arts in Education), the European Network for university courses in Creative Therapies, since 2007. At present there are two training opportunities at the graduate level in Spain, the aforementioned Master and the "Master in Therapy through Movement and Dance" of the University of Barcelona, both in Catalonia.



Students who want to be trained in dance therapy come from different fields, such as pedagogical, artistic, psychological and clinical. The DMT belongs to the group of Creative Arts in Psychotherapy, it arises from the union of dance and psychology, so the profile of students who can access to be trained is diverse. The DMT aims to connect emotion, movement and thought. Its objective is not a choreography, nor aesthetics in movement, it is the relevant psychotherapeutic process, as we have already detailed.



Therefore, according to Wengrower and Chaiklin (2008) the **three basic pillars of dance movement therapy** are:

- 1) *The conception of the human being as an indissoluble body-mind unit.***
- 2) *The therapeutic potential of the creative process through dance and movement.***
- 3) *The work is done within the framework of a therapeutic relationship.***

From 2000 until today we observe that different activities and events have been held, which have favored the development and professional expansion, such as conferences, the creation of associations and studies from the non-formal sphere. We must emphasize that it is in the region of Catalonia and especially the city of Barcelona, where all the regulated studies are located, as well as the associations, professionals and most important events with regard to dance therapy, being the region that has more resources in relation to dance therapy.



In Spain we also find other disciplines and schools very close to the Dance Therapy, such as biodance, initially called psychodanza, a system created by the Chilean Rolando del Toro in the 80s. From this system was born in Madrid in 2011 the 'International Institute of Biodanza Javier de la Sen', entity aimed at promoting human development, welfare and awareness, through the training of teachers, the promotion of classes, courses and workshops of biodance, all from the field of non-formal education and personal development plan.

In addition, in some provinces of Spain we can also find centers with the Rio Open System, this being as detailed on its website ***"a psychocorporal - spiritual approach that integrates the therapeutic with the creative, developing awareness, listening, attention, irradiation and silence with an attitude of exploration and learning"***.

In the region where ASPAYM CyL is located, we do not find regulated studies in dance therapy, as well as non-regulated study centers where professionals can be trained in the field. What we do find are some experts, mostly trained in Catalonia, Madrid or abroad. These professionals give workshops or sessions, in psychology cabinets, civic centers, municipal rooms, neighborhood associations, yoga schools, dance academies or alternative spaces. An example in our city, Valladolid, where we can carry out activities related to creative therapies, is Nadanta, Center for Creative Growth, where we can find workshops, training and specific activities related to the body and movement, such as Feldenkrais Method - Consciousness through of Movement (ATM), Yoga, initiation to the Bowspring System, Qi gong, Yamuna Body Rolling, Creative Dance Biodanza SRT.



### 3.3. The use of dance therapy with people with disabilities

To finish the study, we will focus on dance therapy and disability. We have already seen that the dance therapy as an origin was born with Marian Chance, in the Federal Hospital St Elisabeth in 1942, being the patients of the psychiatric units themselves that benefit from the positive effects of dance and movement. Also mentioned above, María Fux would begin in Argentina in the 60s to work with deaf students, developing her own dance therapy system, which I later used with people with Down syndrome and other disabilities. Currently in Spain we can find as a reference 'Psico Ballet Maite León Foundation', which as it points out on its website, is a private non-profit organization established in 1986 in Madrid (Spain). His work focuses on the complete scenic formation of people with physical, psychic, intellectual, developmental and / or sensorial disabilities through their own methodology registered as "Psico Ballet Maite León" Method. This foundation has many awards, such as the one granted by the Spanish Committee of Representatives of People with Disabilities, in the 2016 CERMI awards, within the category of Inclusive Cultural Action. 8

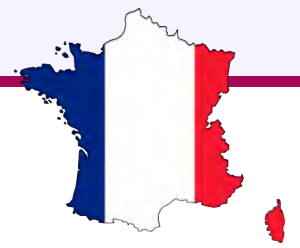




Within our region and in our city, we find another dance company formed by people with intellectual disabilities, 'Compañía D & D' (Dance and Disability Company), created and directed in 2001 by the dancer María Tomillo. This company is one of the artistic projects of the dance school of Valladolid, a school founded by the international dancer Mariemma. The company D & D is, since 2013, founding partner of the National Federation of Arts and Disability (FNAD). Although we must emphasize that what we find is not dance therapy itself, but dance companies with an inclusive character, where there are dancers with disabilities. It should also be noted that when we talk about children with disabilities, we find allusions to other disciplines and techniques also focused on the rehabilitation character of the movement, such as psychomotor skills, corporal expression, bobath concept, etc. Likewise, we have found a "Creative Therapeutic Dance" project that was carried out in 2011, from the CREA - State Reference Center for the Care of People with Alzheimer's Disease and Other Dementias, located in Salamanca, Castilla y León.

This project was framed within the block of non-pharmacological interventions, being able to find manuals, studies and implementation guides on Creative and Therapeutic Dance with people suffering from Alzheimer's and other dementias. Checking how many associations of relatives of Alzheimer's, (AFAS) have developed programs, workshops and dance therapy activities with relatives and patients, as reminiscence therapy and the elimination of behavioral alterations with excellent results. Finally, we must point out that the material found is very scarce, as well as the field of study so far in Spain and especially in our region of Castilla y León. Possibly due to the recent incorporation of dance therapy as a discipline and once again emphasizing that most experiences are carried out and developed in Barcelona, so it would be necessary to create documentary sources to enhance the theoretical framework of dance therapy in the rest of the Spanish territory.





## 4.2. France

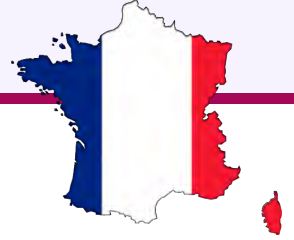
### 1. Introduction

By promoting intercultural dialogue and active participation in the society, adult education contributes to active citizenship and democracy. Many adult education organisations were established as the result of emancipatory movements (workers, women, or religious organisations, etc.), and adult education still provides the knowledge and know-how as well as the space to develop democracy and citizenship.

Additionally, adult education can strengthen and regenerate civil society. Increasing radicalisation in Europe has shown that democratic attitudes, tolerance and respect need to be reinforced. Adult education can bring more democracy and participation to the national and regional levels, and enable transparency and the development of a lively civil society as well as contribute to critical thinking and empowerment. Adult education can compensate a lack of education in earlier life and enable social mobility – and thus promote social cohesion, equity and equality. Educational levels have a huge impact on people's opportunities in life. This ranges from the kind of jobs they can attain to life expectancy.



The positive effects of education tend to be reproduced by the fact that those with higher educational levels tend to continue to learn and be given more opportunities to continue learning than those with lower levels. Outreach to groups that are not participating in learning is necessary in order to achieve more social inclusion. With the right methodologies, people will be able to participate more: in society, democracy, economy, arts and culture.

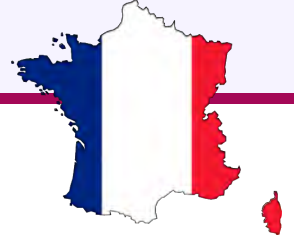


## 2. Adult Education in France

Current surveys identify France as one of the few OECD countries that have not decreased public expenditure on educational institutions in recent years, because of global financial and economic crisis. Corresponding to the OECD average, France invests 6.1 percent of its GDP in educational institutions. In contrast to OECD average values, France's annual expenditure per pupil by educational institution shows a 20 percent higher figure per pupil in secondary education, whereas the outlay per pupil on primary education is 20 percent below the average. All in all, the level of educational attainment and the overall skills level of the French population have risen substantially in the past decades.

More than 40 percent of 25 to 64 year olds have attained a higher level of educational attainment than their parents. These key features of the national education system set the backdrop for focusing on the area of adult and continuing education. The legacy of historical development paths have brought a wide range of terms into today's discourse on adult and continuing education in France. These are closely linked to more or less diverse ideas, with particular stakeholders, financial responsibilities or respective tasks: adult education, permanent education, further and continuing education, lifelong learning and many more. A classification by Dubar (2008) helps to systematize this variety to some extent and to provide an overview of key historical trajectories of French adult and continuing education within the vast landscapes of France's rich history.

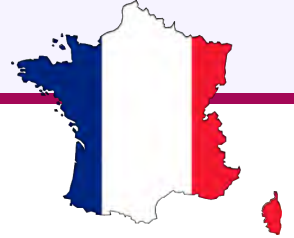
**The core idea of this adult and continuing education trajectory is to ensure the adult learner upward social mobility via the means of transmitting a comprehensive body of knowledge in order to allow them to achieve formal educational qualifications and, thus, to climb up the professional and social ladder.**



Teaching is provided in formal settings, off the job, in evening classes, and is intended to pass on republican values to the country's citizens – men and women. This should ultimately serve the aim of maintaining or consolidating the nation's unity. Yet, attending this kind of adult education was ultimately seen as an individual (not public) responsibility, rewarded by individual upward social mobility, as still proclaimed by loi Debré of 1959. One of the fathers of this adult education leitmotif is Marie Jean Antoine Nicolas Caritat, Marquis de Condorcet (1743–1794), a French philosopher, politician and mathematician. During the revolution, he – as a republican – proposed to the Constitutional Affairs Committee of April 1792 his idea of public education in the sense of permanent education. Condorcet argued that permanent education had to be seen as a duty of each citizen towards society, but also acknowledged as the right to universal, equal and permanent education for



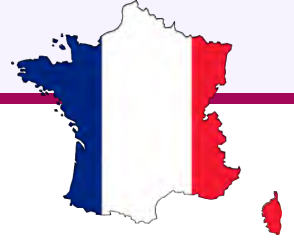
Likewise, he emphasized the principle of laïcité, separating public instruction from teaching on religious matters. During the same period and buoyed by the ideas of the Enlightenment, collective learning settings for the evolving bourgeoisie flourished in urban areas, political and literary salons. These salons also stood for the objective of transmitting a rationally derived body of knowledge to adult learners and developing their bourgeois identity as citizens. Madame Geoffrin (1699–1777), one of the famous salonnières of the 18th century, ran such a salon in Paris, hosting guests like Montesquieu (1689–1755) or Jean-Jacques Rousseau (1712–1778). It would take another 100 years until Jules Ferry implemented Condorcet's ideas by introducing compulsory school attendance as a free of charge and secular concept in form of a public institution (Lois Ferry 1881, 1882).



The third historical trajectory to be differentiated is adult and continuing education following a holistic understanding of lifelong learning. Terminologies linked with this understanding are (also) permanent education, popular adult education as *éducation populaire* movement, self-education, mental training or formation *tout au long de la vie* as lifelong learning. From the middle of the 19th century onwards, rural areas benefited from the *éducation populaire* movement. With the help of such movements, a local educative soil, has flourished in many regions. *Entraînement mental* is a pedagogical method introduced by Joffre Dumazedier (1915–2002), a French sociologist, in 1944 and first used with young unemployed persons, then also within the scope of the *Résistance*, the resistance movement during the Second World War. Later on, it was commonly used by *Peuple et Culture* (people and culture), a network of adult education associations that was founded in the aftermath of the Second World War. 70 years later, *Peuple et Culture* still stands for combating inequality in access to culture and for people's right to access the world of knowledge and learning across the lifespan (*le droit de savoir tout au long de la vie*)

## Lifelong Learning



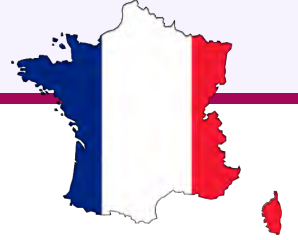


### 3. Use of dance as therapy, in France

Over the last two Centuries there has been a consistent increase in the use of dance therapy in healthcare across France, as well as the rest of Europe. From the 20th Century the history of dance therapy has grown alongside with Modern Dance, a new free and expressive dance, that emphasises a new relationship to the body. This change was initiated by Isadora Duncan; the strongest idol of this revolution in dance. This movement was initially seen in the US (Marian Chace, Mary Whitehouse) and has also spread to Europe (Trudi Shoop) through dancers who use dance as a therapeutic tool for the needs of people suffering with disabilities and mental illnesses. In Germany, Rudolph Laban's research on the Human kinetic and Ergonomics of Gestures, showed evidence that the expression of a person's personality and the dynamic components of movement, express themselves through one another and reciprocally.

In France, further studies have followed Laban's work to further enhance dance therapy. In 1950, Rose Gaetner was the first dancer who introduced dance into healthcare in France. In 1963, she assisted in the creation of the Jour Santos Dumont Hospital, Paris, where workshops of artistic expression and dance were the main therapeutic tools. Since then, numerous hospitals and health care institutions have adopted dance therapy into their practices. Between 1975-1980 various medical publications document the benefits of dance therapy. During this period Sorbonne University, under director Jean-Claude Serre, were also focusing academic studies on dance therapy. Finally, in 1984, France saw the creation of La Societe Francaise de Psycho-Therapie par la Danse that eventually became Societe Francaise de Danse-Therapie in 2001. Since then, various formation courses at Universities or private organisations are tailored for professional healthcare assistants or artists to study Dance Therapy.

