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DANcing for **S**ocial **I**nclusion

D A N S I
M A N U A L

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DANSI MANUAL

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Authors

Authors of this publication are Jasna Lulić Drenjak and Vittoria La Costa with the contribution of: Andrea Ciantar (La Mia Misura), Roberta Bassani (La Mia Misura), Matilde Monteiro (ARCSS), Gabriella Modesto (ARCSS), Larisa Draščić Šarinić (PSA CR), Gina Škulić (PSA CR)

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CHAPTER I.

INTRODUCTION TO DANCE, ORIGIN, AND INTEGRATED EVOLUTION

Introduction

Welcome to the introductory section of our Dance Therapy Manual. In this segment, we aim to provide a comprehensive overview of dance therapy, its foundations, and the objectives that guide its practice. Dance, as a therapeutic modality, is rooted in the belief that movement has profound effects on emotional, cognitive, social, and physical well-being. Throughout this manual, we will explore the multifaceted aspects of dance therapy, delving into its historical roots, theoretical foundations, and practical applications.

The inclusive dance movement is part of the disability cultural movement, which recognizes and celebrates the first-person experience of disability, not as a medical model construct but as a social phenomenon, through artistic, literary, and other creative means.

Inclusive dance in European countries does not have sufficient support from the public, it is not sufficiently promoted or represented in the public, and it is extremely useful due to social inclusion and the development of creativity. It raises the mood of all participants. Funding inclusive dance is a common problem in European countries because the costs often exceed the budget, especially when we talk about the inclusion of people with severe forms of physical disability. Inclusive dance offers participants the opportunity to express their creativity, to relax the body, to achieve flexibility of movement, to achieve better strength, coordination, and balance. Inclusive dance stimulates imagination and self-expression, reduces anxiety, and promotes good mood.

Overview and Objectives

The primary objectives of this manual are to gain a profound understanding of dance therapy as a psychotherapeutic tool that utilizes movement to promote holistic integration in individuals. The manual will explore the historical evolution of dance therapy, tracing its roots from

early pioneers to contemporary practices, understanding how it has evolved as a therapeutic discipline. Through the manual it will be possible to equip yourself with practical insights into the application of dance therapy, learn about methodologies, techniques, and case studies that highlight the effectiveness of dance in therapeutic interventions. It will explain the intersection of dance therapy with psychological principles, exploring how movement serves as a powerful means of communication and self-expression.

Dance's Historical Evolution

Dance is a way of existence and men have danced in all the solemn moments of their existence, for births and deaths, sowing and harvesting, before a war, or going hunting. Dancing means establishing an active relationship between man and nature, it is taking part in the cosmic movement and its dominion, letting energy flow through oneself, feeling part of a whole.

The very term "dance" in all European languages derives from the same root "tan", which in Sanskrit means "tension". A tension that establishes contact with the living and the dead, with the gods and nature, with the environment that surrounds us, and with other people, whether they are members of the same tribe or groups of a more modern society.

The origins: the sacred place and the first rituals

To explain how dance therapy was born, it is, therefore, necessary to take a big step back in the history of humanity and in the history of dance.

According to Indian mythology, it is Shiva, a dancing god, who creates the cosmos.

Since the beginning of civilization, dance understood as a ritual movement, has been used as a bridge between man and the universe. Dances of animals (mainly anthropoid) and dances of tribes still existing in various parts of the planet were studied, finding common movements and rhythms, spatial forms that evolved and changed according to what they had to express or the result they wanted to obtain.

Primitive man dances at every occurrence, but the goal is always the same: life, strength, fullness, and health. There are different types of ritual dances

that differ not only in the topics covered but also in the ways of expression adopted.

The figurative or imitative dance aims to achieve the aim pursued through a rigorous fidelity to nature. Dances of this kind tend to anticipate events and the realization of the desired end with a pantomime and impose it on them.



Primitive dances

Among what Sachs defines as "figurative dances", we have, for example:

- the imitative dances of animals which served to appease the animal's soul or incorporate its magical power within itself and of which we have examples in the dances of hunters such as the Eskimos or the "lion dance" among the Masai or even the Turtle dances in Samoa
- dances for fertility (both human and harvested)
- fight dances (with victory over the opponent)
- dances as rituals of passage during the various stages of life (birth - puberty - marriage - death).



Imitative dances of animals

The ritual dances (in which we find greater affinities with the therapeutic aspects of dance) are, however, those that Sachs defines as non-figurative or abstract dances. Dance is placed here at the service of an idea or a specific religious purpose, without imitating events, forms, or gestures of life and nature with a pantomime. It tends to absolute ecstasy or assumes the character of the mystical circle in which the force of those who are in the circle passes to the person who is surrounded or, vice versa, from this to those who surround him. The penetration of another self is the meaning we find underpinning almost all non-imitative dances. It is always about the You in the Ego. The primary goal is therefore to achieve ecstasy. Examples are the Balinese, African trance dances, Dervishes, and the ancient cult of Dionysus.

Fundamental to these dances is the use of the circle that Carl Gustav Jung defines as a "universal symbol of totality", as well as a safe container to express feelings and emotions or to let oneself go into infinity and then be able to return to oneself.

The circle is therefore a symbol of the psyche (even Plato symbolically considered the psyche as a sphere). On its opposite, we find the square (and often also the rectangle) as symbols of terrestrial matter, of the body, and of reality. Often the ritual dance is mainly performed by one individual: the medicine man or shaman.

So, we can say that at the beginning of civilization, DANCE, RELIGION-MUSIC-MEDICINE were inseparable and all combined to maintain a balance between the health (both psychic and physical) of the individual and of the entire community, to favor the divinities, in harmony with nature and the laws of the cosmos.

Even in ancient Greece, the chorus of primitive tragedy sang and danced to express and convey what words or mime could not express and convey. Movement and rhythm were also the basis of the view of the cosmic order expressed around the 6th century BC. by Heraclitus, and Plato argued that dance was a gift from the gods and as such must be consecrated to the gods who created it.

Formalization: court dances and ballet

Dance is swept up in the corruption of the Roman way of life. "The sober man does not dance" said Cicero, testifying to the contempt of the rationalists for this art, in a world where the intellect dominates. The Romans, without any talent and disposition for dance, relished with unparalleled enthusiasm the spectacle of figurative dances and pantomime, therefore of dramatic action without words.

With the advent of Christianity, the condemnation of this decaying world will encompass all the arts that reflect it. Thus, the dance will be for Saint Augustine and the fathers of the Church a "lascivious madness, the stuff of the devil", and already Saint Paul, influenced by Greek dualism, opposes the spirit to the senses and despises the body as the source of all evil. The body, therefore, becomes an obstacle to the life of the soul, and one must direct one's life towards another world, the world of the spirit, in which the flesh must be ignored, punished, and mortified. But the popular

tradition is still very strong and, until the 12th century, the dance will be part of the liturgy in the form of round dances that accompany the salms, after which it will survive only in the "danze macabre" (dances of and against death) and, in times of the black plague (1349), there will be an increase in trance and possession phenomena, the so-called "convulsive dances" (dances that go against the purpose and nature of the body).

In addition to this, profane dances would continue to develop (the "carole" of the peasants or the "low dances" of the nobles) which would develop, from the 12th to the 15th century, in the popular "rustic choral dances" and in the court dances born from the "cours d'amour" (a sort of poetic duel in which the dialogue could culminate in a mime or a dance of couples).

We will have to wait until the Renaissance to have a different attitude towards Christian dualism and to exalt the values of life and the body once again. This revival of dance will lead to the birth of the figure of the "dance master" such as Guglielmo Ebreo da Pesaro, choreographer at the court of the Duke of Urbino and then at that of Lorenzo the Magnificent. It was he who wrote the first treatise on dance, towards the end of the fifteenth century, in which he defines the qualities of the dancer: the tempo, with which it follows the rhythm; the memory of the regulated steps and their chaining; the sense of space to inscribe the figures in a limited framework; being airy, the art of jumping and elegant falling; the manner, that is the style, the elegance and the coordination of the movements of the body that moves with grace and precision. His work will be the origin of the future ballet.



Ballet beginning

It will then be another choreographer, Baldassarre di Belgioioso who moved to the French court together with Caterina de'Medici, wife of the future King Henry II, who will mark the starting date of the ballet as the first real show, in which dance is dominant and organized. He defined ballet as a geometric combination of several people dancing together. The design of the movements on the ground was essential: the dances, in fact, took place mainly on the horizontal plane, in the tradition of what was called the "low dance", in which the feet never left the ground.

In 1673 Jean Baptiste Lulli (one of the Italian dancers brought to France by Julius Mazarin under the reign of Louis XIV) obtained that the ballets were represented in the royal palace. The fact of performing on an elevated stage and that the spectators were all on the same side gave rise to the need for the dancer to always turn his face to the audience. The problem was solved with the outward rotation (*en dehors*) of the dancers' hips and knees. This increasingly pronounced movement was then codified in 1700 by Louis XIV's dance master, Pierre Beauchamp (who became dance master of the Royal Academy), who was the first to define the five positions of the feet

of classical ballet, as well as the arm carriage rules. Technical perfection began to become an end, art separated from life and its expression.



