



GAMA INSTITUTE

Sănătate, Educație, Cercetare

DANCE TOOLKIT

# LOVE LIFE & DANCE

## PERSONAL DEVELOPMENT THROUGH MOVEMENT AND DANCE

Expressive therapies  
for empowering youth

2017-1-RO01-KA205-036251



Co-funded by the  
Erasmus+ Programme  
of the European Union



UNIVERSITATEA  
DANUBIUS  
GALAȚI

 **aspaym**  
castilla y león





LOVE  
life and dance

# Material elaborated in the project **”LOVE Life & Dance: Expressive therapies for empowering youth”**



Cofinanțat prin  
programul Erasmus+  
al Uniunii Europene

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**Institute for Study and Research of Quantum Consciousness -  
Gamma Institute, Iași, Romania**

## **Partners:**

Universitatea Danubius, Galați, Romania

CEIPES - Centro Internazionale per la Promozione dell'Educazione  
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- Partners and modalities of using the guide

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# CHAPTER 1

## LOVE LIFE&DANCE

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



The project **“LOVE Life and Dance: Expressive therapy for empowering youth”** it is a project of strategic partnership developed through the collaboration of 4 organisations from 3 european countries: **Institute for Study and Research of Quantum Consciousness – GAMMA Institute** from Iași, Romania, **Danubius University** from Galați, Romania, **CEIPES** from Palermo, Italy and **ASPAYM** Castilla y Leon, from Valladolid, Spain. The project began with our awareness about the need of youth workers for standardized and tested methodologies for working with youngsters, using movement and dance activities.

The aim of the project is to develop innovative instruments, an intervention toolkit of dance-therapy and other expressive techniques and a web platform with resources for specialists and youth workers interested of using art in their activities. The main objectives are to elaborate these intellectual outputs and to develop a strategic partnership between the 4 organisations, that is functional on a long term in the field of innovation in youth and non-formal education.



# CHAPTER 1

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

**The main purpose of this project** is transnational and cross-sectoral cooperation for developing, testing and implementing innovative methods of working with young people through expressive art-therapy techniques. These innovative methods aim at increasing the involvement of young people in artistic and cultural activities in order to promote a healthy lifestyle, to increase self-esteem, social integration, and to gain independence and decision making for their own lives.

## **Specific objectives:**

**O1.** Creating innovative practices in the field of youth through the development of a work-kit through art-dance therapy and other expressive therapies which should promote a healthy lifestyle, a healthy expression of emotions, self-esteem, the stimulation of decision-making capacity and social inclusion of young people in a multicultural community.

**O2.** Increasing the transferability of innovative and non-formal methodologies by developing a multicultural resource web platform for youth workers and young people in art therapy methods. The web platform aims to disseminate the resources developed within the project, as well as existing ones, to youth workers, interested organizations and institutions, youth NGOs, dance schools, arts schools, youth service providers, etc.

**O3.** Organizational development of 4 institutions with different cultural and organizational experience and strengthening the strategic partnership between them by the development and dissemination of intellectual products and innovative work methodologies created in the field of youth and non-formal education. Besides their specific, each partner comes with a diverse dissemination network, from young people, youth workers, specialists, students, public institutions and decision-makers.

# WHY WE DID THIS PROJECT?

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The project started from the identification of a problem which involves the addressability of most persons and teens in self-improvement and psychotherapy, even when these conditions are absolutely necessary (increased unemployment of teens, anxiety and panic attacks, depression which has a significant touch among youngsters, integration difficulties and poor access to education all of their lives, developing destructive behaviors – dependence of substance, gambling, internet). This fact is maintained because of people's weak informations and because of the outgoing non-difference between psychologist and psychiatrist. It has been proven that youngsters are more likely to respond to non-formal methods of work, and in conditions in which dance therapy and other expressive methods give significant results in anxiety disorders, depression, low self-esteem, social isolation etc.

Together, our partners and us considered that centralizing these benefits is vital and the transformation of art-therapy in a current practice in the youth field in a standardized form. Here also comes the need for the specialists in the youth field to have concrete, accurate and centralized data on the use of dance therapy and the practical exercises they can implement in their activities with the young generation. This kind of methodologies are existing more at american community level and less in Europe, that's why there is a need for an adaptation of curricula to the cultural specificity.