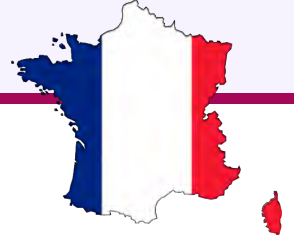
**Rose Gaetner** **Rose**, co-founder and director of the Santos-Dumont hospital from 1963 to 1990, studied at the Ecole Nationale Superieure des Arts Decoratifs et de l'Ecole du Louvre. She was a regular member of La Societe Francaise de Psychiatrie de L'Enfant et de adolescent.



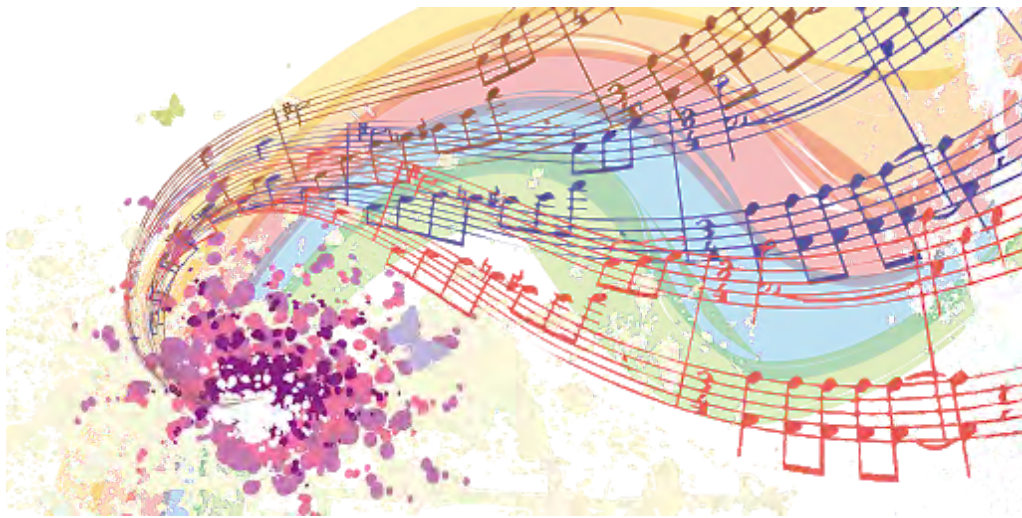
## 4. The historical background & the professional context of arts therapies in France

From a historical point of view , it can be said that the practice of art therapy was first developed within psychiatric hospitals. Since his medical thesis in 1801, Philippe Pinel the founder of psychiatry in France proposed artistic activities in the programme of recovery from alienation. From the nineteenth century onwards, many different attempts were made to help patients with mental illnesses : theatre performances in asylums (Bicêtre, Charenton and Sainte-Anne) and concerts in hospitals, bands and chorals for patients. At that time it was generally believed that patients should receive treatment that had a social purpose, which was characterized by a variety of different collective activities like music. This idea was developed after World War One, through socio-therapy. At that time some artistic activities were also included in programmes of ergo therapy (crafts production) and occupational therapy (with self-expression). Over the twentieth century an ever increasing number of experiments in arts therapies, based on a wide range of different theories, have been conducted by artists, care takers or 'art therapists'. For plastic art (art therapy), the year 1950 marked a turning point. During the first World Congress of Psychiatry held in that year in Paris under the presidency of Professor Delay, an important exhibition of psychopathological art was presented. Several years later, in 1956, R. Volmat published his book "L'Art psychopathologique" (psychopathological art).

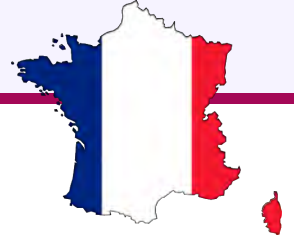




He also founded workshops for artistic expression at the hospital Sainte-Anne (Paris) for treating mental illnesses. This approach was further developed by the creation of “Centre d'étude de l'expression” (Centre for study of expression). This centre has four functions: psychotherapy with mediations (workshops), clinical research, teaching and documentation. Psychiatric departments of hospitals generally develop plastic art productions (painting, drawing) and many exhibitions are organized each year.



Regarding dance therapy: we observe two main developments, one through a classical approach of dance, and a second with a more psychological, psychoanalytic orientation, through primitive expression (F. Schott-Billman). But there are also “corporal expression” workshops, which are between psychomotor or dance/occupational activity and therapy. Music therapy has been developed in psychiatric hospitals since about 1830 (with Pinel's medical disciples), through receptive and active (band, choral) activities. The ascension of psychoanalysis and of chemotherapy at the end of the nineteenth century broke this first development. It is with the observation of the limits of these therapies (mainly in psychosis) that, in 1969, with the creation of the first centre for music therapy (J.Jost, E.Lecourt, J.Guilhot, M.A.Guilhot, P.Sivadon, M.Gabai), this modality made its comeback. In the 1970s and 1980s research focused essentially on the use of music therapy in relaxation and analgesia for dental care, childbirth and mostly psychotherapy.



Applications in psycho-pedagogy, social situations, elderly people and disability have undergone major developments in recent years. The situation of dramatherapy is special. As a result of the large development given in France to psychoanalytic psychodrama, its clinical success has inhibited any other form of theatre activity in therapy. It is only recently that, with the wish to harmonize this activity with the European area of arts therapies, we open this new discipline (see Master Sorbonne Paris Cité).

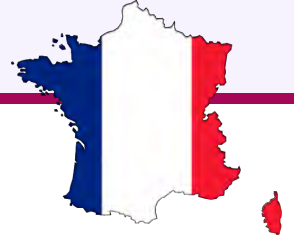


### **Level of education and training courses**

We can distinguish four situations:

- arts therapies activities used by psychotherapists and psychiatrists as artistic mediations. In this case no level of art therapy is officially necessary. But, recently, new conditions are given for a practice of psychotherapy (with or without art), which are reserved to medical doctors and clinical psychologists.
- Since 1970 arts therapists trainings have given attestations of training in the private circle. These arts therapists have very diverse levels of education, especially in art.
- Since the 1980s some universities have delivered University Diplomas in Art Therapy (or music therapy, arts therapies, artistic mediations...). Contents of these diplomas are unrestricted, so these trainings can be very different. However, some of them are conscious of the need to offer a consistent level (about two years of training). The average level to enter these trainings is three to five years of experience in social, education, clinical work, or a licence degree, with a practice of art.





- The master degree in arts therapies is a professional, national title, regulated by the Minister of Education and Universities.
- From 2011 to 2014 we have had four professional masters degrees: Master in Music Therapy, Master in Dance Therapy, Master in Dramatherapy, Master in Plastic Arts Therapy. There is also an option for research, leading to the qualification of doctorate in art therapy. In May 2014 the Minister of the Universities has decided to change the title of this Master which is now “Master professional and research Sorbonne Paris Cité in Art Creation, speciality Arts Therapies” with four orientations: music therapy, drama therapy, dance therapy, plastic arts therapy. This is to reinforce the part of arts in arts therapy to distinguish the arts therapies to the psychotherapies.

## 5. Dance therapy within LGBTQIA+ community

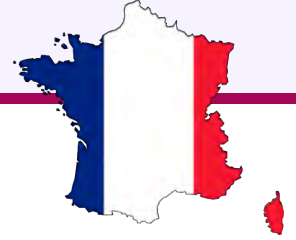
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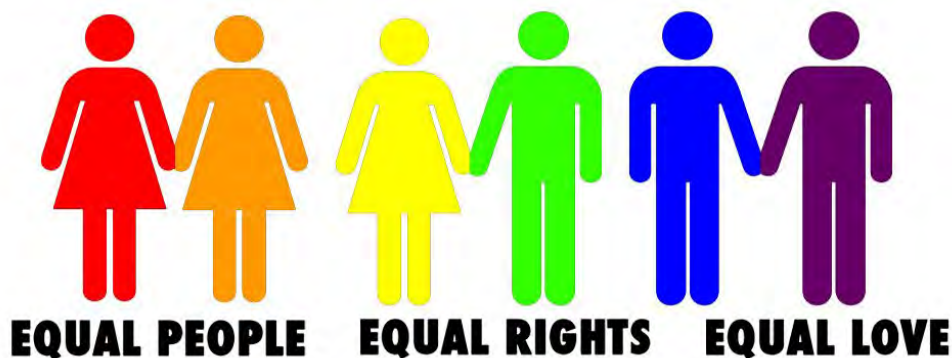
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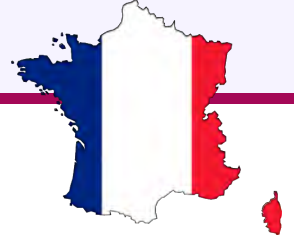


The lesbian, gay, bisexual, transgender, and queer (LGBTQ) community is an at-risk population in dire need of competent treatment. This thesis explores sixteen published articles that investigate the use of the expressive therapies and expressive arts with LGBTQ+ individuals. The silencing of the LGBTQ community by an oppressive heterosexual and transphobic society causes negative impacts to LGBTQ+ individuals' wellbeing, physical health, and self-expression. Research suggests that because of their stigmatized identity the LGBTQ+ community has special therapeutic concerns such as, internalized self-hatred, social rejection, gender or sexual orientation confusion, and safety needs. Multicultural and feminist theories of psychology propose that acknowledging the role of gender and sexual minority identity during treatment can positively influence LGBTQ+ clients' mental and emotional health. Art therapies, creative clinical interventions, and community art-based projects can help with the reintegration of difficult experiences, increase of self-awareness, improve interpersonal connections, and further develop self-concepts. Through the expressive arts LGBTQ+ individuals can experience a safe holding space for the pride and pain of their experiences.



The creative therapies function under the idea that the connection between emotional and physical wellbeing and self-expression can generate positive results (Pelton-Sweet & Sherry, 2008). LGBTQ+ people in particular have been stripped, silenced, or made to question their self-expression due to fear of emotional, physical, and spiritual repercussions. This silencing of free self-expression can create obstacles towards LGBTQ+ people impacting their relationship to themselves and their identities, creating relational bonds (Pelton-Sweet & Sherry, 2008)

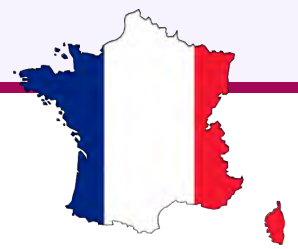




For clinicians working with LGBTQIA+ clients there are special concerns regarding their client's physical health and how it relates to their mental wellbeing. LGBTQIA+ communities have been significantly impacted by sickness and death due to HIV, AIDS, violence, lack of access to health care, impacts of oppression related stress on the body, and lower socioeconomic status (Fraser & Waldman, 2001). Expressive arts therapist must be prepared to encounter and navigate potential client diagnosis of HIV or AIDS and potential bereavement for others who have died from HIV or AIDS (Fraser & Waldman, 2001). When working with LGBTQIA+ clients it is also important to be aware of various emotional processes around medical and social aspects of transitioning to affirm one's gender identity. These medical procedures are also at times fraught with legal concerns around who can care for loved ones during medical emergencies and legal processes that gatekeep lifesaving gender affirmation surgeries. Being aware of the connection between the body and the mind of LGBTQIA+ individuals who are vulnerable societally, medically, and emotionally is crucial to maintaining a holistic level of care. An expressive therapist must have awareness of their own personal attitudes towards gender and sexual minorities including their prejudices, homophobia, and transphobia (Addison, 2001). This awareness must be constantly developed and explored throughout their career and as they must address these concerns within personal therapy and clinical supervision.

Beyond boundaries directly concerning dual relationships and personal identity disclosure it should be noted that attention should be given to how LGBTQIA+ client may respond to boundaries and disclosure from a therapist based on their experiences as LGBTQIA+ individuals.

When and if these concerns about personal homophobia and transphobia are too great an expressive therapist must refer LGBTQIA+ clients to competent and reliable resources (Addison, 2001).



A therapist working with the LGBTQIA+ population must be able to withstand various instances of transference. The fact that a client could transfer negative societal emotions and thoughts onto the therapist is a conceivable scenario which must be handled responsibly. Another concern for clinicians will be the processing of potential homoerotic transference from the clients and their own countertransference. It is crucial that heterosexual therapists handle these situations confidently without excessive anxiety or discomfort (Fraser & Waldman, 2001). Therapists who are LGBTQIA+ identified can find that the disclosure of their identity to LGBTQIA+ clients can allow them to act as a positive role model, build rapport, and potentially invite client's projections of internalized self-hatred (Fraser & Waldman, 2001). The latter must also consider the emergence of dual relationships and how to maintain personal and professional boundaries with clients at LGBTQIA+ social events, activities, and establishments (Addison, 2001).



## 4.3. Romania



### 1. Non-formal education system in Romania

The non-formal education programs in Romania represent a quite new approach in complementing the traditional methods of teaching, from kindergarten kids to adults. For the first time the concept of non-formal methods was introduced by the Educational Law in 2011, providing an initial overview for what exactly could be enriched by these programs.

The overall aim of non-formal activities is to provide guidance in developing interpersonal skills, self-confidence, team work spirit, ability to solve a practice problem, discipline, planning, responsibility, coordination and organization skills / project management skills, etc.