Jean Philippe Rameau ballet

In 1735 Jean Philippe Rameau introduced the "dance high", a new technique in which jumps, pirouettes, grands jetés and entrechats were also included, leading the dancers towards virtuosity (if not towards acrobatics). Some voices were raised against this sterilization of the dance. In 1759 Georges Noverre published the "Lettres sur la danse et le ballet" in which he spoke of the ballet d'action, an action expressed through dance, which for him was not only a simple physical virtuosity but a means of dramatic expression and communication. His ideas were put into practice towards the end of the century by Salvatore Viganò who in his "coreodramas" put into practice the dramatic synthesis of mime dance and music. His death in 1821 marks the end of an era: the 19th century will be the triumph of ballet as an art of escape from reality.



Maria Taglioni ballet

The dancer will acquire dominance over her male colleague, as an image of the spiritual, from the point of view of the romantic idolatry of the woman as an inaccessible dream that led dance to develop a taste for gratuitous prowess and mannerisms, choosing its themes in the fairytale world. The Silphide is precisely the prototype of the romantic ballet and Maria Taglioni is the emblem of the romantic era, an interpreter of a way of dancing particularly spiritual and almost incorporeal. It is the rise of ballet blanc (named after the color of the moon and tutus) in which, from 1830, the use of the corps de ballet was also introduced to make the images even more lyrical and immaterial.



Marius Petipa ballet

From here begins the period of the great fortune of ballet in Russia. In 1847 the Imperial Theaters of St. Petersburg hired Marius Petipa as a principal dancer, who would become their ballet master from 1862 to 1903. Petipa was the man who accomplished the great Tchaikovsky revolution and paved the way for the creative fantasies of Sergei Diaghilev, forming the first generation of Russian choreographers and artists destined to dominate the world stage. In 1905 the great dancer Isadora Duncan made her appearance in Russia. The new master and choreographer of the Imperial Theatre, Michail Fokine, was deeply fascinated by it. His ideas were profoundly innovative: no more tutus (if not for ballets that evoke the romantic spirit), no more stereotyped poses and virtuosity as an end, and no more inconsistencies and randomness in the staging. Fokine proposed a harmonic synthesis and a complementary relationship between the arts of music, painting, and dance, imposing technique as an expressive means.

In 1908 Fokine resigned from the Imperial Theaters and became the principal choreographer of Sergei Diaghilev's brand-new Ballets Russes

which began their ascent on the international scene in 1911 as a traveling company, which dissolved only after the death of its impresario, which took place in Venice in 1929. Diaghilev's main merit was to associate with the group the greatest artists of every specialty, painters, musicians, choreographers, and dancers, bringing the ballet to a complete internationalization, and focusing with extreme courage on unknown young people, whose possibilities and talent he sensed.



Diaghilev's brand-new Ballets Russes

And here begins a parallel path that will bring the history of ballet to the present day.

The return to self: free dance and modern dance

It will be the beginning of the twentieth century to bring a wave of new air and a revolution, in dance as well as in all the arts, trying to bring man closer to himself and his nature.

A young American, Loie Fuller, arrived in Paris in 1892, engaged by le Folies-Bergère. In her dances she was able to create images of intense suggestion using silks and colored lights, moving them with extraordinary grace and skill. She had not had a particular education in the field of dance

and her technique in the use of the body was always limited to a very articulated use of the arms but limited in the trunk and almost non-existent in the legs. All her movements were in fact functional to the visual creations with which she knew how to animate the space. Her choreographies were very short, they lasted only long enough to create a mood. By movement, she meant not only the dancing body but the movement of light, color, and silk. Using silk as a material to sculpt, she filled the space with impalpable airy forms sent flying by the dancer's gesture, illuminated by a dazzling array of powerful lights.



Loie Fuller

At first, she created compositions that recalled natural forms (flowers, butterflies, and various other winged figures), then these transformed into representations of essential elements (fire, the firmament, water) and, subsequently into creations of natural phenomena (typhoons, volcanoes, blizzards). Evolving her images became more and more abstract until she came to abandon herself to imaginary scenes of fantasy (such as the North under the ice or the aurora borealis) and evocative landscapes such as those

painted by Turner.

During the 1900 Universal Exposition in Paris, Isadora Duncan, and Ruth St. Denis, then in their early careers, saw Loie Fuller and the Japanese dancer Sada Yacco dance and were captivated by the emotions aroused in their performances.

For Isadora Duncan, dance had to be an art created for the woman's body, which reveals the beauty and harmony of its natural proportions and not unnatural exercises, constriction of the body, and its stiffening in a vocabulary of artificial and sterile movements such as it was in classical ballet (which she often referred to as a dance on the big toes). The dance had to arise from the natural rhythm of the land and sea and be in accordance with the laws of gravitation. A return to nature and the naturalness of artistic expression.



Isadora Duncan

All this is the basis of an even broader conception of dance. For her, the first requirement of art is to "feel the pulse of one's era" beating, to be in the historical, social, and cultural present, and to express the feelings and emotions of humanity, also including a constant struggle against the institutions and oppressive customs.

Her conception of dance and life is a religious conception. She said that

there are two types of dance: the profane one, which does not mean immoral but which tends to express being physical and the joy of the senses, and the sacred one, which expresses the aspirations of the soul and invites us to transform ourselves and enter into a higher sphere than the earthly one, without this spirituality being synonymous with the negation of the body and its natural beauty. Hence, those whom Isadora Duncan considered as her great teachers: Nietzsche, the first philosopher of dance, who gave life to the spirit; Beethoven, who created a dance in powerful rhythms; Wagner, who gave birth to it in sculptural forms; the poetry of Whitman, of which she felt the spiritual daughter, who gave the gift of her truth to America; Rousseau, who in Emilio revealed the truth of his soul, his actions and his most intimate thoughts.



Isadora Duncan

In her movements, she reevaluates the contact of the feet with the earth, full of life (in opposition to the classical ballet which conceived them as the point in which one escapes from the ground, from heaviness, from reality) and brings the center of radiation of the movement around to the solar plexus, the part of the body where emotions are physically felt with the maximum intensity (the principle of the expressiveness of the movement on which all modern dance is founded, that point which, later, his successors, from Ted Shawn to Martha Graham, will establish more precisely).

Also, for Mary Wigman dance had to be exploration, discovery, and communication of the meaning of life, linked to one's era, permeated by one's culture and the torments that accompany them, it must be able to create a new reality, a myth that reveals the possible future of man. Her name and her work are linked to those of Rudolf Laban and, for them, codification, and nature alternate and intertwine. It is precisely from this that her expressionistic dances draw strength, dances in which the vigor of images and feelings were the result of a work of codification of physical expression, to control the dynamics and expressiveness of the body.



Mary Wigman

After graduating from the Hellerau school (the plastic musical education method developed by Jaques-Dalcroze), she moves to the shores of Lake Maggiore, in Monte Verità, near Ascona, in the Canton of Ticino, where Rudolf Laban founded his community school. Here Mary Wigman begins to modify her vision of the relationship between music and dance, discovering that bodily movement can contain the musical gesture within itself and thus determine the structure of the music. The movement must arise from an internal impulse and the creative process of her dance is always expressed in the tension between two elements, pairs of opposites in contrast with each other.

After the First World War he moved to Dresden where he was to open his own school, the Wigman-Schule, which was enormously successful, becoming one of the best in Germany. Mary Wigman's influence will also reach America above all through the work of her most creative pupil, Hania Holm, who in 1931 will create a branch of the Wigman-Schule in New York.



Ruth St Denis

At the same time, the revolution continues to develop in America with the contribution of the other great pioneer of modern dance, Ruth St Denis, and her oriental mysticism.

Her style seems to move towards the exaltation of spirituality, framed in a spectacular and imposing way, and her dance is always thought of as one grand ritual. The strengths of her movements were her arms and hands which danced in a lithe and harmonious way, in accordance with the movements of the head and eyes. Essential elements of her stories featured a central female deity submitting to a test, her worshipers creating an exotic atmosphere around her, symbolic props, and broad religious themes.



Ruth St Denis

In 1913 she met Ted Shawn, a young dancer who was in New York to study and teach various types of ethnic and costume dances. At first, they combined their repertoires by merging oriental and Greek, Italian and Spanish, Indian and Aztec dances, together with reworkings of ballroom dances. They married, and in 1915 founded the Denishawn Ballet School and Company. Ted Shawn will be the true master. Ruth St. Denis, surrounded by her mystical aura, will instead be the "spiritual guide" of the enterprise, even if, in search of rules and a methodology to give consistency to her idea of dance, after the First World War she will personally elaborate

a system of "visualization" which she herself defines as "the scientific translation of bodily actions of the rhythm, melody, and structures of the musical composition, without interpretative intentions and revelation of hidden meanings by the dancer" and which is undoubtedly influenced by rhythmic conception by Jaques Dalcroze.

Denishawn's study program instead included various types of teaching, such as yoga and oriental dance lessons, philosophical and religious readings held by Ruth, and those of ethnic dances (classical and free improvisation) taught by Ted. In addition, there were courses in the artist's technique, gymnastics, costume design, photography, and gardening. The eclecticism of the offers allowed students to obtain stimuli to develop their own personal inclinations starting from the complexity of the existing heritage in the field of dance language and movement. Denishawn will train people who will be among the protagonists of the "historic generation" of American Modern Dance.