## What is our target group?

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- 1. The youth workers** who are interested in using expressive therapy techniques in working with young people in order to support them and for personal development, for the development of the self-esteem and decision-making ability, as well as for promoting healthy lifestyles through art, expressing emotions and exercising.
- 2. The young beneficiaries** of innovative work methods through art therapy. The product will be implemented through workshops held with young people. They will benefit from the complete art-therapy package as well as from all the support regarding using the potential for change and development given by these.
- 3. Youth organizations**, providers of therapeutic or non-formal education, dance and art schools from 3 countries. The partners will benefit from the work kit through expressive methods, which they will be able to use on a long-term and will be able to continually improve according to the latest art-therapy research.



# PARTNERS



**GAMMA INSTITUTE**

Sănătate, Educație, Cercetare

## COORDINATOR: GAMMA INSTITUTE, Iași, Romania

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 and approximately 100 people are enrolled in these training schools.

**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. Each year, this department has at least one free project, with activities offered to interested people.

**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.



## PARTNER: CEIPES, Palermo, Italia

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

**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.

At local level CEIPES coordinates the **CEIPES Network**, which is based in Sicily and counts more than 40 members among organisations, public and private bodies. The aim of the network is to promote the cooperation among different stakeholder at local level and to facilitate the access to European opportunities, such as learning mobilities and European cooperation.

**At European and international level, CEIPES** works has a strong cooperation with more than 50 NGOs, universities and public bodies. The common pursued by all the partners is to realize a positive change, to facilitate the social cohesion in the respect of human rights and the active participation of all individuals for their full personal and collective fulfillment.



## **PARTNER: DANUBIUS UNIVERSITY, Galați, România**

**Danubis University** is involved in initial and continuing training for students for over 18 years, focusing on the areas demanded by the labor market and the use of new technologies in the educational process. The new university campus is between 2 important rivers from the south-west of Romania: Dunare and Siret, close to the Galati city and just 18 km away from Braila (another big city from Romania).

**Danubis University** is involved in many Erasmus projects, most of them in LifeLong Learning Programme, POSDRU, tendering contracts in IST, projects of reasearch from national founds and Phare programs or structural programs. We are working with a lot of organizations to train teachers and vocational counselors and to develop innovative tools for career counseling and guidance.

Also, **Danubis University** takes an active part in the projects funded through the coordination and management team, but also with the help of the partnership and the networks of which it belongs.





## **PARTENER: ASPAYM CASTILLA Y LEON, Valladolid, Spania**

The foundation **ASPAYM Castilla y Leon** was founded in , after 12 years from the establishment of ASPAYM in the region. The main aim is to promote autonomy, equal rights and apportunities for increasing the quality of life for disadvantaged people.

### **The main objectives:**

- to encourage the autonomy of people with phisical disabilities
- to promote the development of activities and programs for sustaining inclusion and active participation in community of people with lower opportunities

### **Activities and centers:**

- physiotherapy center for improving mobility on people with physical disabilities
- CIDIF: reserach center in physical disabilities
- ICTIA - focused on vascular diseases and celebral accidents
- ASPAYM YOUTH - coordonating volunteers and activities for younsters with lower opportunities of disabilities
- training center
- career counseling center for people with disabilities

# Capitolul 2.

## Dance - as an instrument of non-formal education and personal development

### **Documentation** - the first step in discovering dance as instrument for personal development

For the development of non-formal education toolkit through movement and dance, in youth field, the partners from this project made a documentation, analyzing scientific articles and books, regarding the impact that movement, music and dance are influencing some psychological traits and life abilities. From this documentation phase, we made a structure of the personal development program and the curricula of 8 workshops. The indicators we were focused on were: self-esteem, decision making and empowerment.



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## Defining concepts in dance-therapy

Dance therapy, as a psychotherapeutic, healing instrument, starts from the idea that the mind and the body are inseparable. The basic thought is that the body movement are reflecting the emotions and affective states of mind and that the changing of our corporal movements can lead to changes to our psychic, too.

This fact contributes to self-development and increasing well-being. The use of **movement and dance**, in particular, of dance, has a cathartic effect and is as old, as origin, as the dance itself. It helps people to express themselves, to communicate their emotions in front of other people and to connect with the nature and the environment.



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# DANCE - as universal language and its therapeutic effects



First, it was the word...? No... first it was the **dance of particles through the Universe**, later on people were born, then, their emotions and the need to express it. The joy or the sadness, the fear or the courage, the defeat or the victory, the sickness or the healing, all these states were expressed, all over the years in gestures, and the dance was the result.

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-consciousness**, 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.

**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.



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# The benefits of therapeutic dance



- 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 our own body
- For the people who wants 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.