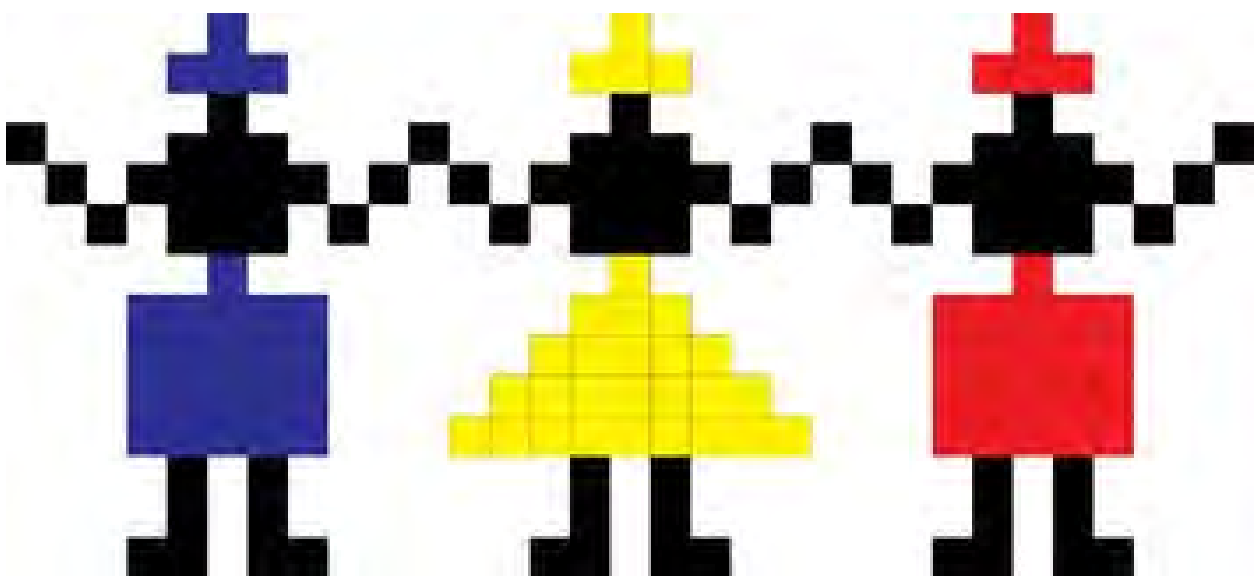
In the past few years, the number of events and workshops that provide a non-formal approach to teaching had exponentially increased, giving to the public a wide range of opportunities from which to choose. The biggest challenge that a young adult had 20 years ago in Romania was how to get in touch with other forms of education aside from the formal programs offered mostly by the public sector. In the last few years, however, the numbers increased a lot and the challenge became how to choose from all those options available. On the other part of the story we have the practitioners and the event organizers who, in their good will of providing the best information they can, might be tricked into stepping in the same old trap of being a teacher and not a trainer, and failing in this way to actually make the difference that they hope to make in the young adults, who are eager to experience something that would help in their expanded life.



That's why our main focus in this project is to find the way in guiding the adult educators that are part of our organisations to maintain their focus on the wellbeing of the participants that they have in their workshops, by offering the whole support in helping them to become their best versions of themselves.

## 2. History and context of dance therapy in Romania

It is universally accepted that dance and movement have positive effects on our well-being and health, but in Romania, the therapies through music, dance and movement are at the beginning of the road and there is no extensive experience at country level in this area, even if the therapists and youth instructors use them and have achieved positive results with them. Body movement is closely linked to our feelings, and therefore changes in the behavior of movement can lead to psychological changes. Exercise can improve health and facilitate personal development. At the same time, curative powers and a positive impact on the welfare of people with social, physical or mental disabilities have been attributed to dance, aspects recently pursued through therapeutic approaches. Many studies and experiments have demonstrated the effectiveness of dance and music therapy, especially in life-related aspects of social and communication relationships, reducing stress and negativity - Both techniques (dance and yoga) reduced perceived stress and negative affect.





Most studies in Romania have targeted children, the purpose being to demonstrate that dance, movement and art facilitate the harmonious development and expression of feelings in children. Moldovan & Năstasa (2015, p. 54) consider that the creative environment in the non-formal space has a greater impact on the expression of children's interest and options, by helping them to release their accumulated anxieties, solve their conflicts and develop personal skills. **Art therapy unlocks the gateway to self because creative-expressive techniques are based on spontaneity of expression, overcoming communication barriers, non-verbal expression of emotions and cognitions (knowledge).**

The scientific studies generated at the level of Romania bring to the fore the following observations:

- in 2004, Professor Ioan Brad Iamandescu conducted the first study in Romania on music therapy within the Department of Medical Psychology and Psychosomatics of the "Carol Davila" University of Medicine and Pharmacy
- When listening to baroque music, neurons get a genius-like rhythm.
- In a study from 2016, the authors Fratila, Velescu, Cojocaru, & Velescu, researchers at the Faculty of Art, conducted a study in Romania on the phenomenon of rhythmicity in association with music or dance, demonstrating that they can change the condition and disposition of certain patients. It is interesting to study the psychological impact of rhythm on people who interact with art. They have shown that **rhythm is an integral part of our life, from natural physiology, present in the form of breathing or heartbeat, to the psychological factor influenced by listening to a certain type of music, performing rhythmic exercises or admiring an art object.**





- Moldovan & Năstasa (2015) have demonstrated that the introduction of art therapy techniques in Romanian kindergardens may lead to the development of creativity in preschools and may represent a **starting point** for further research:

- (1) **developing the skills of verbal and non-verbal expression of emotions, needs and desires,**
- (2) **increasing self-confidence and improving relationships with others,**
- (3) **developing spontaneity, imagination and creativity,**
- (4) **release from accumulated tensions, frustrations and emotions.**

The study of this phenomenon can help the therapists and educators better understand what creativity means, starting from the factors that influence the development of creativity and the importance this aspect of personality has in influencing our lives from all points of view

- Others specialists such as Shalem Zafari & Grosu (2016) considered it necessary to study the Dance Movement Therapy (DMT) within therapeutic supervisions, by suggesting the relevance of using it for the professions in which supervision is important for the formation: the domain of verbal and non-verbal communication within the supervision space, body-oriented psychotherapies and other creative artistic therapies.
- The authors Nuțu and Munteanu (2017) brought to the fore of the research an innovative training program called **"dance your stress away"** which aims to **reduce stress and change the negative mentality about stress**. This training was created for employees and managers who face stress and various intensity pressures at their jobs.



- Codruța Pasc confirmed in her study (2016) the efficiency of dance and music therapies to rebalance emotions, feelings, body and relationships. **Music, movement and dance therapy provides emotional support to children and parents for expressing their feelings.**
- Cardaș Flavia (2015) conducted a study in Romania on the **effects dance and movement have on certain psychological dimensions such as: body image, verbalization of emotions, self-esteem, anxiety, stress and body awareness.**

Romanian's representative healing dance is considered to be the "Călușul" (registered on the 25th of November 2005 in the UNESCO heritage) and the tradition of Călușari dates back to pre-Christian beliefs. The research work of A.I. Lloyd (1978) analyzes the Călușarii from the Barca Romanian village, based on a documentary movie made in 1958 by the Romanian Folklore Institute. Lloyd considers the **Căluș as being a complex ritual of dances, gestures, shootings and wailings connected from the point of view of interpretation with prosperity, fertility, healing and the protection against supernatural spirits and powers "against the spite of supernatural powers identified as fairies"** (Lloyd, 1978).





In the beginning, the Călușar were the servants of a solar cult or of an equine god, their number in a group could vary and their duties were precise. The leader of the group, who after the spread of Christianity, became the “overseer”, was the one who led the small army of Călușari who fought evil spirits and the only one who was allowed to talk. Another important role belonged to the “mute” – usually having a mask with goat horns and human face – who, along with the overseer gathered the band, and under his supervision, the Călușari made an oath during the Pentecost according to which they won't separate for three years and that they would follow the overseer's orders – this was done mentally, with garlic and absinth in their mouths. The team of Călușari resembled a paratrooper formation for ritual defense, the unfolding of the tradition followed a ritually scenario in which dancers' actions had symbolic value at tradition level „the insignia of the team and the actions of the dancers assume symbolic value at the level of rite”.

The need of the man nowadays to find alternative healing solutions of self and not only, determined him to discover healing through dance. Studies have shown that an **individual's personality emerges through dancing through his body posture, through the frequency and type of movements or their amplitude. All are indications showing us the way people feel, express conscious emotions or not, or release negative accumulated tensions.**



Hereafter, we propose the **stages of dance activities**, which can be adapted to any intervention by means of expressive therapies:

- **The first step** or the **warm up** consists in the **accommodation with the environment**, which must be a comfortable and safe one, concomitantly with the body's physical preparation through specific exercises and movement.
- **The second step** or the **initiation**, is the **moment in which participants begin to relax, to let go of the conscious control over their bodies** and start to freely express their emotions through dance. In this stage, there are symbolic movements for the experiences of dance participants.
- **The third stage** is the one in which participants make the **connection between performed symbolic movements and the new meanings which they might have for themselves**, being supported by a therapist in this step.
- **The forth stage** occurs at the end of the therapy and consists in the **evaluation of the participant's progress**.





## 4. Bulgaria

### 1. Definition and context of adult education in Bulgaria

The Bulgarian National Strategy for Lifelong Learning for the period 2014-2020, as adopted on 12 of January 10, 2014, is the document that sets out the strategic framework of the state policy in education and training, which aims at achieving the European goal for smart, sustainable and inclusive growth. The Strategy applies the following definition of lifelong learning:

***“all purposeful learning activity, undertaken on an ongoing basis with the aim of improving knowledge, skills and competence”*** (as used in the EC Memorandum on LLL(2000))

The Strategy covers all forms of education, training, and learning – formal, non-formal, and informal – which one undergoes throughout life. Recommendations for the following 7 years are provided, which would serve for tracing the progress in the implementation of LLL and also provides recommendations for the following seven years, which would serve as basis in the preparation of annual plans, based on which progress in the implementation of LLL in Bulgaria would be traced.



The main groups of providers of formal and non-formal adult learning in Bulgaria are public education institutions such as general education schools, vocational schools, universities, public VET centers and employment centers and, on the other hand, private centers for vocational training, language schools and computer literacy schools, employers' organizations, trade unions, non-governmental organizations and enterprises with their own training centers.



The target groups in question - people at risk of marginalization, ethnic/ minority groups, people with disability (mental and/ or physical), people living in rural areas, are generally characterized with limited access to education and training opportunities. The reasons vary from limited physical accessibility, to lack of resources for enrollment in continuous education, to lack of motivation, or insufficient popularity of the benefits of lifelong learning. These groups are often reached through initiatives and programmes provided on local level by the public employment agencies, social care providers or civils society organizations/ non-governmental organizations.

## 2. Brief history of adult education in Bulgaria

Before the 90s of 20th century, the adult education was primarily formal, offered only by schools, vocational schools and universities. After the 90s though, non-formal education started developing and gaining popularity. The providers of adult education get outside of the public sector, private sector entities started delivering services in this field. State of the art of adult education in Bulgaria: The research on adult education and training which is conducted once every five years in all EU Member States, based on single methodology provides comparable data for the assessment of lifelong learning. The survey was held for third time in Bulgaria in the period 18 November 2016 - January 15, 2017. The sample includes 4 812 ordinary households, with 6530 persons being interviewed.





## The findings from the survey are the following:

- 2,9% from the people in active working age (25-64 years) has taken part in formal education in the last 12 months before the survey. Compared to the previous survey (2011), there is an increase of 17.2%. In formal education or training, the share of those enrolled for acquiring the master's degree is the highest - 46.6%.
- 22.5% of the people aged 25-64, has taken part at least in one non-education activities for the last 12 months. Compared to the previous survey, there is 2.0 percentage points decrease.
- 31.6% of the people who took part in non-formal education are employed.
- On-the-job training holds the highest share of participation (59.0%), followed by training seminars or workshops ( 25.4%), courses (13.7%) and private lessons (2.0%). Participants in non-formal learning have indicated more than one reason for taking part, the highest is the will to do their job better - 70.8%, followed by employer-imposed or statutory obligations (51.2%).



The participation in adult learning slightly increased in 2016 (2.2%). Still, it remains below the EU average of 10.8%. Achieving the national target of 5% set in the Strategy is difficult, and the European target of 15% remains too distant. There is insufficient coordination between the different participants and the programs in the field of adult learning. The supply does not meet the needs of specific groups of learners or the up to date needs of the economic sectors. The legal framework for non-formal learning supports the transition of the individuals to the labor market, as well as the enhancement of education and training. Until March 2015, 35 standards for acquiring professional qualification (out of a total of 250 planners) have been developed.



There are several ESF-funded projects aimed at improving adult learning, including adult literacy courses. There is significant gap between supply and demand on the labour market caused by the fast development of modern-era technologies. This affects the quality supplied and makes the need for reforms in the education and training system even more necessary. The LLL Strategy tries to respond to this particular challenges. The Strategy has been elaborated in response to challenges, which on one hand have to do with our country's need to overcome the consequences of the financial crisis in Europe and worldwide, and on the other - to preserve the national identity and cultural diversity in the course of implementation of the cohesion policies.