Denishawn School

Having abandoned the mysticism and exoticism of St. Denis, Martha Graham will develop one of the most famous techniques in Contemporary Dance, the "Graham technique". This is based on man's primordial pulsation, the breath, which must accord with the breath of the world, transforming the biological rhythm into a voluntary rhythm. Starting from

the breath, contraction, and expansion of the lungs alternate in the movement, a central motor impulse which is reflected in the rest of the body broken down into the forms of dynamic opposition of the artist's matrix, trying to intensify the dynamism of the act with abrupt, convulsive impulses and bringing the dancer towards full awareness of one's body, with a conscious distribution of the different dynamic charges. Martha Graham calls this impulse Contraction-Release.

All actions must arise from a necessity because dance is communication and the whole body is an articulated and coordinated instrument, a unique and significant whole that obeys this function, in relation both with the perpendicular line that connects the sky to the earth, and with the space around us. The relationship of the feet with the earth is also very important, favoring the support of the heel, which is rhythmically beaten on the ground both to rediscover its vital contact and in homage to the accented and leaping rhythms used by the natives of America. More generally, then, the relationship with the ground is expressed through jumps and falls, which represent the result of ebbs and flows of energy, variously directed in space.

For Martha Graham, nothing is more revealing than the movement: the movement cannot lie and what you find its expression in what you do, she said, referring not only to the individual but also to her country and the era she was living in.

The First World War and the terrible crisis of 1929 had brought to the surface the horror that can exist in the world: her dance also became the expression of this anguish, which, like beauty, had to be shouted with intensity and passion. The sources from which she draws his inspiration are to be found in the artistic forms of humanity's childhood when man used them as magical weapons to defend or enhance his life, and in the myths which, embodied or created through dance, can express the drama of the world. Mythology was the psychology of another age and Plato's ideas are an example of this. Referring to Freud's psychoanalysis and Jung's conception of archetypes, she argued that our task is to make hidden inner realities visible under symbolic forms. Her aim is that the energy of the living world and the spirit of his age can pass through his work and his body and animate them in the dance.



Martha Graham

Five years after Martha Graham, in 1928, Doris Humphrey also left Denishawn and, together with her husband Charles Weidman, began to lay the foundations for another Contemporary Dance technique, still known today as the "Limon technique". Like Martha Graham, her basic need was also to express her people and her time. These could not be found in oriental dances, as it was for Ruth St. Denis, as these dances are an expression of another culture which, however interesting, was very far from American customs.

In Doris Humphrey's theoretical reflection, dance is conceived as a movement in the arc that is created between two dead points and equilibrium (horizontal and vertical). The dynamic imbalance arises in the encounter with the force of gravity and the dancer's body has the possibility of arousing dramatic emotion through the rhythm, dominating the driving alternation of the fall and return to balance (Fall and Recovery).

Other expressive elements in the composition of dance are the dynamism of the movement (i.e. its changes in intensity) and the visual form of the movement (the drawing that develops in space and time) whose structure arises from the daily experience of life. A gesture without a reason is inconceivable for the dancer, who in his search for movement must continue to ask himself: what am I dancing about? Does it have value for the kind of person I am and the world I live in?



Doris Humphrey

Dance becomes the very movement of life and of man's unstoppable tension, which is opposed to a world that resists him, to the danger of falling, in dance as well as in his own existence. There are social gestures that express the relationships between men, functional gestures, such as those of work, which manifest man's relationship with nature, ritual gestures that communicate the relationship with supernatural forces, and emotional gestures that are generated by our feelings.

In 1946 she became the artistic director of the José Limon American Dance Company, a dance company founded by one of her pupils, the Mexican José Limon.



Josè Limon

At the beginning of the 1940s, the legacy of the founders of modern dance began to weigh heavily on the new generations and only very few individuals were able to express themselves independently. Among these Anna Sokolow who with her passionate and independent ideological attitude never tired of arousing heresies by opposing the sclerotization of dance.



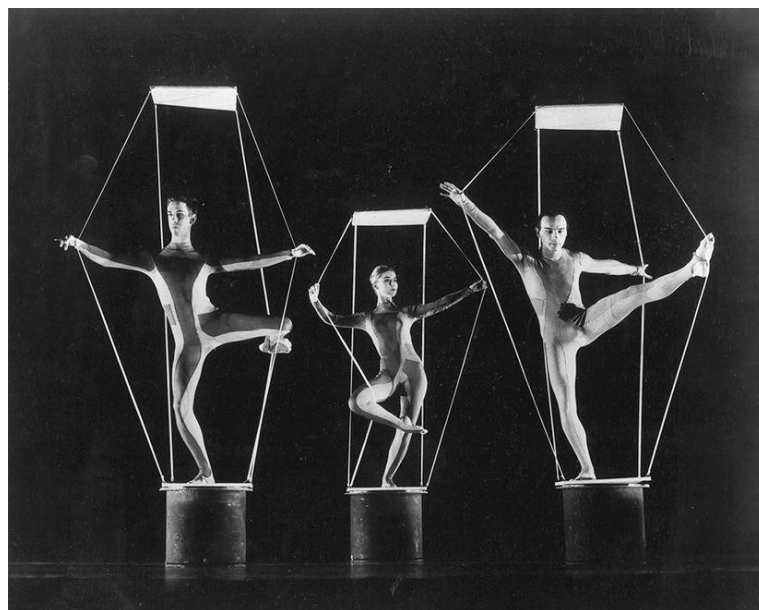
Anna Sokolov

It will be a dancer who left Martha Graham's company in 1945, Merce Cunningham, to bring the whole situation back into play. In 1953 he created his own dance company and completely freed choreography from the obligation to develop according to a plot and to follow the development of a musical theme, introducing into the choreographic composition some procedures for "random composition" conceived by John Cage (considered the spiritual father of pop art, with whom he had a close collaboration since the beginning of his activity as a choreographer). The main subject of the dance therefore becomes the movement itself and each spectator will give it its own meaning according to what they feel when they see it. Man's relationship with his environment has changed and it is necessary to consider what surrounds him, the space in which the movements are inscribed, and the function of which they are exercised.



Merce Cunningham

Similarly, Alwin Nikolais argues that these movements are not necessarily those of a human body, but can be performed with geometric shapes, pushed to the extreme with the help of cinema and the creation of electronic shapes with color combinations that follow purely formal. The absence of plots and characters, and dances of shapes and colors in music, were voluntarily extraneous to feelings.



Alwin Nikolais

From here and from a series of new ferments coming from the West Coast,

the movement that was later called "avant-garde dance" or "new dance" was born in the 1960s. This new revolution will produce a new generation of choreographers and dancers (such as Twila Tarp, Meredith Monk, Lucinda Childs, Simone Forti, and Trisha Brown) opening the doors to new research and experimentation, leading us to the dance theater of Pina Bausch, Carolyn Carlson, Maguy Marin, and the current situation.



Pina Bausch



Pina Bausch – Le sacre du printemps



Carolyn Carlson

History of Para Dance Sport

Involving athletes with lower limb physical impairments, Para Dance Sport stands out as an exceptionally elegant, graceful, and stylish form of athletic expression.

In this sport, participants can engage in combi style, where they dance with an able-bodied (standing) partner, or opt for duo dance, specially designed for two wheelchair users. Group dance involves wheelchair users exclusively or in conjunction with able-bodied partners, while single dance showcases a wheelchair user performing solo.

The standard dances encompass waltz, tango, Viennese waltz, slow foxtrot, and quickstep. Meanwhile, Latin American dances include the lively samba, cha-cha-cha, rumba, paso doble, and jive. The freestyle/showdance category adds a creative dimension, allowing for the incorporation of standard dances in a conventional style or any presentation style, ranging from folk, hip hop, Latin, and standard to ballet, contemporary, street dance, salsa, Argentinean tango, cumbia, belly dance, and more.

Furthermore, Para Dance Sport features Formation dances, bringing together four, six, or eight couples dancing seamlessly in formation. The sport's rich variety showcases its inclusivity and adaptability, making it a truly diverse and captivating form of expression for individuals with physical impairments.

Since 1998, the governance of Para Dance Sport has been under the International Paralympic Committee (IPC) and overseen by the World Para Dance Sport Technical Committee, incorporating the rules of the World Dance Sport Federation (WDSF). Para Dance Sport is not included in the sports program of the summer Paralympic Games.

Recent years have witnessed significant growth for the sport, largely attributed to the exposure gained through popular dance-based TV shows like *Strictly Come Dancing* and *Dancing with the Stars*.

The most recent World Championships occurred in 2017 in Malle, Belgium. In 2018, the European Championships took place in Lomianki, Poland, succeeding the 2016 edition held in Kosice, Slovakia. The same year marked the inaugural Asian Championships in New Taipei City, Chinese Taipei. Para Dance Sport made its Asian Para Games debut in 2014 in Incheon, South Korea.

Growth of the sport

Els-Britt Larsson, a wheelchair user, played a pioneering role in the inception of wheelchair dancing in her native Sweden in 1968, primarily for recreational and rehabilitation purposes. As the sport gained momentum, the first competition was organized in Vasteras, Sweden, in 1975, featuring the participation of 30 couples.

The sport's global appeal became evident in 1977 when Sweden hosted the first international competition. Subsequently, numerous regional and international competitions sprouted up, underscoring the growing popularity of wheelchair dancing.