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# The history of using dance as change and healing method

**Anna Dorothy Halprin** (born on the 13th of July 1920 in Winnetka Illinois USA, now 97 years old) was among the first figures in the world of dancing who observed the healing power of it and who successfully tried dance therapy on her own body. Also, she is a pioneer in the creation of an experimental art form known as postmodern dance.

**Anna Halprin** was diagnosed with rectal cancer in 1971 and in her attempt to heal, but also to understand her disease, she documented her own experiences, compiled information by thus creating her own healing process called "The Five Stages of Healing". The disease inspired her to release her emotions through dance and that's how a new model of movement and dance therapy appeared. In her healing process, she inspired the community already existing thanks to her and in 1978, along with her daughter, she founded Tamalpa institute which offers training by using a creative process integrating psychology, body therapies and dance as a manner of healing and resolving the social conflict



**Marian Chace** (31st October 1896, Rhode Island- 19 July 1970) is another pioneer of dance therapy, being the first therapist paid by a government to apply dance therapy, and one of the people who supported the development of the American Dance Therapy Association. According to Chace "dancing is a form of communication and it fulfills a basic human need". Chace considered that it was important to connect with her patients through verbal and non-verbal communication by observing and reacting to their smallest gestures, also self-expressing and interacting with them in the same ways. The therapeutic process through dancing envisaged by Chace, was structured in four major classifications: the body in action, the symbolism, the therapeutic movement relation and the activity of the rhythmic group. The first part **"body in action"**, is focused on the awareness of body parts, of breath and of the tensions which block emotional expression. Following the therapeutic intervention, negative feelings, thoughts and ideas kept in the body in the form of muscular rigidity are released and "change occurs when the patient is ready and lets action experiment on their body".

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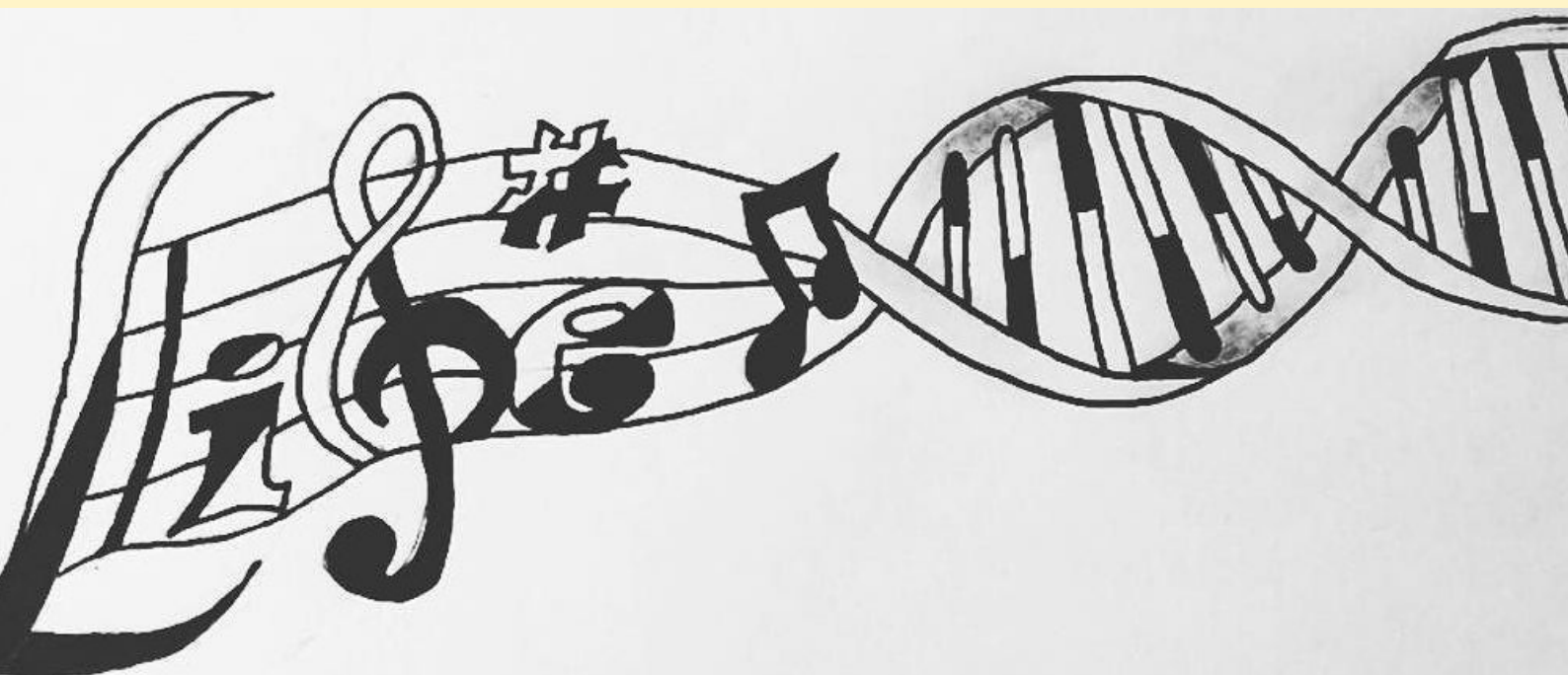
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**The second part of the process or the “symbolism”** is the one in which patients, by using movement and body expression, can work on a problem through its symbolic expression without trying to analyze it, just to communicate it and to release the unconscious emotions connected to it. At the end of this stage, a new feeling of trust and acceptance occurs. In the “therapeutic movement” relation, the therapist participates along with the patient/patients in the dance movement generated by them, by reflecting and accepting the emotions and feelings expressed by them. Through this simple and efficient technique to reflect patients’ movement, Chace transmits: *“I understand you, I hear you and everything is fine”*, thus validating patients’ experiences.