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### **3. Brief history of dance therapy and its therapeutic effects.**

The work of many professionals in various fields, such as psychologists, artists, social workers, medical specialists and a number of others, is united in this complex therapy. By putting art, music, dance, poetry, psychodrama and many more forms of visual and non-verbal art, this therapy is directed to people with emotional, mental and health problems. Also, it has already found place among the serious scientific disciplines. In Bulgaria art therapy has developed (even before 1989) thanks to some of the worldwide pioneers of art therapy - Professor Diana Wooller - Head of Art Therapy Department in London and Daniel Lamlie - a reformer of the education in England, who exempted the art education from the template schemes. Art therapy, including dance therapy is part of the rehabilitation program according to the Medical Standard "Psychiatry" 1 of the National Program "Medical Standards in the Republic of Bulgaria" (2001-2007).





It presents the methodology developed for the organization of group arthropathy, developed and experimented in the daily hospital for psychiatry of the University Hospital "Aleksandrovska".

An algorithm of work is done on the methodology in an art therapy group with an individual approach. The methodology is applicable to working with groups of different numbers, composition, occupations, diseases, problems, age. This model can be expanded, adapted to the needs of the members of the group. These could be children, students, women or men with certain similar problems, illnesses, mixed groups, elderly people, clubs for personal development and many others. It is planned that the workshop will last 90 minutes for a group of 10 to 16 participants (students, psychologists, teachers, social workers, healthcare professionals, etc.). Still, as any new science, its implementation in the field of medicine, social sphere, psychology, pedagogy faces challenges. **The professional development and interests of art therapists are supported by the Bulgarian Association of Art Therapy (BAAT). It brings together professionals who have completed psycho-therapeutic trainings and practicing therapeutic, teaching, research and other professional activities in the field of art therapy.**





**Art therapist is an official recognized profession in Bulgaria.** Several higher educational institutions provide education and qualifications for art therapists. The educational program "Art therapy and occupational therapy" is fully in line with the requirements of the Ministry of Labor and Social Policy and with the working positions in the social organizations and services, defined as art therapist and occupational therapist. It is oriented towards raising the qualification of persons who hold a Bachelor's or Master's degree in various professional fields or are in the process of training for the acquisition of the ACS. Emphasis is placed on the knowledge needed for professionals working in the social sphere - psychology and psychopathology; foundations and methods of social work; group therapeutic work; social pedagogy, as the disciplines have both theoretical and practical direction.

There are disciplines that prepare the future specialists for direct socio-psychological specialized work with children and adults, such as art therapy for children and adults, functional occupational therapy, occupational therapy and music/ dance therapy.



Upon successful completion, trainees can work as: art therapist and occupational therapist at Day Care Centers for Children and Adolescents; in Adult Centers; in Centers for Re-socialization and Social Integration of People at Risk; in Public Support Centers; in Crisis Centers; in Family Type Centers; in Elderly Homes; in Homes for Older People; in institutions for raising and educating children at risk; in psychiatric clinics and dispensaries; in Sheltered Homes; in Transitional dwellings; in Homes for children and young people with mental retardation.



One of the challenges standing before the art-therapists in Bulgaria is result of the lack of strong traditions in the innovative therapeutic therapies, as well as the reluctance of some of the managers of health and social centers or institutions to look for new, creative possibilities for treatment, for example through art. In order to overcome this barrier for the implementation of art therapy in the public health and social domein and especially in the health and social care institutions and hospices, attention should be paid to the significant benefits art therapy brings in. This could be the basis for change in the educational, social and cultural policy in the country. Currently, in these institutions art therapy exists only as a part of the occupational therapy or recreational therapy.





## 4. Dance therapy in Bulgaria

In Bulgaria, dance therapy is mostly practiced in the social care homes and very rarely in the healthcare facilities. It is mostly applicable in social care homes for elderly people, for people with mental problems or in sheltered accommodations. On the other hand, there is sufficient load of work being done in the development and implementation of dance therapy for different target groups and needs. A major initiative worth pointing out is the research on dance therapy as a tool for patients with cancer, and in particular - breast cancer. The Association for development of Bulgarian sport is part of an international consortium working to develop an international valid protocol on dance therapy as a therapeutic tool for breast cancer. Apart from this initiative, there are numerous providers of dance therapy in the form of NGOs, clubs or private limited companies providing dance therapy for adults with different needs, such as couples therapy, therapy for patients with dementia, with depressive or suicidal conditions, etc. The dance therapy, based on the dance as a movement and a self-expression instrument, helps the integration and psychological awareness of the personality.





**The basic principle of the dance therapy is the relationship between the movement and the emotion it generates in the patient. The dance therapy has direct effect on the the nervous system, muscular tone and through the musical rhythms enhances the feeling of joy.** Thus, dance therapy has a positive impact on communicative skills of people with cognitive deficits, which is a serious problem for their socialization and resocialization.

**In general, the positive effect of dane therapy are:**

- Changes the person's perceptions, emotions, and personal attitudes towards the outside world.
- Direct impact on the communicative skills and the possibilities for self-expression,
- Helps the person to deal with the stress and problematic situations, by creating healthy habits of self-expression
- Encourages the improvisation and creative expressionIndirectly enhances the socialization and the integration of the individuals

## **5. The use of dance therapy with people with disabilities**

In regards to physical disabilities, the medical approach focuses on the body as a problem, and deals with its inabilities. **Dance therapy provides different approach, by challenging and improving their capabilities.** It allows the participant to work within their own physical abilities. Without any requirement for accuracy of the performance, dance therapy motivates spontaneous movement, which is convenient in the work with people with physical disabilities. **Dance therapy allows the individual to express himself through it and to perform tasks without a sense of inferiority, which helps for creating a better image of their body.**



Dance movements, along with exercises for plasticity, coordination and flexibility are used to expand the range of motor functions, which has a positive effect on the overall somatic health. The positive effects are not only in physical aspect. **The therapy contributes to increasing activity, expanding psychomotor skills, creating an adequate perception of the physical image of oneself. It enforces self-expression and processing of anxiety and sadness. In terms of using dance therapy with people with mental illnesses, its effectiveness is already proven.** Dancing therapy could reduce psychiatric symptoms and improve well-being, it reduces stress, anxiety, depression and aggression.

## 6. The use of dance therapy with people at risk of exclusion

Dance therapy in a group, if the therapy is directed to people at risk of exclusion, provides them a safe and supportive environment. **Such environment gives them opportunity to interact in the group, improves their confidence and self esteem, along with the motor skills, coordination and flexibility.** The perception of their own body and its abilities, fosters their feeling of individual empowerment. Group therapy is a priority, as a form of communication and mutual support.



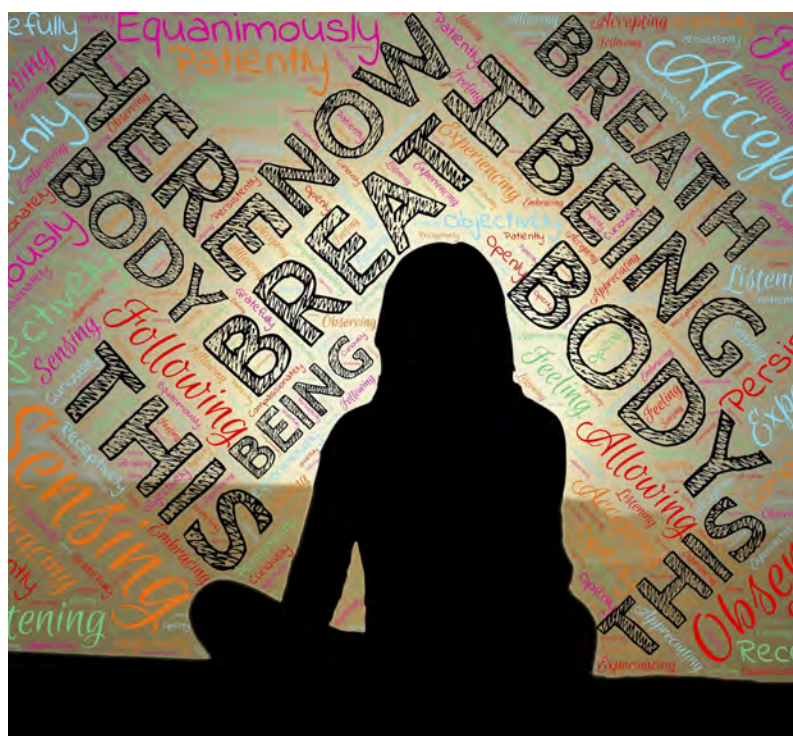


## 5. Italy

### 1. Introduction

Dance embodies one of our most primal relationships to the universe. It is pre-verbal, beginning before words can be formed. It is innate in children before they possess command over language and is evoked when thoughts or emotions are too powerful for words to contain.

Children move naturally. They move to achieve mobility, they move to express a thought or feeling, and they move because it is joyful and feels wonderful. When their movement becomes consciously structured and is performed with awareness for its own sake, it becomes a dance. Dance is a natural method for learning and a basic form of cultural expression. Children learn movement patterns as readily as they learn language. Just as all societies create forms of visual representation or organize sounds into music, all cultures organize movement and rhythm into one or more forms of dance. (1) Yet, while movement and dance is fostered for children, it is often neglected for adult learners.



Dance should be promoted as an enjoyable health for a physical and mental development of adult people, especially for those with fewer opportunities. In the following paragraphs we will analyze the state of adult education and use of dance in Italy, especially with migrant people, the target group addressed by CEIPES.





## 2. Definition and context of adult education in Italy

In Italy, as in Europe, 'adult education' (educazione degli adulti) means a series of activities aimed at cultural enrichment, requalification and professional mobility. These activities can be organised by a school in collaboration with local communities, also involving the labour market and the social partners at territorial level; they may be used to extend or integrate the education provided during compulsory schooling, or to replace compulsory education for early school leavers.

These activities may just aim at enriching the personal culture to provide or lead to obtain a study title. "A set of formal and non-formal educational opportunities aimed at adults, both Italians and migrants", then, with the goal of acquiring skills connected to work and social life, and to assist entry into the formal professional education and training system.



Training is offered to young people as early as sixteen (they must currently stay in full-time education until sixteen), but it is known as 'adult education' from the age of 25.

## 3. Brief history of adult education in Italy

A system of adult education has been running in Italy since 1997, organised at Local Permanent Centres (Centri territoriali permanenti - CTPs) and through evening courses at upper secondary education institutions. In 2007, a specific Ministerial Decree has launched the reform of the adult education system that started in 2012 and ended in school year 2015/2016. The reform has replaced the expression 'adult education' with 'school education for adults' (istruzione degli adulti - IDA), which refers to the more limited domain of the educational activities aimed at the acquisition of a qualification, with a view to raise the educational level of the adult population.



The reform has also provided for the establishment of Provincial Centres for School Education for Adults (Centri provinciali per l'istruzione degli adulti – CPIAs) that, together with the upper secondary schools for the second level courses, have replaced the existing CTPs and evening courses respectively. The CPIAs are autonomous education institutions organised in local networks. They have the same degree of autonomy as mainstream schools, meaning that they have their own premises, staff and governing bodies. Courses provided by CPIAs are open to people aged 16 and above (people aged 15 can participate in exceptional circumstances). CPIAs provide programmes corresponding to initial education up to the completion of compulsory education as well as language courses for immigrants.

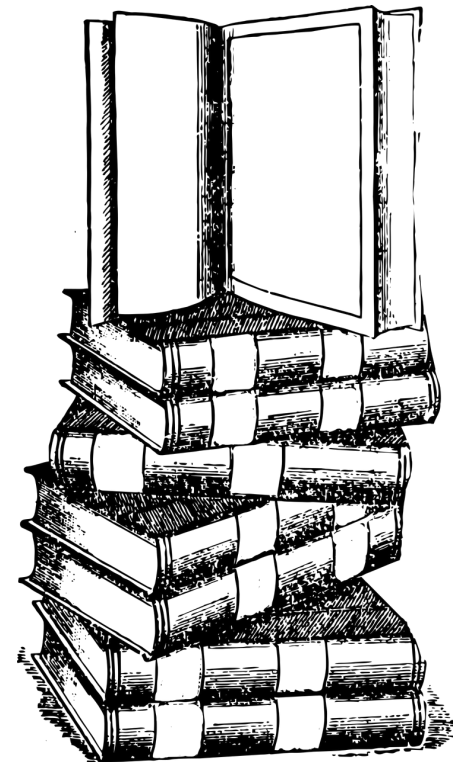
### **The system of 'school education for adults' offers:**

- first-level courses, organised by CPIAs, aimed at obtaining a first-cycle qualification and the certification of basic competences to be acquired at the end of compulsory education in vocational and technical education;
- second-level courses, organised by upper secondary schools, aimed at the obtainment of a technical, vocational and artistic school leaving certificate;
- literacy and Italian language courses for foreign adults, organised by CPIAs, aimed at the acquisition of competences in the Italian language at least at the level A2 of CEFR.



In addition, a course to acquire the basic primary education competences is available for learners who lack of certification attesting the completion of a primary education level. The courses of the 'school education for adults' system are available also for prisoners thanks to the establishment of separate seats of CPIAs and of upper secondary schools in the detention centres. All courses provided by CPIAs have a flexible organisation, allowing for personalised study paths and the recognition of prior learning.

Students can take up to 20% of the total required tuition time through distance learning. The system falls under the responsibility of the Ministry of Education, University and Research. This type of provision is financed through public resources and it is free for participants.