In 1984, Munich, Germany, made history by hosting the first Rock'n'Roll European Championships for wheelchair dancers. The following year, the Netherlands took the lead in organizing the first unofficial European Championships in Latin and standard dances, marking a significant milestone in the sport's evolution.

The inaugural World Championships for Para Dance Sport occurred in

Japan in 1998, coinciding with the sport's transition under the governance and management of the International Paralympic Committee in the same year.

A significant development took place at the 2006 World Championships in Papendal, the Netherlands, where duo-dance made its debut, featuring two standard and three Latin dances. In 2014, the official program expanded to include singles and freestyle/showdance (singles and combi), further diversifying the competition.

Held biennially, the Para Dance Sport World Championships were scheduled to take place in Bonn, Germany, in 2019.

While striving for recognition, World Para Dance Sport sought inclusion in the Paris 2024 Paralympic Games sport program, advancing to Phase Two of the process but unfortunately did not progress further in that endeavor.

Equipment

Para Dance Sport has specific requirements for the dance floor's surface to ensure a suitable environment for participants. The floor must have a minimum area of 250 square meters, and no side should be less than 10 meters in length. For Championship events, the floor area is increased to 350 square meters, providing a more spacious setting for the competition.

Participants have the option to use electric wheelchairs if needed, accommodating different mobility needs and ensuring inclusivity within the sport. This flexibility contributes to the adaptability of Para Dance Sport, allowing individuals to showcase their talents and skills regardless of their specific physical abilities.

CHAPTER II.

BASIC METHODOLOGY OF INTEGRATED DANCE

The objective is to offer, through sport, an opportunity for intercultural exchanges, aimed at encouraging social inclusion and equal opportunities for people with disabilities using dance as a means and underlining the value and uniqueness of the individual and their own potential.

According to Sherrill (Adapted Physical Activity, Recreation and Sport Cross Disciplinary and Lifespan ,1997.) it is important to differentiate between dance and dance like therapeutic experience, dance therapy as a profession, and adapted dance.

Adapted Dance

Adapted Dance is a term appropriate to denote rhythmic movement instruction and/or experiences that are modified to meet the needs of persons who have significant learning, behavioral, or psychomotor problems that interfere with successful participation in programs of regular dance in education and art. Adapt means to make suitable, to adjust, to accommodate, or to modify in accordance with needs. Dance specialist may adapt curriculum content, instructional pedagogy, assesment; the essence of this process of adapting in personal creativity. (Sherrill,1997.)

In individuals who need assistance in mainstream dance instruction and/or specially designed educational and artistic experiences, adapted dance focuses on the identification and remediation of problems within the psychomotor domain. The use of adapted dance extends beyond persons with disabilities, including special populations such as the aged, juvenile delinquents, criminals, substance abusers, pregnant women, and our nation's many obese and/or unfit citizens. Additionally, it offers specialized help for clumsy individuals, for whom dance instruction, in the presence of the graceful and the beautiful, is often a nightmare.

Adapted dance is designed specifically for individuals who, for whatever reason, do not feel comfortable or successful in the regular dance setting. The purpose of adapted dance, akin to adapted physical education, is to

foster self-actualization, emphasizing the understanding and appreciation of the body and its capacity for movement. As a fulfilling experience, the resulting changes in psychomotor behavior ultimately allow for full or partial integration into regular dance activities.

Dance Therapy

Dance Therapy is the psychotherapeutic use of movement as a process which furtheres the emotional and physical integration of the individual. (Sherrill,1997.) Dance therapy stands apart from other applications of dance, such as dance education, through its emphasis on nonverbal aspects of behavior and the utilization of movement as the intervention process. Treatment involves consideration of adaptive, expressive, and communicative behaviors, with the overarching goal of integrating these behaviors with psychological aspects of the individual. Whether serving as a primary treatment modality or an integral component of an overall treatment program, dance therapy holds a unique position in addressing both the physical and psychological dimensions of individuals.

This explanation underscores the utilization of dance/movement as a form of non-verbal psychotherapy, necessitating a therapeutic contract between the therapist and the client. Dance therapy is a targeted treatment modality reserved for addressing mental illness, emotional issues, and behavioral problems. It is not recommended for other disabilities, such as mental retardation and orthopedic impairment, unless the individual is also grappling with emotional challenges that demand nonverbal psychotherapy.

Children, through the therapeutic application of rhythmic and expressive movements, achieve a deeper understanding of themselves, their ideas, and their emotions. This process enhances their awareness of their bodies, fosters skill and control as they navigate through space, and encourages constructive use of body actions. The exploration of body movements leads to insights into the meanings conveyed by these actions, contributing to the development of a more accepting body image.

Similarities of Adapted Dance and Dance Therapy

Both the dance educator and the dance therapist extensively utilize creative

dance as a medium to achieve specific objectives. In this regard, dance education holds therapeutic potential, just as dance therapy can be educational. It is evident that the adapted physical educator, employing creative dance to assist children with disabilities in understanding and appreciating their bodies and movement capabilities, is actively involved in a therapeutic endeavor.

The method of teaching

The outcomes are influenced by the chosen method of teaching, be it guided discovery or the explanation-demonstration-drill approach. Guided discovery, when integrated with creative and modern dance, bears resemblance to movement education as proposed by Laban (1960) and Sherborne (1987). The primary objective is to cultivate an understanding of movement elements such as space, time, force, and flow, exploring ways to use them in creating compositions that express ideas, feelings, or themes. A secondary goal involves the development of motor skills and fitness for both creation and performance. Additional goals, including self-concept and social competence, align with those of adapted physical activity.

For children aged 3 and above who comprehend the language, creative dance is recommended as the initial form of movement education (Fleming, 1973; Jay, 1991; Joyce, 1984).

With exploration-demonstration-drill pedagogy, dance emerges as a versatile medium for perceptual-motor training, cultural heritage understanding, and the pursuit of artistic excellence.

This approach proves especially beneficial in teaching relaxation, addressing rhythm and timing issues, and enhancing body image. Properly conducted folk and square dance sessions can assist slow learners in grasping social studies concepts. Additionally, the inclusion of singing games and rhythmic chants has shown to contribute to academic learning, as highlighted by Bitcon (1976) and Sherrill (1979).

Movement Elements:

1. Direction and Shape:

Right, left, forward, backward, sideward, up, down, in, out, over, under.

2. Level of Movement or Body Position:

High, low, medium; lie, sit, squat, kneel, stand.

3. Dimension or Size:

Large, small, wide, narrow, tall, short.

4. Path of Movement:

Direct (straight) or indirect (curved, zigzag, twisted, crooked).

5. Focus of Eyes:

Constant, wandering, near, far, up, down, inward, outward.

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Rhythm Elements:

1. Pulse Beat:

The underlying beat of all rhythmic structure. Can be represented by the sounds of walking or running, the ticking of a clock, watch, or metronome, the tapping of a finger, the clapping of hands, or the stamping of feet. Occurs in fast, medium, or slow tempos and in constant or changing rates of speed.

2. Accent:

Emphasis, an extra loud sound, or an extra hard movement.

3. Rhythmic Pattern:

A short series of sounds or movements superimposed on the underlying beat, described as even or uneven.

4. Musical Phrasing:

The natural grouping of measures to give a temporary feeling of completion.

Rhythm skills

Many persons with disabilities have difficulty with rhythm. Initial lessons should focus on creative movement with the teacher beating a drum to the tempo established by the person with disability.

Activities to achieve objectives

Activities used in helping people become aware of their bodies and how their muscles work include the following:

Stretches, contractions, relaxations. Individually, with partners, and in moving circle-dance action.

Opposites movements, experimenting with such movements as tall-short, wide-narrow, fast-slow, stiff-floppy.

Feeling the floor different ways with bodies

Exploring movement through space

Using different traveling styles across the floor

Reflection movement patterns of others

Therapeutic Tools:

Rhythm

Touch

Verbalization

Space

People

Activities as Therapeutic Tools:

Activities serve as the medium for using therapeutic tools. Patient's

Movement as Therapeutic Relationship Establishment:

The movement of the patient, not the therapist, establishes the therapeutic relationship.

Communication Through Movement:

By tuning in and sharing a patient's movements, the therapist quickly relates to the patient, engaging in a form of communication through movement.

Transcribing Patient's Movements:

The therapist works towards translating patients' movements into reality-oriented and functional expressions.

Influencing Change in Body Image:

The therapist aims to influence change in patients' distorted body images through muscular action.

Verbalization in Therapeutic Interaction:

Geared to the meaning of muscular action.

Focus:

Emphasis on understanding the significance of the movement rather than the emotional tone behind it.

Purpose:

Enhances communication between the therapist and the patient during the therapeutic process.

Space in Therapeutic Movement:

It is an extension and reflection of body image.

Importance of Space:

Utilizing space is crucial for a comprehensive therapeutic experience.

Connection:

Understanding and working with the spatial aspect enhances the therapeutic relationship and aids in expressing and shaping body image.

Ultimate Goal:

Patients working in a group setting.

Benefits of Group Work:

Reduces one-to-one identifications.

Increases opportunities for patients to assume responsibility for their own growth.

Reducing Dependency:

Aims to prevent patients from staying dependent solely on the therapist.

Group Dynamics:

Group work facilitates a dynamic environment for shared experiences and mutual support among participants.