**The last part “the group’s rhythmic activity”** consists in mobilizing, by means of the rhythm of all participants, into a collective movement which offers a feeling of security concerning the expression of the most chaotic thoughts and emotions through movement.

Another dance figure who participated in the emergence of dance therapy was **Gabrielle Roth** (4 February 1941 - 22 October 2012), dancer and musician, was particularly interested in shamanism and in the type of music and dance which induce states of trance. In 1970, she created the **5-rythms movement system, which focuses on 5 corporal rhythms as a way of becoming aware through dance: floating, staccato, chaos, lyrical and stillness.**

The toilsome activity and research work carried out by Anna Halprin, Maria Chance, and Gabrielle Roth can be the starting and reference point in understanding the functioning of dance therapy. We can say that dance therapy can be done individually or within a group, involves a distinct number of stages the participant/participants have to go through to get a beneficial state from dance therapy and it is necessary for a therapist to participate in it.



# Using dance as personal development instrument in Romania

In Romania, the use of art-therapy intervention programs and other expressive therapeutic techniques (working kits, practical exercises, working methods, tools) represents a practice predominantly used in working with young people and children for the restoration of inner harmony in relation to oneself and to others. As observation tools developed for movement analysis and diagnosis, dance and movement therapy practitioners analyze the movement in a structured way as an essential form of non-verbal expression of emotion and identity.

Considering the diversity of non-verbal communication in children, Art Therapy is a mandatory method in their therapeutic process. A study conducted by the Romanian researchers Câmpean, Drăgan-Chirilă, & Campean (2014) demonstrated the effectiveness of art therapy in the therapeutic process of emotional disorders in children. The results of the study showed: a decrease of anxiety, diminished frustration, self-acceptance, increased self-esteem, verbalization of activities, improvement of interaction, progress in adapting to family and school.

The study was conducted on 20 children and adolescents from different social backgrounds, diagnosed with emotional disorders. The techniques used were: drawing, modeling, painting, constructions with unconventional materials, various multimedia techniques, animation. Subjects worked individually and in groups as the objectives of the analysis were: harmonizing and coordinating movements, stimulating initiatives, developing imagination and creativity, and interacting with others.



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Music and dance are the most powerful natural healing ways to improve the relationships between children and parents. Through these therapies, children and parents access all aspects of inner being, get to know their current feelings, emotions and difficulties and work with their bodies, being aware of the known and unknown reality. The experiments of Codruta Pasc consisted in the use of several therapeutic intervention techniques and exercises accompanied by meditation and awareness of the body and mind. These are some of the exercises/techniques:

- **Shaping the movements of others:** each partner will shape the movements of the other, expressing how they thought their partner felt the music. The purpose of this exercise is to identify how well parents know their children and vice versa and how well they know their reactions.
- **Non-verbal communication:** each partner has to dance a song and communicate as well as possible with the partner without using the words, identifying the partner's needs, tensions, emotions, while maintaining the connection between partners. This type of exercise aims to reconnect partners by making them aware of each other's needs, by expressing and by feeling.
- **The five rhythms of Gabriella Roth:** this technique is a profound therapy with powerful effects on the participants, which involves catching the movement in the depth of the psyche, while balancing the Ying/Yang energy through dance and music, energizing through music, dance, image and colors. Every rhythm of this technique is an awakening tool that will allow participants to be released through dance, to be scandalous, to transform suffering into art and art into consciousness. FLOWING, the first rhythm, contains the mysteries of the female, STACCATO, explores the masculine energy. In CHAOS, the third rhythm, the participants were constrained to release all the tensions in their bodies and to integrate the first two types of energy. LYRICAL is the rhythm of trance and self-accomplishment, and STILNESS, the mother of all rhythms.