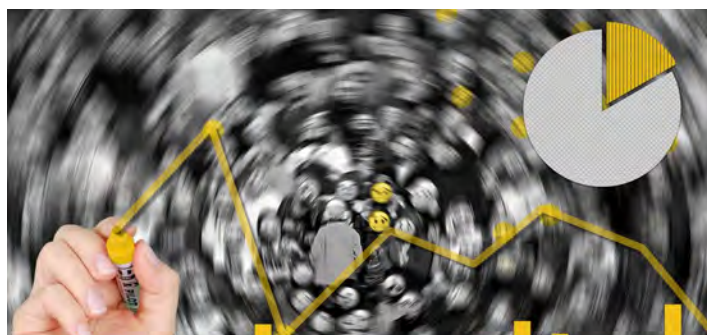


European funds are used for lifelong learning but in the absence of a unifying framework. These funds are used in particular for non-formal adult education courses; these courses are short and do not award diplomas but simply attendance certificates. In general, courses on PC use, foreign languages, art, hobbies, etc., are attended by adults already boasting II level secondary school diplomas or even a degree.





The National institute for documentation, innovation and educational research (Istituto nazionale di documentazione, innovazione e ricerca educativa - INDIRE) has carried out a monitoring on 126 CPIAs with reference to the school years 2015/2016 and 2016/2017.



The monitoring shows that in school year 2016/2017 adults enrolled in various courses were 108 539 (+18.4% compared to 2015/2016). The number of foreign adults enrolled in first-level courses (compulsory education) has increased from 12 542 to 14 312 (+14.1%), while those enrolled in second-level courses has registered +16.9%. First-level courses organised by CPIAs in 2016/2017 have increased of 7% (1 057) while second-level courses have increased of 40% (1 136) and literacy and Italian language courses of 17% (3 764). Courses in detention centres have also increased: first-level courses have registered +9%, second-level courses +4% and literacy courses +20%. From 2015/2016 to 2016/2017, prisoners enrolled in first-level courses passed from 2 995 to 3 645 (+21,7%), those enrolled in second-level courses increased from 2 613 to 2 875 (+10,1%, and those in literacy courses have increased of +8%. (4)

#### **4. Adult education with migrants in Italy**

According to the UN DESA data the number of international migrants residing in Italy in the year 2017 is around 5.9 million people, which is 10% of the total population. During 2016, the international net migration grew by more than 10,000, reaching 144,000 (+8% compared to 2015). The immigration flow was equal to nearly 301,000 (+7% compared to 2015), the immigrants with foreign citizenships were the majority by far (263,000, equal to 87%).



In recent years, the type of users of CPIAs has changed radically: today there are still adults wishing to make a return to education, young people over 16 years of age, who intend to resume their studies interrupted during the regular education path, many weak Italian schooled (especially in prison, often illiterate) and much more asylum seekers and unaccompanied foreign minors.

**Within this heterogeneous target of learners, it is often necessary to work first on Italian language skills, a fundamental requirement to allow immigrants their full integration into the social fabric of the country.** To this end the English or French language, which immigrants often know, even if with minimal and fragmentary competences, sometimes act as a "bridge" between the LS (foreign language for Italian learners) and the L2 (second language for foreign learners). For this reason, in many CPIA the English language teacher is used in support of the Italian language teacher and vice versa, in order to facilitate the development of language skills in the most harmonious and integrated way possible, depending on the individual needs of the learners.



The role of linguistic education is therefore crucial for this target audience, for which the strengthening of competence in the Italian language is in any case an essential requirement. They are a particularly fragile type of users because, if not properly followed, it risks adding other failures to the initial failure and finally giving up. This great diversity of CPIA users makes them an important historical social thermometer of the reality we are experiencing. (4)

### 3. Theory and development of dance therapy



#### 3.1. Brief history of dance therapy and its therapeutic effects

**The dance therapy is an important medium of global expression of the person and form of manifestation of deep dimensions of human nature.** The true word, dance therapy, began to circulate in '900, for helping veterans with problems of depression, psychosis and hysteria forms. The role of initiator of this process is to ascribe to Herno Duplan, a Haitian dancer who took inspiration from tribal dances associating to sound of the drums. The drums allow, through their sound, to connect body and soul, allow the subject to feel free to dance following the vibrations enacted of the drums and allowing so to come in contact with themselves till get a true complete harmony. The rhythm - created by the percussion of the drum, repeats, symbolically, the heartbeat. The sound of the drum can evoke the moment when the child, still fetus, perceived the pulsation of the maternal heart.

#### 3.2. History and context of dance therapy in Italy

In Italy, most part of Dance therapists works as educators or in schools (80%) and only a minimal part of them (20%) works in medical area or in a therapeutic one. Notwithstanding this data, Dance therapist profession is not well known in Italy and in Sicily, although in this region it is possible to register the Italian largest network. Dance therapist carrier, as well as other carriers in the arts field, is brought down right from the start since it is totally "marginal" and not advantageous in working field, while it is strongly evaluated in many other European countries. As a consequence, it is not possible to find specific university courses about dance therapy but only "sub-courses" of other faculties (like the 40 hours course offered by the University of Palermo under the faculty of the master course of Continuous Education, causing also the exclusion of Italian consortium from ECARTE- European Consortium of art therapy.



In this critical frame, it is essential the role of APID, the one and only association that promotes, supports and recognize dance therapists activities together with its large national network of 12 schools and with EADMT (European Association Dance Movement Therapy).

Thanks to its co-working with EADMT, all specific criteria for the classification of EQF Levels were chosen and a “common curricular course”, recognized in all European member countries of EADMT, was realized, putting dance therapy to EQF level 6. The course offers 3 years- experience (1500 hours of training and lessons) combining both practical and theoretical parts and gives the possibility to participate to a mutual exchange learning experience in the member states. The first experiences of DMT (Dance Movement Therapy) are in America in the '40s, in Great Britain around the ' 50s, France since the '60s and in Italy since the ' 70s.

The DMT began to spread in our country first with courses, internships and isolated seminars and then with real training schools, each with its own specific theoretical framework and methodology. In Sicily as well as in the rest of the country, the importance of dance therapy is having an improvement owing to the law “UNI 11592 for Art Therapies”, 14 October 2015. This normative defines the requirement for professional activities in Art and Dance therapy. In Sicily there are most of the subscribers and this role is applied other to many roles: artists, psychologists and pedagogists.





## The role of APID in Italy

### APID aims to:

- qualify in Italy the practice of Dance Movement Therapy
- promote and protect its professional, ethical and scientific quality
- define the profile of the Dance Movement Therapist
- set up and publicize an Italian Professional Register of Dance Movement Therapists
- promote the legal recognition of the profession
- take care of the correct information on the Dance Movement Therapy framework and its applications.

**APID Definition of DMT: *Specific discipline, aimed at promoting physical, emotional, cognitive and relational integration, affective and psychosocial maturity and the quality of life of the person. The specificity of the dance therapy refers to the language of body movement, dance and the creative process as the main methods of evaluation and intervention within interpersonal processes aimed at the positive evolution of the person.***

Presently presided over by Dr. Vincenzo Puxeddu, the Association avails itself of the help of Commissions for study, evaluation, elaboration and proposal regarding some areas of particular importance. In recent years, in the Professional Register that now collect more than 200 members among ordinary and associate teachers, the Supervisory Register has been added, which collects the DMT – APIDs professionals which, with reference to a specific profile, are authorized to supervise the professional activity of Dance Movement Therapy. Among the main initiatives carried out by APID, it certainly appears to have established the criteria for the accreditation of the Training Schools in DMT and the requirements for the figures involved; to date there are eight Schools of Education accredited by APID (8).





## Dance activities in Palermo

One important member of APID is living, working and teaching in Palermo (Associated Teacher at the University of Palermo), her name is Elena Mignosi. Elena Mignosi's work underlines the importance and the educative value of dance therapy in many fields: education and psychology, mental health, social integration, mental or grave psycho-somatic diseases and interculturality.

During the interview with CEIPES, she has explained how our body wellbeing is linked with physical and practical expression that today is seen as something forgotten not only in our everyday life but also, and above all, in the area of education. It suffices to say that in Italy dance therapy has become "University subject" only recently, thanks to the cooperation with the Institute IUSM of Rome (Faculty of Motor Sciences), because it has been always considered as something that needs to be deepened only through academies or conservatories that are more specific in this field.





In both cases, the great problem pointed out is that in Italy the methodology used divides theoretical part from practical one, leaving physical expression in a marginal position since lessons do not use “transmission” methodology but are only thought classes. Students work less on their body and have a “cultural problem” with it since, right from the first steps in educational path, body expression and non verbal one are less and less considered in order to give space to other subjects that are considered more useful to understand and learn.



That is why, in the opinion of the professor, dance therapy is necessary and every psychotherapist should consider it in his/her curriculum, especially for those therapists that work with extremely “sensible” target groups like people with mental diseases, psycho-motorial and psycho-somatic diseases and schizophrenia that are always cured with excessive use of medicines.



There are other professionals that are carrying out Dance-Therapy activities in Palermo and Sicily.

- One of them is the Claudia Luna. Claudia Luna is the responsible of “Art Therapy Sicily”, a professional association. She was trained through a three-years course at the school DMTER of Catania, by the doctor Vincenzo Bellià. He has carried out traditional processes, focusing on the relation: body, soul and relation (connection with themselves). According to her approach, dance therapy involves any people, woman, children, men and senior citizens. It has a major effect on senior citizens with Alzheimer and senile dementia, allowing them more corporeal activities.

Dr. Luna, as a therapist, uses these bodily techniques aimed at both the promotion of the individual but also within the society, as dance therapy is also a therapeutic form in the social sphere, thus allowing to establish a relationship between the individuals directly involved. Beyond that, it also uses it in the individual field with adolescent patients with neuropsychiatric disorders, implementing a multimodal path or simultaneously with traditional therapies. In the health field, the law states that dance therapy can be applied under the supervision of a health professional, if the therapist is not a psychologist, as Claudia Luna is.





As for all the other areas that are: **health promotion, community development, the training of artists and citizenship therefore in the non-health sector, the dance therapist is autonomous in carrying out her/his work as s/he does not have to be a psychologist to implement this work.**

Claudia Luna applies a triangle composed by body, soul and relation; through this relation she notices an increase in the security and courage of people and decrease in shyness, which allows to establish a relationship with themselves and with other people.



- Another school of Dance Therapy very active in Palermo is **ARTEDO**, where the Doct. Angela Enea is one of the teachers and of course Dance Therapist. In this school of Art therapy, they try to deal with other individuals through art not only as an aesthetic product but as a language for social, health and inclusion promotion. **They use dance therapy in contexts of training for people with disability and for different kind of subjects and with people of different ages.** Most of the target group people are engaged in the social and educational work.

They also carry out a prevention work already for the childhood, in order to help children growing in harmony with society; indeed they work with adults trying to prevent anxiety and stress. They often use it even within working teams, as a tool to promote the abilities of the company team.



## Other Art therapy in Palermo

The meeting between CEIPES and the Dr. Giovanni Quadrio, an artist, art therapy, psychology and psychotherapist was also very important for the objective of this research. He earned a four-years school, Italian Art Therapy, and he obtained a master in expressive art at the University of Bologna. He has an institutional role as regional coordinator of the association “Italian Art Therapy” in Sicily, and he is a teacher of the Kandiski academy, an art academy of Trapani. Doctor Quadrio focuses on the figurative field of art therapy, using painting, sculpture and drawing with therapeutic purposes. He has been working for some years in kindergarten, where he holds courses of art education, through laboratories which go hand in hand as forms of support in the evolutionary stages of the child.



### 3.3. The use of dance therapy with migrants



Migrants often suffer from complex trauma including persecution in their home countries, flight, and disadvantaged conditions of life in the host country. The body is directly involved in these traumatic experiences. **Dance/movement therapy allows for the treatment of complex psychological trauma (torture, rape, war experiences) and contributes to the healing process directly on a body level. The complex traumata in the life of migrants require creative therapeutic interventions on different levels.** Therefore, dance therapy is designed to help them (migrants) integrate the mental, physical and emotional aspects of their lives through this expressive movement.



**The dance therapists help the migrants to feel better about themselves and overcome issues in their lives that may be holding them back.** Dance therapists observe how clients move through different games, movement and breathing exercises, and improvisational dances. Then they apply a range of techniques to help the migrants with whatever issues they may be facing. The therapist might help a client with self-esteem problems by mirroring her movements to make her feel accepted. For instance, a therapist might ask an immigrant to express the idea of a thunderstorm through an improvised dance, he will then use the improvised dance to gain insight into how he expressed "stormy" emotions such as anger. Then the therapist might change the tempo of the music, making it faster or slower to encourage a more intense or calmer expression of emotion.

**The dance therapy helps migrants to integrate the mental and the physical sides of life.**



# CHAPTER 5

## LongLife Dancing TOOLKIT

*Personal development program for adult education*

### Introduction

Dance is an empowering medium of self-awareness. It can be used as a form of communication, subconscious education and body expression.

#### Communication

Dance is considered a universal language, as it does not require words, but rather body movements and their responses. For this reason, it is vital that Educators observe the participants' reactions meticulously during the tasks in order to read and understand their emotions. This constant observation will facilitate the Educators in selecting the right tasks to achieve the desired outcome.