The first dance therapists and the different fields of intervention

Dance Movement Therapy is defined by the American Dance Therapy Association as the psychotherapeutic use of movement, through a process that promotes emotional, cognitive, social, and physical integration in the individual. It gradually emerged, laying its foundations both in the world of dance and of psychoanalysis, and in the 1940s, in America, it began to take shape as a therapeutic technique, beginning to develop simultaneously and on different lines through the work of some pioneers.

On the east coast Marian Chace, the "grand dame" of dance therapy, begins to develop a technique for working with patients hospitalized at the Saint Elisabeth federal psychiatric hospital in Washington. A few years later, Liljan Espenak and Blanche Evan would carry on their research with a work based mainly on psychomotor therapy, movement improvisation and theoretically referring to Adlerian psychology.

On the West Coast, Trudi Schoop combines dance, drama, and mime in working with hospitalized psychiatric patients, while Mary Starks Whitehouse talks about movement in depth, a way to use dance therapy with "normally neurotic" patients, in relation to psychology Jung's analytics. Alma Hawkins, on the other hand, sets her approach through dance, integrating humanistic psychology and imagination into the therapeutic relationship.

All these pioneers of Dance Movement Therapy began their careers as dancers, and it was their experience as artists and teachers that led them to understand the importance and the beneficial effects that dance, and movement could have if used as forms of psychotherapy.

In this paper, I will go into depth on the approach created by Marian Chace.

Marian Chace

Marian Chace was born in Washington in the late nineteenth century. Passionate about dance, she began performing on stage by participating in small shows in her city and then in Virginia and North Carolina. Convinced that she needed a more in-depth study of movement, she went to the Denishawn School in New York in the 1920s. A short time later she joined the company as both a dancer and teacher, settling at Denishawn House.

In 1930, when Ruth St. Denis and Ted Shawn separated, Marian Chace followed Shawn back to Washington and opened a dance school (a branch of Denishawn) here, of which she became co director. She began to explore the therapeutic use of movement while teaching modern dance in her studio. Her interest in people's need to communicate through movement stemmed from observing the frustration of those students who loved to dance but had neither the physical structure nor the inner drive to become professional dancers. Thus, she began to try to understand the needs expressed through bodies and movements, trying to meet the students, and starting to observe them as "people" and not just as "dancers".

The typology of school-goers thus began to widen children and adolescents with various types of disorders arrived, coming from clinics, orphanages, and special schools (such as the Silver Spring School, where children were rejected by their families because of divorces and new weddings), or girls from the National Training School correctional institution, as well as several people referred to pediatricians, general practitioners, psychologists, and psychiatrists.



Marian Chace

Marian Chace firmly believed in dance as an artistic form of communication even if she had not yet developed it as a specific therapeutic discipline. She observed improvements in the motor coordination of these students and began to realize that bodily actions were closely related to emotional problems. Her work gradually became a support in the therapeutic intervention of some doctors, as in the case of Dr. Agnes Bruce Greig, founder of a clinic for children with learning disabilities.

In the late 1930s, she worked for the first time with a patient whose diagnosis was "schizophrenia." The doctor who was treating her had set himself the goal of trying to develop her ability to take initiative, to be able to make her more independent. This project implied greater self-awareness on the part of the patient, better confidence and coordination with her

body, and more satisfying relationships with other people and with the external environment. All aspects could have been achieved more effectively by combining psychotherapy with work on communication through movement.

In 1940, the arrival at her school of the daughter of a well-known psychiatric writer, Edith Stern, put Marian Chace in wider contact with the world of psychiatry. The writer was, in fact, a friend of Dr. Winfred Overholser, superintendent of Saint Elisabeth Federal Psychiatric Hospital in Washington. Thus, Marian Chace became aware of the work that was being carried out with the patients of the hospital and began to participate in the meetings of a psychodrama group, under the guidance of Dr. Roscoe Hall, as a Red Cross volunteer.

In June 1942, at the request of the hospital (which was very interested in developing work on body coordination), she undertook her first therapeutic program through dance, working together with a group of psychotic patients who had already participated in the psychodrama. With them, she began to observe the different modes of movement used to communicate their internal feelings, and how comfortable these patients felt in them. She began to understand their verbal language and realized how often it was symbolic language. The greatest expansion of her ideas took shape during her work at the Saint Elisabeth Hospital where she began to integrate her knowledge of movement with the psychiatric environment, effectively using dance as therapy.

Theoretical foundations

In the 1940s, psychiatric drugs were not yet in use. It was the period in which new methods of intervention were being tested in psychiatric hospitals, such as insulin shock, malarial fever, or lobotomy, in which "containment therapies" such as straitjackets and electroshocks were used, or patients were simply left in fend for themselves.

Marian Chace started from the concept that dance is communication and thus fulfills a basic human need. Four fundamental aspects can be identified which comprise the principles of his therapeutic orientation and which concern the action of the body, symbolic action, the therapeutic relationships of movement, and the rhythmic activity of the group.

The action of the body

Marian Chace saw the distortions in the forms assumed by the body and in its functioning as responses to internal conflicts or sufferings. For example, with respect to real or imagined fears, some people could become hyperactive, reacting with explosive movements both in space and in time, or, on the contrary, they could hold back their energy, limit the use of the surrounding space, disconnect some parts of the body, or hold your breath, to defend yourself from feelings related to guilt, aggression, sexuality.

What is evident in any case is that, when emotions are directed in a pathological way, the body image becomes distorted. Marian Chace understood that dance could help patients feel both relaxed and energized, thus preparing them to express their emotions. She argued that as long as the basic essence of dance gives voice to emotions through the muscular activity of the body and as long as the rhythm of movement is a means of structuring and organizing all human activity, it can be assumed that dance is a powerful means of communication and as such it can help people with serious mental disorders to reintegrate with themselves, with others, with the environment around them.

There is a close connection between the integration of postural changes and the change of psychic attitudes (relationship between body and mind). Through dance, patients increase the mobility of their musculoskeletal system. The therapist can propose sequences of physical actions that help develop the body's readiness to give shape to one's emotions, recognizing which parts of the body, breathing patterns or tension levels are blocking emotional expression, even if it is not only by learning the movements that a change occurs: the change occurs when the person is able to afford to experience the action inside his body.

Objectives in relation to this element may concern aspects relating to the creation of a realistic body image, the activation and integration of the different parts of the body, the reconstruction of a unitary posture, a greater awareness of internal sensations, the development of mastery of one's body, the expansion of the range of one's expressive movements.

The symbolic action

Both psychotic patients and dancers use bodily actions symbolically to communicate ideas and emotions (which, albeit with different purposes, also happens in the daily use of language). The difference lies in the fact that the dancers have the possibility to objectively choose exaggerated or bizarre movements, in relation to what they want to communicate to their audience, while the patients give expression only to their subjective emotions, conveying the complexity in a single gesture and the depth of feeling they cannot express in words. In any case, the universality of these non-verbal symbols can overcome the barriers of disease, age, and culture.

People with schizophrenia seem to be comfortable with the symbolic language of movement, as they often cannot communicate with words or fail to benefit from verbal interpretations. The symbolic transformation given by the movement makes it easier for these patients to express their needs, feelings, and desires. In dance therapy, symbolism is the tool with which a patient can recall, stage, and relive their inner experiences. Some problems cannot be addressed directly but only through a symbolic level and the dance therapist, by accepting the symbolic meaning expressed by the patient and sending him some content verbally, tries to establish new symbolic interactions with him, proposing appropriate movement images.

Objectives in relation to this element may concern aspects that relate to integrating words, experiences, and actions, externalizing internal thoughts and feelings, expanding one's symbolic repertoire, recalling significant aspects of the past, resolving conflicts through action, amplify one's intuitions.

The therapeutic relationships of movement: empathy and mirroring

Marian Chace discovered how to establish a therapeutic relationship at the level of movement through bodily, visual, and kinetic perception. Using her sensitivity and skills she was able to locate the emotional contents of the patient's behavior within his movement responses. She literally expressed the concept: "I know how you feel" in terms of movement, thus establishing deep and empathetic relationships.

She was able to enter the patient's world by reconstructing, through dance, the essential constellation of movements that characterized his expression. The moment she recreated his behavior in her body, she came to feel what

was possible and proposed, each time, similar, wider, or complementary movements, to try to establish a relationship with him. She could therefore reflect, expand, or complete the movement proposed by the patient, but in any case, it made him understand that his behavior had been understood. The signifying gesture was proposed only for the time in which the person was able to accept it, thus establishing a relationship of respect and trust which gave the patient the opportunity to communicate repressed ideas and feelings and to venture into new experiences or confront the relationship with the other.

Objectives in relation to this element may address aspects relating to establishing one's identity, developing confidence, fostering independence, recreating social awareness, and developing, and maintaining one's integrity while accepting social influences.

The rhythmic activity of the group

Rhythm characterizes every aspect of human life, and any type of activity would be chaotic if it didn't have its own temporal structure. It was, therefore, important to give time a rhythmic structure, as happens in ritual dances, in which the rhythm expresses a feeling of solidarity between people, giving the sense of "being part of a group" and of having a "common rhythm". It can likewise be a therapeutic tool for communication and body awareness.