## Body expression

As the participants complete the structured workshops, including the more arduous tasks or the more playful tasks, they will also be gaining a subconscious education of trust, teamwork, their own place within a group, the standard of discipline needed to succeed and the rewards of succeeding as an individual and as a team. The most important aspect of this education will be the most difficult for the Educators to pass on, which is the ability for the participants to trust themselves and others.



## Subconscious education

It is important that within the workshops proposed, the participants feel free to express their emotions. Once the participants have learnt the principles of the workshop, and practiced them, it is crucial that the participants are allowed to experience a moment where they feel free to use their newly acquired knowledge. This part of the workshop will allow them to express any emotions they may have retained from the task.





The educators must help the participants understanding their body responses, so they recognise their own individual strengths and weaknesses. Once they have this ability they can then use these notions as tools to achieve common objectives, express their feelings and their individuality in the way they want.

The workshop should be composed of the following **five sections**:

### **Introduction**

The educator presents himself (if needed), explains the structure of the particular work session, and makes sure that everyone has understood and agrees with his instructions.

### **Warm up**

The participants warm up their bodies and awake their senses according to the tasks that will follow.

### **Tasks**

Is the learning and experimental phase of the workshop. The participants must follow the instructions and guidance given by the Educators.

### **Improvisation/creation**

Is the body expression phase, in which the participants create a dance where they can alternate a sequence of established movements and improvisation, incorporating the tasks of the day.

### **Open dialogue**

It is the phase in which the participants can reflect on the session by asking questions, to both the educators and their peers, to seek solutions. In this phase, it is important to encourage self-criticism and future improvement.



# WORKSHOP 1

## Ready for change?

Getting to know each other through movement

### **Intro**

This first session of the workshops will be based on the creation of an appropriate atmosphere for the group, generating the cohesion and group integration necessary to create the connection that allows an optimal integration of the participants.

### **Objectives of the workshop**

- Create a climate of trust
- Break the ice
- Knowing others
- Integrate the group

## ACTIVITIES

*To begin, optionally, you can start by passing the initial evaluation questionnaires and the attendance list.*

# A1

- Introduction of the facilitator and each one of the participants: A round of names will be made, starting with the facilitator. Then, each of the participants will be presented saying their name as well as any other personal characteristics they want to comment on and why they are in these workshops.
- **Introduction** • Explanation about the tasks of the workshop n1 and a brief description of the other 6 workshops. The facilitator should make sure that everyone is at their ease with the tasks or at least they are willing to try.



# A2

Everyone should walk in the space at their own pace being mindful of everyone and everything, static and in motion within the room

## Connection to space and with the others

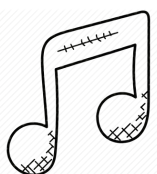
- Look out (everyone should focus on the exterior of the room: up space, down space, and all-around) Everyone should look for the dark spaces within the room and go towards them.
- Everyone should look for the bright spaces within the room and go towards them.
- Look in (everyone should focus on the centre of the room).
- Everyone should include the others in their visual field. Everyone should smile to the person they make eye contact with.
- Look in and out (everyone should be conscious of the whole room and the persons in it).
- Everyone should pick one other participant and bare that person in mind.
- At the facilitator's signal, everyone should go towards the chosen person and moving around as close as they can (optional: during their journey to the chosen person, they can walk, crawl, run..).
- At the facilitator's signal, everyone should run away from the chosen person and find the farest place from them (since everyone will move around to find the farest place from the chosen person, everyone should be moving the whole time).

The 2 last points will be repeated until the facilitator leads the following step.

- At the facilitator's signal, everyone should pick and other participant and repeat all over again, and so on.

*Little time for discussion and questions, underlining the participants' feelings. Any comments should be encouraged by the facilitator.*

## PLAYLIST



- Maria and the violin's string: Ashram
- Moby: Memory Gospel
- Gustavo Santolalla: Pájaros
- Billie Eilish: Ocean Eyes
- Sam Smith: Fire on fire
- Sam Smith: Stay with me
- Sam Smith: I´m not the only one



**40 min**



# A3

## Crossing the space in between bodies

Everyone should go back into walking around the room to find their connection with the space and the participants again. At the facilitator's signal, everyone should make a clear choice on their journey, focusing on crossing the space in between 2 other participants, whether the distance between them is very short or very big.

During the all steps above, before and after the talk, all the participants should be continuously moving, and their pace (e.g. walk pace, running pace, slow motion pace), the direction of the motion (e.g. walking backwards, front, or side to side), the levels (e.g. walk in a standing position, with bent knees, crawling, rolling on the floor) and the distance between the participants (e.g. very close in couples, very close in small groups, very close as a whole group, very distant to one another...) should be guided by the facilitator to manage the warm up and nurturing creativity.

### PLAYLIST



- James Blacke: Barefoot in the park.
- Florence + The Machine: Cosmic love
- Florence + The Machine: Dog days are over
- Florence + The Machine: hunger.



10 min

Two rows of people will be created and with the couple in front they will have to reach the end of the tunnel jumping together, they can not be released. Once they reach the end, the next couple will do the same. Cross the tunnel dancing or perform a movement freely.

### PLAYLIST



The Beatles: Love me do, twist and shout.



5 - 10 min

# A4

## Tunnel in couples



# A5

Each person should think of a tree that is special to them, because they like it the most, because they feel identified, because they relate it to their history ... At the moment they decide their tree, they must represent it by movements throughout the space. The feet will be the roots of the tree, the legs the trunk and the arms the branches.

Always looking for contact with other people and reliving the history of that tree through movements. In pairs they will tell each other why they have chosen that tree through active listening, they will tell why they have chosen that tree, the person who listens does not answer or create conversation, just look into their eyes and listen with all their attention.

In pairs they will tell each other why they have chosen that tree through active listening, they will tell why they have chosen that tree, the person who listens does not answer or create conversation, just look into their eyes and listen with all their attention.

## PLAYLIST



Ludovico Einaudi: Nuvole bianche, experience, night.



20 min

Two rows of people will be created and with the couple in front they will have to reach the end of the tunnel jumping together, they can not be released. Once they reach the end, the next couple will do the same. Cross the tunnel dancing or perform a movement freely.

# A6

## Tunnel in couples

## PLAYLIST



The Beatles: Love me do, twist and shout.



5 - 10 min

## DEBRIEFING

- How did you feel to connect with the others through movement?
- How you get close to the others in your daily life and how was it different now?
- What exercise get you out of your confort zone the most? What would you highlight about these exercises?
- What has turned out to be the most complicated?



30 min



# WORKSHOP 2

## Yes, together we can!

### Cooperating and discovering the team spirit

#### *Intro*

This workshop is tailored for the trainers and the other participants to integrate a group, fostering its capacity to work as one organism, supporting and respecting each other.

#### *Objectives of the workshop*

- getting to know each other within the group, using verbal and non verbal communication
- building a group based on the values of respect and cooperation
- making the participants feel safe and at ease within the group

## ACTIVITIES

### A1

#### **ENERGIZER**

Before starting the workshop, the facilitator gets the participants connected to the space, to themselves and to the other participants.

- Everyone should start walking around the room to find their connection with the space and the participants again.
- All the participants should be moving exploring different: paces (e.g. walk pace, running pace, slow motion pace), directions of the motion (e.g. walking backwards, front, or side to side), levels (e.g. walk in a standing position, with bent knees, crawling, rolling on the floor) and the distance between the participants (e.g. very close in couples, very close in small groups, very close as a whole group, very distant to one another...)

The movements should be guided by the facilitator to manage the warm up and nurturing creativity.



# A2

## Incorporating the fabric motion

The trainer should be in front of the group. The trainer should use a piece of fabric and move it around the space. The participants should mirror the fabric by feeling the movement of the fabric and incorporate what they see, translating their feelings into movement:

- The trainer should start by moving the fabric around the space without changing the form of the fabric, in order to facilitate the connection between the participants and the fabric.
- Little by little the trainer should add easy movement to the fabric itself, as well as moving it around, in order to make the participant find movements within their body while moving in the space.
- When the participants are comfortable with the above tasks, the trainer should add more complex movement and faster changes in the fabric motion. E.g. throwing the fabric around, up, down, twisting it and so on.(Consider having two facilitators if the group is comprised of more than 10 participants, otherwise it will be complicated for them to follow).Based on the time and the group composition, you can choose one of the two options as a second part of the energizer

Based on the time and the group composition, you can choose one of the two options as a second part of the energizer.

### PLAYLIST



Delicate Infiorescenze - Guappecarto



10 min

The group is divided into couples. When the music starts, one of the two persons will guide the other one. She/he will guide like “pulling” him/her from the nose, the hand, the elbow etc...). You can guide the participants at the beginning suggesting the part of the body to pull, and then you can leave them free to choose. When the song stops, the participants will switch turn in the couple. Another version: people change partner every 5 seconds, the facilitator gives the time to change with clear instructions

### PLAYLIST



- DSolo&Indrè - Full album
- George George Ezra - Budapest



10 min

# A3

## Invisible string



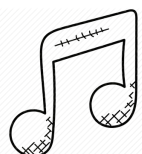
# A4

## RUBBER DANCING

*\*Optional*

The group is divided into couples. Each couple receives a big rubber band of around 2 meters and 5 cm large. When the music starts each couple needs to enter the rubber band, move and dance without letting it fall and being always within it. They can explore different movements in the place or around the room being careful to not hurt the other couples.

### PLAYLIST



- Jet - You are gonna be my girl
- Blues Brother - Everybody needs somebody
- Swing and Jazz & Retro playlist
- Electro Swing Collection



10 min

Participants need, one by one, to connect by one arm to another person finding out something in common until the circle is complete.

Once they are in a circle, they will be asked to create a choreography. The main rule is that each of the participants has to suggest a movement, in order to have a choreography made by the whole group. We can guide the group to propose one by one a movement, to make the task easier. The group will decide the music accompanying the choreography, there is no minimum length for it.

They have 15 minutes to prepare it and the rest of the time to present it.

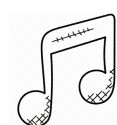
# A5

## The group challenge



40 min

### PLAYLIST



Chosen by participants

## DEBRIEFING

- How do you feel now?
- How was it? Fun, difficult?
- What were the most challenging moments?
- How it was for you to lead the other and how it was to be lead by the other?
- What have you known about yourself?
- What have you known about the others?
- How it was this feeling similar with the one from your daily life?





# WORKSHOP 3

## Who am I?

### Empowering ourselves through dance

#### *Intro*

The workshop aims to improve self awareness, rebuilding self concept and developing self esteem.

#### *Objectives of the workshop*

- rethinking/ feeling and reconstruction of distorted body image
- physical and emotion perception of the self
- a healthier body perception that leads to a more positive overall self concept
- self esteem and empowerment

## ACTIVITIES

### A1

#### **ENERGIZER** **Group integration**

Forming a group: practices to shorten the distance and establish group cohesion and rapport.

- In a circle pass around the imaginary ball of fire, by using a clap.
- The idea is to keep a steady rhythm.
- One person from the circle begins and throws the "ball" to another person from the circle, the ball can be sent to anyone from the circle.
- The person who throws the ball can make it bigger or smaller, he defines it, the person who receives the ball should take into account this and takes the same ball.
- Then he can again experiment with the ball, plays and changes the size, the movement and the speed of passing the ball. It is imaginary ball and people play freely with it.



# A2

## Activities of movement and corporal expression

Forming a group: practices to shorten the distance and establish group cohesion and rapport. In a circle pass around the imaginary ball of fire, by using a clap. The idea is to keep a steady rhythm.

One person from the circle begins and throws the "ball" to another person from the circle, the ball can be sent to anyone from the circle. The person who throws the ball can make it bigger or smaller, he defines it, the person who receives the ball should take into account this and takes the same ball.

Then he can again experiment with the ball, plays and changes the size, the movement and the speed of passing the ball. It is imaginary ball and people play freely with it.

Participants should split in random couples. One person should throw energy to their partner, whilst the latter should receive or avoid that energy. At the end, they should swap roles. During this exercise the person who is throwing the energy, should play with the rhythm and the intensity of their actions as well as the distance between them and their partner. The latter should choose whether to accept and incorporate the energy in their body or avoid it, responding to the partner proposals.

# A3

## Ball of energy

### PLAYLIST



10 min

# A4

## Inviting to dance



10 min

The same couples should now cooperate. One of them should kindly invite their partner, grabbing their hands, moving them into the space. As they move around, the leader should guide their partner into a dance by using their hands on their partner's body, making sure they encourage movement. The one inviting should keep their role of leader guiding their partner to dance for themselves. The one following should feel the partner's lead to initiate the movement and continue with the energy induced until the next partner's lead. At the end, the couple should swap roles.



# A5

## Group mirroring

Presentation of participants' through movement – what dance movement represents you best. Group mirroring movement (promotion of empathic connection establishment; also serves as an exercise for empowerment through having a group follow your movement). Involves touching other person's hand/ arm so that everyone is connected to everyone. Various songs can be used for background of the exercises, for beginning the song is cheerful and quick (involving the group in the movement), then can be changed with slower song (inspiring more complex and expressive of the body).

### PLAYLIST



**30 min**

## Evaluation

Participants are given colourful sticky notes before the session, where they should write 3 words – 1 for their expectations for the workshop, 1 for their expectation for their own performance and 1 for their present emotion. Notes are kept until the end. At the end of the workshop, participants are asked to write 3 words again – how did the workshop feel like; how did they perform; how do they feel. Afterwards, based on the before and after notes, participants are invited to share with the group.