Dance therapy makes use of simple and basic movements that normally express emotions: the element of rhythm is added to actions used by any member of the group. Even though these movements are often outside the patient's awareness, it is easier for him to bring them into better focus by using symbolic rhythmic actions. Marian Chace saw rhythm as a fundamental therapeutic tool for communication and body awareness.

Objectives in relation to this element may concern aspects that have a bearing on keeping people with different feelings and lifestyles together, feeling one's own vitality, participating in shared experiences, channeling energy within a structure, becoming aware and understanding of others by promoting interactions, the development of awareness of being able to share feelings and experiences, openness to new knowledge, accepting oneself.

Practice and Methodology

Her working method was simple and complete, with a natural progression that brought the individual people within the group through gradual steps.

The first phase of the dance therapy session was a warm-up, both physically and psychologically. One could begin by contacting individuals through mirroring, clarification, and expansion of movement repertoire and initiation of body dialogue. Slowly the group began to take shape and gradually formed a circle. At this point, the rhythmic expression could kick off the physical warming up of the body muscles.

The second phase, on the other hand, included the development of the theme of movement, starting to grasp the non-verbal clues, expanding, and making the actions clearer, using the images as a verbal reference. Observing the movements of individuals and of the group, the therapist could also suggest role plays or symbolic actions, always in close connection with the themes that seemed to emerge from the dances.

The final phase of the meeting brought people back into the circle where the closing ritual included the repetition of common movements, giving the group a sense of connection, support, solidarity, and well-being. Very often, at the end of the dance therapy session, space was also left for the expression of verbal content, feelings, emotions, memories, and images, which resurfaced in people's minds during the dance.

Marian Chace, therefore, found a therapeutic way to approach psychotic patients through dance. Her deep understanding of rhythmic movement led her to create a method for contacting and stimulating the life force of these fearful and alienated people. She was able to break the barriers of isolation and communicate at the same level as any patient, however introverted or disturbed, giving him back a feeling of understanding, respect, and trust, thus restoring his ability to be heard.

Theorists of movement

The precedents of a reflection on the body and movement can already be traced towards the middle of the 19th century, in the work of François Delsarte, the French master of singing, acting, and oratory, who devoted himself to the observation and classification of gestures, movements, vocal behaviors, facial expressions and attitudes of the human body in all kinds

of situations, as a psychic expression of the whole person. His fundamental philosophy saw man as an inseparable trinitarian unity formed of body-soul-intellect all interacting in expression. The body and its expressive manifestations (voice-gesture-word) represent the externally visible side of the inner activity of sensations, feelings, and thoughts. Every gesture, even imperceptible, was interesting to him as a bearer of meaning. Thus, he developed what he hoped to be a comprehensive, scientifically based system of dramatic expression. His aesthetics of expression was based on a principle of the intrinsic necessity of external forms with respect to internal movements, with the rejection of formal representative conventions in favor of "expressive truth".

The original Delsarte system was exported to America towards the end of the 19th century where it was expanded and experienced three different phases of diffusion and success.

The first began in the early 1970s, by the only American student of Delsarte, Steele MacKaye, a famous actor, playwright, director, and inventor of theater, and was directed mainly to the professional training of speakers and actors.

The second phase manifested itself in the 1980s represented by Genevieve Stebbins, who became one of the most illustrious disseminators of the Delsarte system, placing the emphasis on physical culture for the public and bringing it more decisively towards dance. It was applied above all to female education by seeking aesthetic models for its harmonious pantomime exercises and expressive poses, in the art of ancient Greece and the East. The motions were created based on what was the fundamental motion in nature, the spiral curve or spiral wave motion. Both Isadora Duncan and Ruth St. Denis (trained by her mother in "harmonic gymnastics" which she reworked on the model of Stebbins) met this model of the artist.

The third phase, which began in the late 1980s, was the one that had the greatest diffusion. Here the artist's theory was further elaborated and applied to all aspects of life and was represented by Henrietta and Edmund Russell.

Another important contribution can be found in the Eurythmics of the Swiss Emile Jaques-Dalcroze. Starting from the music, he began to think of exercises that would help the students of the Conservatory to develop their

"inner ear". Observing them he understood that the body was their primary tool and that at the base of everything, there is a muscular sensation (like a "sixth sense"). This is made up of relationships between the dynamism of the movements and the situation of the body in space, between the duration of the movements and their amplitude, and between their preparation and their realization.



Jaques-Dalcroze - Hellerau school

With the discovery of the muscular rhythmic sense (a grammar of the gesture that regulates the correspondence between movement and rhythm) visible manifestation of rhythmic consciousness, Jaques Dalcroze makes the body the expressive means of the purest emotion, rhythmic emotion. But a complete education must strive to elevate the matter to the plane of the spirit, without which its influence is in vain. Inner hearing, awareness of rhythm, muscular rhythmic sense, flow into the aesthetic feeling, generator of emotion, and are inextricably linked to music. His doctrine is therefore animated by two inseparable concepts, art, and emotion, both of which

translate into an aesthetic enjoyment, an integral part of Dalcrozian education. In his school in Hellerau, thanks to education through bodily movement ordered in time and space, he aims to bridge that abyss that separates the spirit and the human body. A series of different exercises are devised to make the arrhythmia disappear, which Jaques-Dalcroze defines as a general state of clumsiness and disequilibrium produced by the irregularity of the nervous functions and, in some cases, by a disagreement between the nervous system and the muscle functions. In contrast, he wants to create a new and beneficial state, eurythmy, which ensures a perfect balance for all actions.

Some of the rythmiciens of the Hellerau school felt the need to express themselves even beyond the rigid gestural canons and obligatory impositions of music. Among them, Marie Lambert will follow Nijinskij (also helping him in the rehearsals for the staging of *Le Sacre du Printemps*) and will find one of the prestigious English dance companies (the Lambert Dance Company), Mary Wigman and Suzanne Perrottet will land instead at the school-community of Rudolf Laban, at Monte Verità.

Rudolf Laban

Rudolf Laban, a pupil of Monsieur Morel (a student of Delsarte) also contributed to the launch of a research work for new ways of artistic expression through the body.

Convinced of the existence of an intimate relationship between the movement of individuals and the movement of the cosmos, as well as of its intrinsic, specific expressiveness and communicative power, Laban then elaborated various methods of intervention and work, with applications in the therapeutic field (for the physical and psychological well-being of the individual and for the possible energetic rebalancing between the vital functions), industrial (for the optimal use of resources in relation to the means, through the formulation of the effort theory), social (for the enhancement of the social and ritual of the movement), educational (for the enrichment and enhancement of the inner resources of the child), as well as, of course, choreographic and artistic (for the training of the performer, be it a dancer, actor, singer or even a simple amateur understood as an inseparable unit of technical-reproductive and creative qualities).



Rudolf Laban - Icosahedron

Laban called the complex of knowledge relating to the art of movement Choreosophy (a universal constant governed by its own laws). Choreosophy is divided into various disciplines: Choreography (writing of the dance), Choreology (study of the grammatical and syntactic laws that govern the language of movement), Choreutics (study of the harmonic forms of movement).



Bundesarchiv, Bild 102-09847
Foto: o. Ang. | Mai 1930

Rudolf Laban – Monte Verità – Ascona

Together with Mary Wigman and Kurt Jooss he also elaborated Eukinetics, a detailed study of the dynamics and rhythms of movement and their organization according to the three coefficients of force-space-time (Kraft-Raum-Zeit). The concepts of this discipline later merged into the Effort theory together with that of the Kinesphere (the personal space in which we move, determined by the normal extension of our limbs, when they stretch and move away from the body without changing their point of support).

Laban Movement Analysis (LMA)

Rudolf Laban's theories formulated at the beginning of the twentieth century began to be integrated by English dance therapists within the therapeutic use of dance and movement in the 1950s. Warren Lamb, a protégé of Laban, worked to expand upon his original concepts in relation to motion analysis. In the early 1960s, the theories of Laban and Lamb became popular among American dance therapists, mainly thanks to the contribution of another protégé of Laban, Irmgard Bartenieff.

At the time, dance therapy was still a young and fragile profession: Laban's teachings gave it a method that allowed movements to be analyzed, a system for annotating them, thus assigning dance therapists their own professional sector and a specific language for describing the movements of their patients, thereby eliminating the need to refer to less accurate jargon borrowed from other disciplines.

The name Effort/Shape refers both to the Effort System (description of the different dynamics of movement) created by Laban and to the Shape System (corresponding body, directional and spatial shapes) created by Lamb. Some dance therapists use only the Effort System, while the Laban Movement Analysis refers to the complete theoretical framework.

Rudolf Laban saw the movement of the body both as a means of being able to express conscious and unconscious thoughts, feelings, and conflicts, and as a vehicle through which societies could hand down models of behavior, traditions, and religious rituals. Man moves to satisfy his needs, the things he deems important, whether they are concrete objects or intangible values.

The system devised by Laban is very vast and complex, endowed with an infinity of terms and configurations which indicate the possibilities we have for expressing ourselves and our styles of adaptation, both to the environment and to the different situations that arise, through distinct qualities of movement that combine with each other. He underlines the human ability to modify one's communication style to best respond to specific environmental demands, through conscious and unconscious mechanisms.