## DEBRIEFING

- How do you feel now in comparison with your state before the workshop?
- What did you learn?
- What did you learn about yourself?
- How did you do? (below or above expectations)
- How did the group do?
- What was the most challenging part for you?
- What did you like most? What did you like least?



# WORKSHOP 4

## Catch up with yourself!

**Listening to your own as well as somebody else's body**

### *Intro*

This workshop aims to raise awareness of the space within our body, between two people and the space we are in, through research and creativity.

### *Objectives of the workshop*

- Increase the ability to make informed choices
- Cooperation with the other
- Connection with yourself, the other and the space
- Improvement of body communication skills

## ACTIVITIES

### **A1** PART 1

#### **Body expression and exploration**

- Everyone should walk in the space at their own pace being mindful of everyone and everything, static or in motion, within the room;
- Look out (everyone focuses on the limits of the room);
- Look in (everyone focuses on the centre of the room);
- Everyone should walk in the space at their own pace being mindful of everyone and everything, static or in motion, within the room;
- Look out (everyone focuses on the limits of the room);
- Look in (everyone focuses on the centre of the room);
- Everyone includes the others in their visual field;
- Everyone smiles to the person they make eye contact with;



- Look in and out (everyone is conscious of the whole room and the persons in it).
- Everyone should choose a point in the studio, look at it and walk towards their chosen point. As they reach the closest area to that point, they should pick another point and repeat the task until told otherwise.
- At the facilitator's signal, when the participants reach their chosen point, they should pick a body joint and explore all its range of movements. - when the participants feel they have explored enough and they are ready to continue, they should stop the movement, look at an other point, go towards it and repeat the experience choosing a different joint.

(They should aim to mobilise as many body joints as possible within the available time. Optimally they should have explored their neck, shoulders, elbows, wrists, fingers, spine, hips, knees, ankles and toes by the end of this task).

During the steps of the tasks above, all the participants should be continuously moving, and their pace (walk pace, running, slow motion), the direction of the motion (e.g. walking backwards, front, or side to side), the levels (e.g. walk in a standing position, with bent knees, crawling, rolling on the floor) and the distance between the participants (e.g. very close in couples, very close in small groups, very close as a whole group, very distant to one another...) should be guided by the facilitator to manage the warm up.

## PLAYLIST



Nicola Cruz live -  
Iguazù falls for the circle



5 min

## Time for discussion



15 min

- **Any comment about your feelings at any point during the process?**
- **What emotions did you experience when you were moving fast, at a walking pace or in slow-motion?**
- **Away from eachother or beeing very close?**
- **How did you feel when you had to pick a place and go towards it?**



# A1 PART 2

## Body expression and exploration

- Everyone should pick a stick and find a place within the room.
- The participants should place the stick between their hands and test the movements they can do without dropping it.
- The participants should hold the stick between one hand and another upper body part, (choosing from hips to head), and explore the movements possible without dropping the stick.
- When ready, the participants should change to another upper body part keeping the connection with one hand, and so on.
- At the facilitator's signal the participants should switch to connect their hand to the lower part of the body (from hips to toes) and repeat all the above.
- At the facilitator's signal, the participants should connect two parts of the body avoiding the hands and play around.

## PLAYLIST



You can continue with Nicola Cruz or use Wonderful Ethno Music (Andalusia vs. Arabia) Mix by Billy Esteban



15 min

- The participants should work in pairs. They should put the stick between one of each other's hand and repeat all of the above tasks.
- When the pair will have explored enough with their hands, they should connect another same part of each other's body e.g. both using the foreheads, or their left foot, and so on.
- When the pairs feel ready, they should connect a different part of each-other's body e.g. forehead to hand, while exploring all possible movements. - towards the end of the task, they should use any body parts, excluding the hands, to connect e.g. shoulder to thigh.

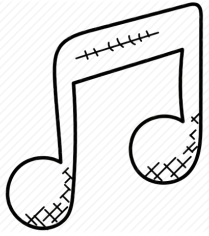
# A1 PART 3

## Body expression and exploration



## CONCLUSIONS

The group should be divided in two. Half of the group should demonstrate their experience to the other half, and vice versa. In that way they can stimulate their critical eye as well as experiencing the spotlight.



This workshop does not require specific tracks as it is not focused on rhythm exercises neither specific musical dynamics. The facilitator is free to use any tracks they think appropriate. However you can refer to the above instructions.

## DEBRIEFING

Lastly, as a whole group, everyone should discuss the entire workshop together with the facilitator.

- **Were you able to choose a place before starting to walk?**
- **How was experiencing the isolation of the joints and find movement within them?**
- **How did you experience the inclusion of an object to find movement? How was the body communication with another person through an object?**
- **If hard, what made it hard in your opinion?**
- **How could you improve that communication for it to work?**
- **By watching the others doing the exercise, what do you see?**
- **What would you suggest to facilitate the exercise?**



# WORKSHOP 5

## Trust me!

### Connecting through balance

#### *Intro*

Throughout this workshop the participants will work on the partnering skills. The touch and the sharing of the bodyweight will be required. All the tasks will be explored in pairs.

#### *Objectives of the workshop*

- Increase of communication: by exploring leading and following skills
- Increasing sensorial feelings
- Increasing trust
- Overcoming our psychological limits.

## ACTIVITIES

### A1

**Warm up the senses and encouraging the movement**

A pair is composed of Person A and Person B. During the warm up, A should lay on the floor releasing all of their weight into the floor. Whilst B should sit, kneel or stand around A (depending on the joint that they will manipulate). B lifts and holds the head of A for a few minutes feeling the weight and making sure that A is relaxing their head into B hands. B repeats the same action with the following parts: shoulders, arms (holding the wrists), legs (holding the ankles), chest and pelvis (by putting their hands unders the chest and the pelvis, one at time, and lifting them). At all times A & B should focus on the feel of their body weight.





B starts all over again this time focusing on A joints and the freedom of their movements. B should manipulate each part of A body for a few minutes. A should allow B to manipulate each part of the body. B should experiment with the range of movements possible with each body part. B should start with manipulating A head, then the shoulders (one at time), the elbows, the wrists, the fingers, the knees, the ankles and the toes. During the whole time, B should verify and encourage A to let go if any tension might appear impeding free movement. Person B should step away of person A and watch their body laying on the floor and observe if there are any differences from the start. Person A and Person B swap roles and repeat the above steps.

## PLAYLIST



Beautiful Piano Music &  
Soft Rain Sounds -  
Relaxing Music Mix by  
Peder B. Helland



40 min

## REFLECTION TIME

- **How it was for you the experience of this exercise?**
- **How you want to use what you have learned now, in your daily life?**

A and B should stand in front of each other, with 1/2 foot between them, but holding each other's wrists with both hands. A and B should exert a small push against each other, so they both fall backwards still holding on to each other's wrists, but now their arms and legs should be stretched. They should find a position of balance where their weight is shared evenly through their arms.

**Important:** when the bodies fall back, their spines and necks should be aligned to their hips and legs. No back bent.

# A2

**Wheel  
Movement**



At this point a more advanced version is achieved by bending their knees and experimenting with different levels e.g. one could have bent knees while the other's are stretched, or one more bent than the other, or both the same level.

**Important:** As A and B bend their knees, they should send back their hips towards a sitting position on an imaginary chair as they send back their spine in a slightly diagonal position, not forgetting the alignment of the head to the spine. No back bent.

Next A and B should repeat the above however they should only use one arm each (right hand of A holds the right wrist of B and vice versa), and then the other arm. When the pair are comfortable with the one hand grip they can alternate their free arm in a Wheel like motion.

While A and B are holding each other's wrist with the right hand, in a bent knees position at the same level, they should use their left arm to create a big circle (up to down) until their left hand reaches each other's under their grip at which point they should switch hands: by releasing each other's right wrist and grabbing each other's left wrist. They should continue by creating the same wheel movement with the now free right arm and so on.

The participants, at the end of exercise n1, should swap partnaire to experience somebody else's bodyweight.

### **Optional:**

When comfortable with the wheel movement the pairs can repeat all of the above exercises but this time lifting one leg off the floor increasing the difficulty to find balance.

### **PLAYLIST**



Mose ft. Suyana - Live at Heart Culture



**20 min**



## REFLECTION TIME

- How it was for you the experience of this exercise?
- How you want to use what you have learned now, in your daily life?

### A2

#### Back to Back

A and B should stand back to back putting their weight against each other. A and B should take small steps away from each other, but must keep the whole surface of their backs in contact with the other at all times. They should continue until they reach the floor in a sitting position with their backs still in contact.

They should then reach the original standing position by taking steps inwards: again their backs must always remain in contact with the other. This will require them to use their feet and their thighs to push against the floor and use their weight against each other until the standing position is reached. They should repeat until the pair are able to achieve both positions comfortably.

#### PLAYLIST



Mose ft. Suyana - Live at Heart Culture



10 min

A and B should start from finding again a position of balance by sharing their bodyweight back to back, and evolving into an improvisation where they experience the bodyweight sharing by changing the part of their body they are in contact with.

They should reach a point where they are in a permanent movement, even if slow-motion, where they constantly change their contact point within their body.

e.g. They could start from back to back to then go shoulder to shoulder, chest to chest, head to chest, and so on.

### A3

#### Improvising by sharing the bodyweight



**Important:** at each point, the participants should listen to their partner's instruction given by their body communication (no words involved). Therefore, they should take the time needed to understand their partner instructions. After a few minutes of exploration, they should swap partner to experience somebody else's body communication.

## PLAYLIST



Mathame - Reforma 180  
heliport for Cercle



**20 min**

## REFLECTION TIME

- **How it was for you the experience of this exercise?**
- **How you want to use what you have learned now, in your daily life?**

## OPTIONAL ACTIVITIES For advanced groups

To begin, A must lay down with both legs in the air perpendicular to their hips as much as they can and have a slight bend in their knees. B should stand in front of A feet and be ready to put their hips on top of the feet.

# A4

**Flower Position**

B should grab both A ankles and place A feet under their hips, when in position A should use a little push off the floor. As soon as B is off the floor, A should stretch their legs and the pair should grip each other's hands. B should relax their back and legs when in the air. Working together the pair should find balance reaching the Flower Position. Swap roles.



# A5

## Angel Position

The pair should resume the flower position, but this time B stretches their legs and torso reaching a flying position parallel to the floor still holding hands to maintain the balance in the air. When comfortable, B can release their hands and open their arms outwards reaching the Angel Position.

When comfortable the couple can now can try to reach the angel position in a continuous motion. A and B stand in front of each other holding hands. As A goes down and pushes B hips with their feet, B reaches the angel position letting go of the grip. Swap roles.

## DEBRIEFING

- How it was for you the experience of this exercise?
- What you felt like was easy and what you felt it was hard for you in this exercise?
- On what you based your trust when making this exercise with your pair?
- How it is now the connection with the person you worked with?
- How it is now the connection with your own body?
- How you want to use what you have learned now, in your daily life?



# WORKSHOP 6

## Me and Myself

### The power of emotions

#### *Intro*

The aim of this workshop is to develop a new perspective about self, a perspective that give birth to a potential that can be developed using the connection between mind, body, emotions and spirit.

#### *Objectives of the workshop*

The main ideas that will be transmitted through this workshop are the following:

- I am not just physical body
- Emotions can't be controlled by mind, but can be expressed through body and movement
- The coherence between all bodies creates the sense of flow

## ACTIVITIES

### A1

#### **Mirror emotions**

The participants are asked to reflect on their last month and to choose 3 intense emotions. They will work in pairs and each participant will express their emotions and their pair should mirror the emotions.

First, they choose who is starting. **First mirror - 5 min.**

### REFLECTION TIME

**Questions for the first person expressing emotions:**

- How it was to think about the emotions
- How it was to transmit it through movement
- How they felt doing this.



## REFLECTION TIME

Questions for the person who was mirroring:

- What were the emotions received?
- How it was to mirror the other's emotions?
- In which way their own emotions influenced the mirroring movements?

### The second mirror - 5 min

After this part, each participant will note the feelings - same questions. 7 min to reflect and note.

## DEBRIEFING

First, they have 15 min to talk in pairs about the experience. The facilitator in moving around the pairs and helps the participants to extract conclusions.

**Second part of debriefing:**

- What impacted you the most?
- How is for you to see your emotions reflected by another person?
- What did you found about yourself? And what did you found about the other you worked with?

Round tour of debriefing - each participant will express in the big group the conclusion for himself. The trainer is helping each participant to end with the conclusion about

- And after doing this exercise and having these conclusions, what do you propose yourself to change in the way you are aware and express your emotions?
- Give me 3 little actions/thoughts that you want to implement differently in the next week, in your daily life.

## PLAYLIST



Estas Tonne – Internal flight



1 hour



# A2

The participants are asked to sit in a circle and to think about an animal, bird or insect, they are attracted of or that represent themselves.