Laban developed his acute ability to observe movement and his attention to form and content during his experiences as an actor and dancer as well as through his interest in architecture. His research began with the experimentation of three different forms of movement: the traditional ones (fencing and ballet), the modern ones (European modern dance), and those that belong to the formalized movements of the work.

In addition to this, he developed a system for describing movement called Kinetography Laban or Labanotation, which defines which parts of the body move, when, and where. Only many years later, during the Second World War, when he was asked to conduct studies for an English industry, did Laban begin to also investigate the qualitative aspects of movement, and therefore how a person moves. From here he began to develop a second

description system which, through the study of the different dynamics of movement, considered all the possible ways in which one can move.

Lamb's subsequent elaboration led, as mentioned before, to the Effort/Shape System, the basis of Laban Movement Analysis. In addition to the Effort/Shape System, the Laban Movement Analysis considers two other fundamental perspectives from which to observe body movement, which are the Body (more developed by Irmgard Bartenieff) and Space (and the subsequent elaboration of Space Harmony).

Irmgard Bartenieff

Irmgard Bartenieff played a very important role in the history and development of Laban Movement Analysis, as well as its applications to dance therapy and physiotherapy. She also created a personal method in the education of body movement, the Bartenieff Fundamentals, a re-educational approach that develops the efficiency and expressiveness of movement by emphasizing its spatial aspects and incorporating them into an efficient motor organization.

In her work Irmgard Bartenieff pays attention to the perception of movement as a whole, complex and interrelated, which must be perceived without fragmentation: the change of every aspect of the movement in fact changes the entire configuration.

The perspective of body movement as a constantly evolving process influences his thinking in every field of intervention. Behavior can be understood both in relation to neuropsychology and to total organic functioning. The Effort-Shape movement theory is based on an organic behavior model. The major hypothesis is that neural processing, adaptation, and expression are integral to movement. Every movement anywhere on the body is both adaptive and expressive; that is, it functions as a mechanism of adaptation to the environment and at the same time reflects something of the individual in it.



Irmgard Bartenieff

Irmgard Bartenieff believed that each person's movement style is a conglomeration of his or her typical inborn activities, psychological influences, and cultural environment.

By respecting the unique physical expression of all these influences, she helped her patients make better use of what was already in their movement repertoire. In clinical work with patients, Irmgard Bartenieff always looked at the total configuration of movement, with particular attention to the expressive potential of each person. The idea of potential movement was in relation to one's basic physical actions (BEAs), and personal movement preferences and derived from the concept, formulated by Laban, of "diminishing effort". In fact, if an effort is decreasing, it remains present, but to a lesser extent, in small quantities. Thus, there is an initiation or partial utilization of certain qualities or forms of movement which, for one reason or another, are only partially activated. In these cases, it is essential to include this aspect in the total configuration of the movement.

Irmgard Bartenieff emphasizes the importance of not pointing out to the patient which type of movement he is most deficient in, nor of asking him to work consciously to be able to make that particular movement. Instead, she believed that the therapist should study the total configuration of the movements available in the patient and then engage him, on a non-verbal level, in activities which, according to his specific movement preferences,

could possibly bring out elements or factors of the movement mentioned or decrease. In this way, it is possible to find adequate exercises that can support the development of specific muscular systems to arrive at particular emotional attitudes.

In the case of people with disabilities or mental retardation, the individual can be helped to develop a specific element of effort by offering targeted games that actively involve his body, always focusing attention on his possibilities for global expression. In the case of hospitalized patients, however, the activation of the motivational impulse is even more important.

Irmgard Bartenieff found that the movements that lead to the creation of drawings in space (circular, angular, etc.) provoke important emotional responses. She noticed that particular movement paths activated during explorations through dance inspire patients to express specific thoughts and feelings. In this way, it was possible to expand the patient's motor vocabulary while remaining in tune with the person's intentions.

From these experiences with disabled or emotionally disturbed patients, Irmgard Bartenieff developed six basic exercises for specific body movements which she called the Bartenieff Fundamentals. These help the individual to become aware of some primary experiences of the self and to be guided by these toward a clearer sense of one's being in relation to others.

The Fundamentals were created to integrate bodily feelings with emotional ones and try to express both. At the same time, they allowed the individual to perceive three activities simultaneously: breathing, muscle flow, and the sensation produced by movement. Irmgard Bartenieff encouraged patients to develop their own sensitivity to their body and its movement processes, through movement sequences that organically support it and facilitate the physical and emotional integration of the experience of the self, thus unifying body and mind and supporting self-acceptance.

Irmgard Bartenieff also worked a lot on the aspect of the relationship of the individual with others and with society. In addition to re establishing the integration between body and mind, it was important to create a healthy balance between the internal demands of the personality and the external ones, for the expression of one's needs in accordance with one's environment and the integration of the subjective aspects of life with those

objectives. Her effort to transform subjective elements into a form that was communicable to the outside by adapting and shaping oneself to create a connection between inside and outside, makes us understand her conviction regarding the importance of the community and collective aspects of dance.

The therapist's role then becomes that of helping the patient to find a satisfactory behavior model that leads him to live peacefully with himself and with society.

In addition to having brought and disseminated Laban's theories in the United States, the emphasis that Irmgard Bartenieff places on the perception of body movement as a complex and integrated whole has been one of the major contributions to the development of dance therapy, together with his ability to communicate with others and to his dynamic understanding of the structure and function of movement.

However, the concepts of movement analysis continued to evolve thanks to the contribution of direct collaborators and students of Laban (such as Warren Lamb and Marion North) and indirect (such as Judith Kestenberg, who studied movement analysis with Bartenieff and Lamb).

Each of them added important elements through comparison with other disciplines.

CHAPTER III.

OPERATOR GUIDELINES

Associação recreativa cultural e social de silveirinhos

Participative Art Methodology

“Getting lost, meeting obstacles or generating disagreement in the methods and methodologies maze are intrinsic to collaboration, but these moments of confusion, dissent or antagonism can be very research-rich.”

([Kershaw](#), 1992, p. 2)

The difference between Participative Art and Community Art is complex. We could resume the definition of Participative Art as artistic work created by professional and non-professional artists together. Participative Art seeks cultural democratisation, breaking with the concept of an elitist culture, making it accessible for all. This accessibility refers not only for the consumption but also, and even more important, for the production of Art. For centuries, the idea of Art Creation was restricted to an erudite circle, conceiving a separation between the ones able to create Art and the ones who are limited to watching it – in a passive way. Cultural democratisation proposes transforming Art into a horizontal movement.

We believe that the best way to open-up Art and make it accessible, interesting, integrating and appealing for all is to open-up the creative process to non-professional creators. For this, we need to provide to participants all the tools they need for starting the creation process.

Goals of Participative Art Methodology:

Exploring their own ideas and emotions, observing how other people's relations with the world;

Processing their existence, playing with it, breaking it and rebuilding it in a creative way;

Understanding, through Art, what are their opinions, beliefs, wills, worries, and what are their position with some point of life. Sharing with others their constructions of sense, testing their own perception and postures, influencing people around them and discovering more about themselves in the world.

Integrating the creative process

Being part of an artistic project for the first time can be overwhelming. Participants need a guideline, a safety net for exploring and improvising in a safe space. Technicians need to be able to provide that guidance, being part of the process in a participative way. For that, we need to reach Augusto Boal and Paulo Freire's ideas of horizontal education

Reaching for quality with a different standard

One of the main points of the Participative Art Methodology is the dignity given to the process and to the result. The importance of being exigent with the work's product it's also a matter of dignity. Seeing the work of non-professional artists with condescendence is a sign of inequality.

Compagnia della Mia Misura

Compagnia della Mia Misura is a social inclusion project for disabled people through dance.

The Company was born in 2011 in Rome. We started with a small group and, very gradually, we have been presenting our work, asking each participant if he/she wants to perform in the shows, and sharing our purposes with their families.

Now the group has 25 participants of which 14 have a moderate or medium disability.

We pay attention to each person, to his/her particular style of movement and peculiar way of relating to others. We think this is the basis for a real integration.

We simply have in front of us 25 different people and we can see in each a great passion for dance, expressivity, and creativity.

Methodology

Meet the person where he/she is (Marian Chace methodology) Promote diversity as a resource

Shaping what emerges from everyone's movement without judgment.

The project goals

We aim to improve in each person:

- the possibility to express themselves without judgment;
- the capacity to have authentic relationships;
- the pleasure of staying with other people and sharing experiences;
- the awareness that everyone has different abilities.

The laboratory phases

Warm-up (connection with my own body).

Work on space and relationship (exercises to connect with other people in

different ways and studies of technical performing aspects).

Improvisation (expression of myself on a thematic or suggestion)
Choreographic construction (give a structure to dances to make sense to communicate to others).

In a tripartite session (warm-up, theme development, and closure), the therapist observes participants' movements and proposes exercises or dance themes clarifying, expanding, and broadening the expressive movement potential.

Our work refers to DMT methodologies like the Marian Chace approach. This is characterized by a profound respect for each person's needs and by the possibility to engage the individual's healthy aspects. We also use elements of Laban Movement Analysis, theatrical techniques, dance improvisations, or exercises to facilitate body and movement awareness and to create choreographies.

In some cases, we use objects (like elastic bands, clothes, chairs, etc.) to stimulate new dances or different ways of relating to each other and stimulating specific body-mind aspects.

We start with an idea, or we propose a theme that the group can develop through dance. Sometimes these stimuli come from the therapist, sometimes from the group.

During the laboratory, we work on shaping these initial suggestions and movements. Gradually, through improvisation, they begin to take shape and become choreographies.

The last step is to find something that can connect all the dances into a unity, such as a story or a common theme... It will be the final performance!

Travels and European projects

In recent years we have participated in various European projects, discovering the richness of meeting other realities like ours throughout Europe.

Before the lockdown, we had set up an annual trip funded by the association and aimed at exchanging good practices with respect to dance as a form of social inclusion.

The idea of the DanSi project was born from these experiences.

Results

We have observed an increase:

- confidence in one's abilities (I'm able to);
- relationship skills inside and outside the group;
- involvement and trust of parents in our project;
- awareness on the part of spectators who look at disability in a different way.

Parasports association of the city of Rijeka

The principles of methodology

Elements of modern dance are inevitable because most of what we see on our stages is contemporary.

The principles of the methodology are:

- modern movement inspired by contemporary dance with innovative elements adapted to the target group of people with disabilities -elements of choreography;
- movement without restrictions;
- appreciation of dance ideas of all participants;
- improvisation and independent finding of one's own expression - communication in the group and strengthening of connections between members;
- creative movement;
- variety of movements with the aim of activating all functional muscle groups.

Conduction of a "typical" session, characteristic phases:

1. Introduction and sound stimulus
2. Dancers follow the dance steps of the coach
3. A combination of creative movements
4. Easy movements
5. Aesthetic performance
6. Incorporating symmetry and asymmetry movements
7. Coordinating movements
8. Surrendering to the rhythm of the music and involving everyone present at the workshop

The essence of each workshop is following the dance leader's instructions, improvisation, finding own expression and communication in the group, thanks to which the feelings of the dance community are also built.

Improvisation, therefore, becomes the basis of dance choreography, but we also give great attention to the abilities and opportunities of the dancers present, as people with disabilities participate in the work. Possibilities, not limitations, are the focus of dance, and thanks to such a positive and proactive attitude, we ensure that no participant in the choreography is isolated. All bodies, regardless of whether they have a physical disability or not, have their own abilities and limitations.

CHAPTER IV.

COLLECTION OF WORKSHOP CONTRIBUTIONS

Dansi workshops

The main objectives of the workshops are:

Psychophysical well-being, due to dance proper movement; emotion, sense of freedom, well-being connected to physical movement -Self-consciousness and acceptance -Reinforcement of self-esteem - Development of relational skills -Development of transversal skills - Development of communication skills.

Therefore, workshops focused on:

1. Dance and well-being
2. Dance and body
3. Dance and relationship
4. Dance and self-esteem
5. Communication through dance
6. Learning through dance

Every workshop was organized like this:

Presentation of method and objectives. The best solutions to integrate people with disabilities through dance workshops were shared, designed not just for disabled people but together with them. During the DANSI workshop, disabled people were instructors, and every participant was able to learn different techniques to reinforce their ability to use their own body in space. The aim was to make people with disabilities able to create their own choreographies, as a way to develop a sense of self-confidence. Series of exercises (Warm up- Theme development- Dance improvisation- Final choreography). Work was done in large or small groups and in pairs, always paying attention to each individual, and using techniques that increased body awareness and mutual trust. Specific exercises were performed to create a new choreography with the help of all the participants.

Workshop Croatia



Workshop Portugal



Workshop Italy



CHAPTER V.

CONCLUSION

It was noticed that the creation of the workshop is reflecting the project progress. The workshops in Rijeka were mainly aimed at sharing the approaches of each partner, the workshops in Porto have shown the result of the integration of the approaches and the the workshop in Rome will be the result of a further step, because it will be the result of a co-design work on a common theme, and will see a new concept, namely a workshop designed with the cooperation - by distance - of national working groups.

This project overall brought numerous benefits to the participants, including:

1. Psychophysical Well-being: Participants experienced improved well-being through proper movement and physical activity, leading to a sense of freedom and emotional well-being.
2. Self-consciousness and Acceptance: The workshops helped individuals develop self-awareness and acceptance of themselves, fostering a positive self-image.
3. Reinforcement of Self-esteem: Through dance and movement, participants gained confidence and self-esteem, empowering them to express themselves more freely.
4. Development of Relational Skills: The workshops facilitated the development of interpersonal skills, enhancing participants' ability to connect and communicate with others within the group.
5. Development of Transversal Skills: Participants acquired transversal skills such as teamwork, cooperation, and adaptability through their engagement in the workshops.
6. Development of Communication Skills: The workshops focused on enhancing communication skills through movement and expression, enabling participants to convey emotions and ideas effectively.
7. Empowerment through Inclusion: By involving individuals with disabilities as instructors and encouraging all participants to learn and create choreographies, the workshops empowered individuals to take

ownership of their abilities and creativity, fostering a sense of self-confidence.

Manual's emphasis on inclusivity and the recognition of abilities over limitations underscores a positive and proactive approach to dance, ensuring that all participants, regardless of physical abilities, can contribute meaningfully to the choreographic process. The results of the DanSi project demonstrate tangible benefits, including increased confidence, improved relationships, and enhanced awareness of disability among participants and spectators alike.

As the project continues to evolve through collaborations and exchanges with European partners, the manual serves as a testament to the transformative potential of dance in promoting social inclusion and celebrating diversity. By embracing a collaborative and inclusive approach to dance, the DanSi project paves the way for a more inclusive and empathetic society, where the language of movement transcends boundaries and unites individuals in a shared expression of humanity.

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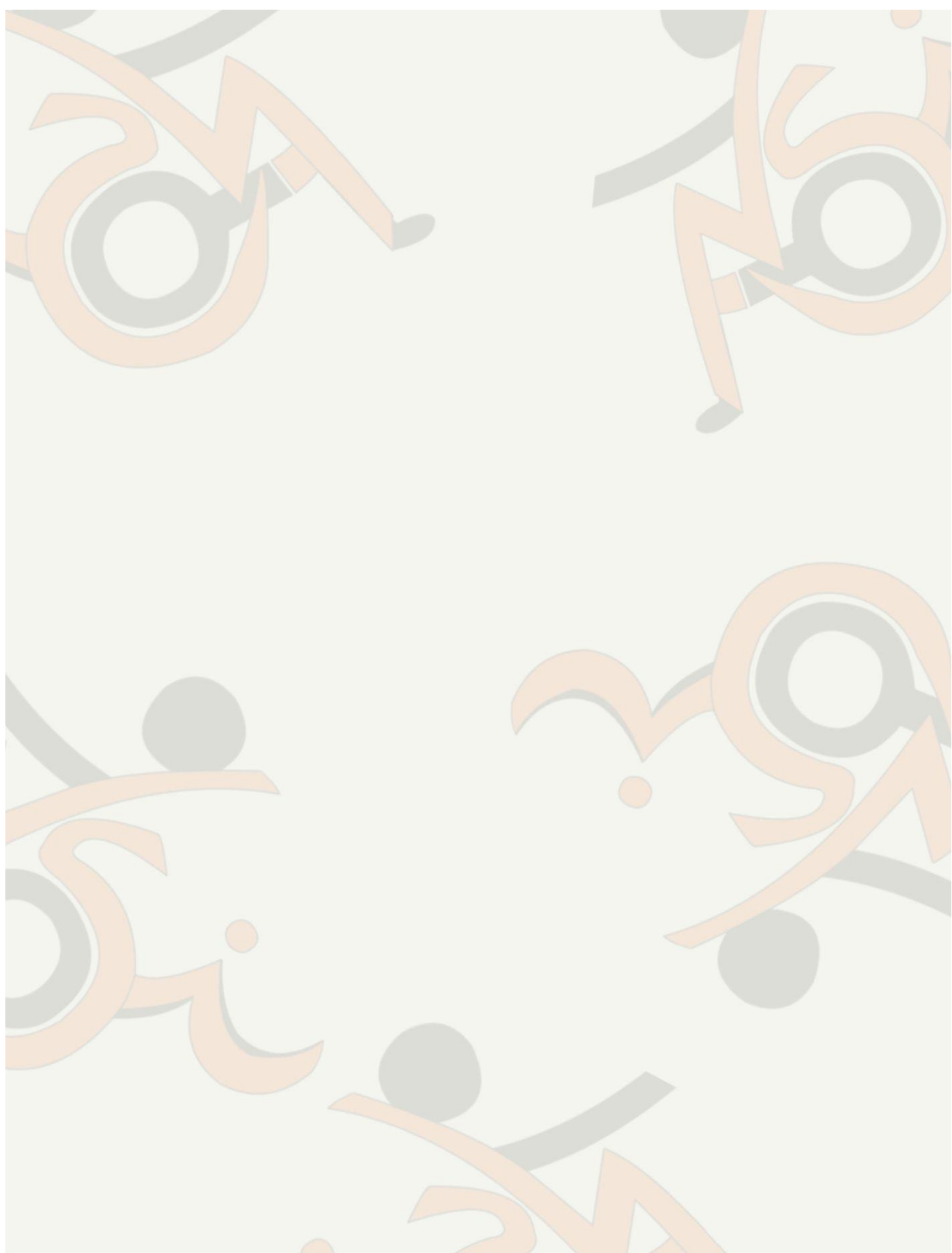
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