## Totemic animal

### GUIDED IMAGERY

Move gently in the room and relax. Think on your animal and for imagine him better, you can close your eyes. While you are moving around the room, you are thinking about the animal - the characteristics of the animal, the power of the animal and his weaknesses. And now, imagine that the animal comes near you and you can interact with him. First, you both are just shy, just knowing each other, but then, you interact more and more and the animal is answering your actions with his own actions. Feel free to follow the animal, to interact with him, to move together around the room until you feel closer and closer. You are almost the same in your actions and finally, you become the animal. You are that animal and you start to move around the room like him, you feel more and more like him, you totally become the animal. And now, you just live a day like him. It is morning and you wake up, you look around you and you see your own place, your shelter. Once you wake up, you get out of your shelter on searching for food and after a while, you become angry because it is not easy to find the food. Finally, you succeed and after eating you find your calm and relaxation, enjoying your existence. Around you, there are more other animals, moving around, living a day in their life, the same as you do. You start to move again and to interact with them, creating an ecosystem. While moving and interacting with the other animals from the environment, you become aware of your role/ sense in that ecosystem. You find your way and your purpose, you become aware of your powers. Take a time just to reflect, in your shelter, about it, about your purpose in this world. You can find a place in the room where to sit and reflect and take notes on your reflections - 5 min of silence and loud music (Two steps from hell – Victory).

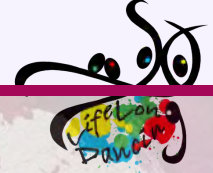
Kitaro - Gaia  
Kitaro - Flouting Lotus  
Da Vinci (Hans Zimern)  
The Piano Guys - Beethoven's 5 Secrets  
Nathalie Manser - Gabriel's realm  
Two steps from hell - Victory

### PLAYLIST



**20 min**





# DEBRIEFING

## a) Think about:

- What traits has the totemic animal and what you have in common with him/her?
- What is the power that the animal gave to you?
- What surprise you in your interaction (you with the animal)?
- How it was to become the animal and how did you felt different?
- What was different or common regarding the way you interact with the others in your everyday life?
- What did you learned from your totemic animal?
- What was the purpose you discovered in the exercise?
- What you want to do (concrete actions) with the powers you discovered in this exercise, in your daily life, in the next period (next week)?

## b) Talk in the big group of your conclusions:

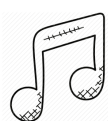
- What is your power that you discovered in this exercise and you haven't been aware of it until now?
- How you can use this power for improving your life and for achieving your purpose/ goal?



### 1 hour (depends on the number of participants):

- 20 min individual reflection on Questions from a)
- 5 min/participant for Questions from b)
- 10 min conclusions of the workshop

## PLAYLIST FOR DEBRIEFING



- Estas Tonne
- Shania Noll
- Kitaro



# WORKSHOP 7

## Bring the pieces together

### Reconnecting with yourself and going on

#### *Intro*

In this last workshop we present the participants' perception with the sessions they have taken, as well as analyzing the competences they have acquired

#### *Objectives of the workshop*

- Know the satisfaction of the participants.
- Evaluate the workshops.
- Know which competences have been acquired and which are not.

#### *Introduction*

The participants will be presented again. The point is to see if they are presented in a different way with respect to the first workshop. They can use music, paint, make some movement, talking ...

The facilitator should introduce the new and last workshop, connect it to the 6 previous workshops and make sure that everyone is comfortable with the tasks of the day.



# A1

Everyone should walk in the space at their own pace being mindful of everyone and everything, static and in motion, within the room:

- Look out (everyone should focus on the exterior of the room).
- Look in (everyone should focus on the centre of the room).
- Everyone should include the others in their visual field.
- Everyone should smile to the person they make eye contact with.
- Look in and out (everyone should be conscious of the whole room and the persons in it).
- Everyone should hug the person they make eye contact with for at least 4sec (the facilitator should encourage the connection of the core of the 2 persons hugging, suggesting a little bending of the knees).
- At the facilitator's signal, the participant should randomly pick a partner, as they move around the space, grab their wrist to repeat the counterbalance exercise explained in workshop 4, until they reach the wheel movement. They should then go back into walking in the space to pick another partner and repeat the experience, until they are told otherwise.
- At the facilitator's signal, everyone should focus on the center of the room and walk away from it, occupying the out space of the room, crossing each other's paths (the pace of the walk and the levels are guided by the facilitator).
- While walking in the out space of the room, the participants should pick a person and go towards them, pick a joint of the chosen person, and explore the movement within that joint by manipulation. When they have explored enough, they should go back into walking, pick another person, pick a different joint and so on.
- At the facilitator's signal everyone should focus again in the center of the room, walk towards it and move around the center.
- The facilitator should encourage the participants to cross each other's paths, keeping a very short distance among each other to remain in the middle of the room, in a flowing pace.
- The facilitator should guide the participants towards a slow-motion and encourage the opening of the participants' arms in order to use them as indicators to emphasize the choice of the path they wish to take.



## Please note

The facilitator should also encourage the participants not to give up on their choices and wait until they find the right moment to take the chosen path (e.g. If person X decides to pass in between person Y and person Z, X opens one arm and direct it in between person Y and Z, if X can't pass straight away, keeping a slow-motion, X waits until his path is free. While X is waiting, it is possible that the person Y and Z have changed their positions, so X arm is not anymore in between Y and Z, that is not important, when X can, X should go through the chosen path and start again).

- At the facilitator's signal, whilst the participants are in a slow motion in a reduced space, the participants should gradually reduce the space in between them until they touch each other and they can not cross each other anymore.
- At that point, everyone should hold their poses, close their eyes and concentrate on their breathing (it might be that some of the participants are sharing their weight whilst others are standing on their feet or on any part of the body that is in contact with the floor).
- At the facilitator's signal the group should move around the space as a unic entity, in a slow pace.

Everyone in the group should be always in contact with at least one person (the facilitator should guide the group encouraging the change of levels, the change of the body part in contact with each other, the motion of all the body parts, the share of their weight. The leader should remind the participants to pay attention to the persons they are in contact with and to feel free to move as they wish within the tasks).

- At the facilitator's signal (after at list 10 minutes of exploration) everyone should stop, hold the position they are in, close their eyes and focus on the breathing again for a few seconds.

## REFLECTION TIME

- **How it was for you the experience of this exercise?**
- **How you want to use what you have learned now, in your daily life?**

## PLAYLIST



Pink Floyd – Shine on you  
crazy diamond



**40 min**



# A2

## Sculpture and Sculptor

Everyone should walk in the space at their own pace being mindful of everyone and everything, static and in motion, within the room:

In pairs, one person will be the sculptor and the other the material that will be sculpted. The sculptor should model their partner and mold it through different positions encouraging the movement and the isolation of the joints. This exercise requires three steps:

**First step:** The sculptor should explore the forms they can give to their partners, making sure they work on levels (the sculpture could be lying onto the floor, kneeling, standing, ...). The sculpture should hold each shape created from their partner until they are manipulated again. At the facilitator signal, they should swap roles.

**Second step:** The pairs should swap again. At this point the sculptor should pick six shapes to give to the sculpture as the latter should memorize the six shapes as well as the movements needed to reach the six positions. When this is accomplished, they should swap roles.

**Third step:** The participants should be divided in two groups. One of the two groups shows the six positions given by their sculptor as the other group is watching. When they have finished their sequence of positions, everyone should wait holding their last shape until everybody has finished. Together, they should walk choosing an other place in the space. As they reach the new place they should start the sequence again holding still the last shape until everyone finishes. Altogether, they should walk out the space. Now is the turn of the second group.

**Please note:** During the whole exercise of sculpture & sculptor, whilst the participants are performing the sculpture role, they could close their eyes to enhance their connection with their body, listening to their feeling in being manipulated.

## PLAYLIST



Pink Floyd – Shine on you  
crazy diamond  
Yann Tiersen BSO  
Amélie  
Ludovico Einaudi



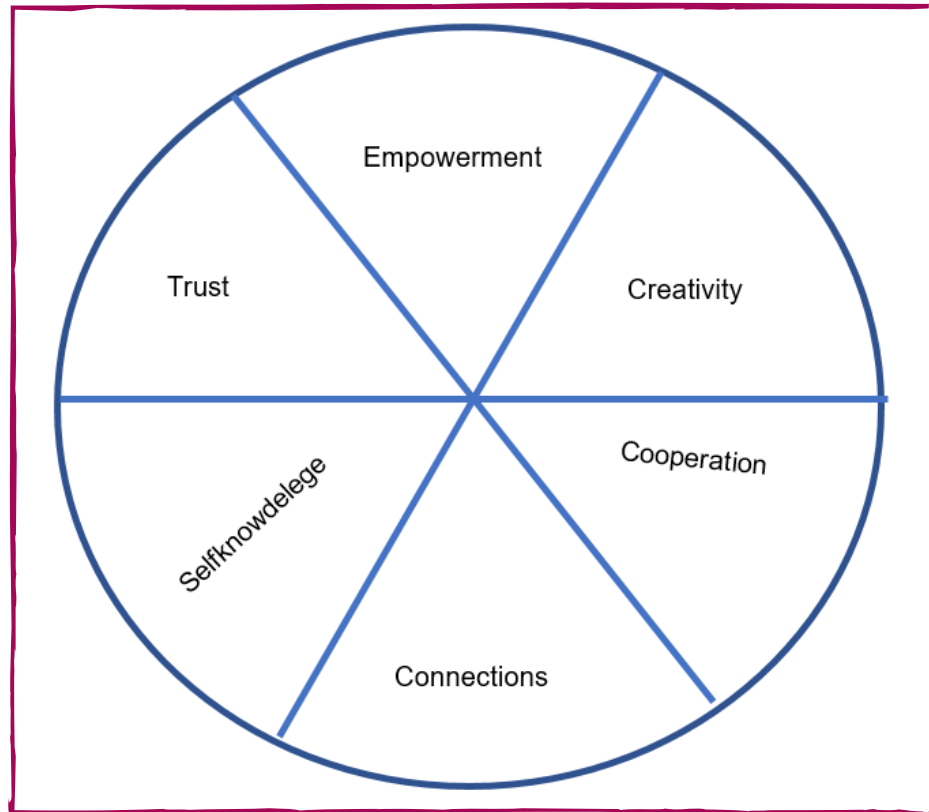
30 min



# A3

## Evaluation

**First part:** There will be a division on the floor of 6 portions, like a pizza. Each portion will be one of the competences worked during the workshops: Empowerment, trust, selfknowledge, connections, cooperation and creativity.



Each participant with post-its will write what they feel with respect to each of the competitions and will paste it in the corresponding portion. Once everyone has finished, we will analyze all the competences and each person will comment on their experience and skills.

## REFLECTION TIME

- How it was for you the whole experience?
- How you want to use what you have learned here, in your daily life?



Then six sheets of paper will be placed on the floor, each of the sheets will have a written phrase:

1. I feel that ...
2. I want to thank ...
3. I have learned to ...
4. From today value more ...
5. I would like to say that ...
6. I propose that ...

# A4

## Evaluation

With a dice, each participant will throw it and depending on the number that comes out he will have to comment the folio with the number corresponding to the die (For example, if the dice rolls the number 5, he will have to read and comment the corresponding with the sentence 5: I would like to say that ...).

### Conclusions and completing the final evaluation questionnaires





# APPLICATION RESULTS

## What is the impact?

During the project, the 5 partners applied the methodology previously described on a target group of 150 adults, from the 5 countries and from different backgrounds. After analysing the questionnaires completed by participants at the beginning and at the end of the program they participated on, we concluded that the personal development program LifeLong Dancing has a significant impact on some life abilities and traits, at least on a short and medium term.

### *Impact*

The impact that we followed through the program and we measured through the initial and final questionnaires was regarding the following traits and life abilities:

- body awareness and connection with the body
- self-esteem
- connection with the others
- trust
- team work







# Conclusions & Feedback

## PARTICIPANTS OPINION ABOUT THE PROGRAM

### Positive aspects of the program:

- The freedom of expression
- The evolution of the group connection and communication;
- Tolerance towards the diversity of the group;
- Evolution of the group as one entity;
- The level of involvement of the participants, especially on an emotional level
- Personal development and sharing personal self to the others, even if are different or similar
- Awareness of the body and group sensitivity
- The harmony that was created within the group that put the participants at ease and allowed them to express themselves freely

### The most appreciated aspects:

- Benevolence, positivity, fluidity of the general atmosphere
- Losing the sense of automatic thoughts and abandoning within the group
- Being together with the others, discover new aspect of the personality that are developing
- Connections and ease of interaction.
- The moments when contact was the form of expression





# Conclusions & Feedback

## What things people didn't know and found during the program:

- Listening and union can allow grandiose things to happen;
- That the connection among people you do not know, it is possible.
- A strong blokage can appear when you are afraid of the judgment of others
- Rediscovery of the creative side of personality
- Increased tolerance of frustration better than I imagined
- Pragmatic understanding of the concept of body language
- Not to judge by the first impression and to connect with different people.

## During the workshops, participants felt...

- Very comfortable
- Free
- Excited and with many feelings on the surface
- Happy
- Accompanied
- Playful
- Sometimes timid
- Myself
- Trustful
- At first uncomfortable, and then as we were going forward the more and more comfortable with myself and the others
- Scared of my own judgement over myself, but generally at peace

## The group atmosphere was...

- Benevolente
- dynamique
- playful
- simple
- warm
- Positive
- listening
- ludique



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# LIFELONG DANCING: LEARNING PATHWAYS ABOUT DANCE FOR ADULT EDUCATORS

You can download the manual, the toolkit and see the videos on the project's website:

[WWW.LIFELONGDANCING.COM](http://WWW.LIFELONGDANCING.COM)



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