**These techniques allowed the participants to freely express themselves through dance and to move the feelings that they wanted to express** such as: fear, aggression, love, experience the partner's desires, experience relationships between partners. Without the use of words, they had more freedom and new possibilities to release some tensions, to express new emotions, to work with their bodies, creating a strong connection between emotions and tensions in their bodies.





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## DANCE AS A THERAPY

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**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,



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Our need as human beings for finding alternative solutions for healing and self-reconnecting, made us, over the years, to redescover the healing through dance. The studies have shown that the personality comes to the surface through dance, through the corporal posture, through the frequency and the range of the movements. All these are clues that shows us the way people can express conscious and unconscious emotions and can liberate themselves from negative tensions and stress.

According to the documentation made, we propose the stages of a dance-therapy, that can be adapted to every intervention through expressive methods:

1. The first part "body in action", is focused on the awareness of body parts, of breath and of the tensions which block emotional expression. Following the therapeutic intervention, negative feelings, thoughts and ideas kept in the body in the form of muscular rigidity are released and "change occurs when the patient is ready and lets action experiment on their body"
2. The second part of the process or the "symbolism" is the one in which patients, by using movement and body expression, can work on a problem through its symbolic expression without trying to analyze it, just to communicate it and to release the unconscious emotions connected to it. At the end of this stage, a new feeling of trust and acceptance occurs. In the "therapeutic movement" relation, the therapist participates along with the patient/patients in the dance movement generated by them, by reflecting and accepting the emotions and feelings expressed by them.
3. The third part is the one in which the participants are connecting symbolic movements and new understandings and meanings for them, being supported in this process, by a therapist.
4. The fourth part is the one of debriefing and evaluation of the entire changing process and the integration in the daily life.

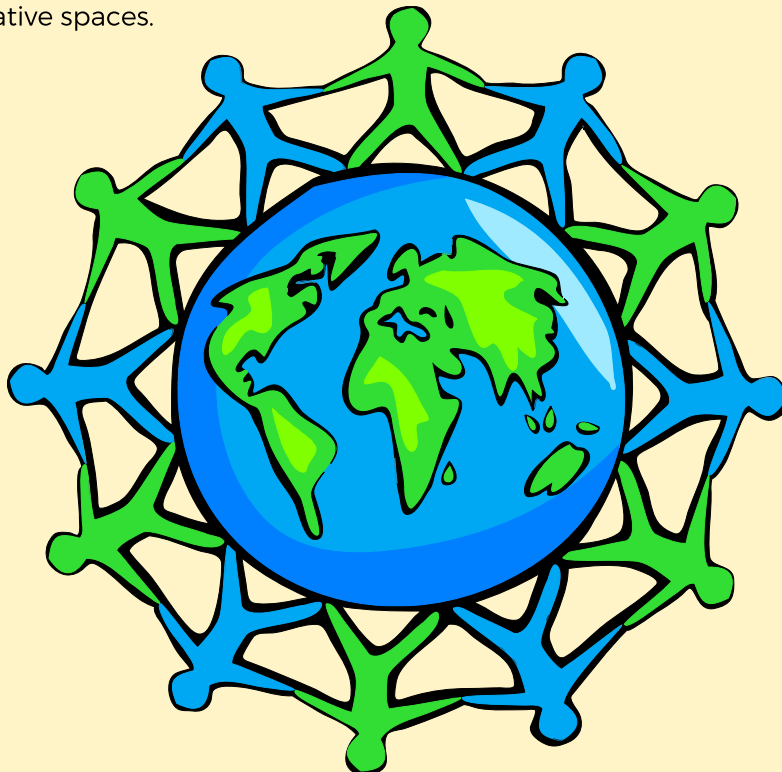
# Types of expressive therapies for youngsters, in Spain

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

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

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.

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.





# Types of expressive therapies for youngsters, in Italy

*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. (APID - Italian Professional Association of DanceMovementTherapy - definition of Dance Movement Therapy)*

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.

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. 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. 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.

However, 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.



# CHAPTER 3.

## LOVE LIFE & DANCE TOOLKIT

### This toolkit is made of different parts

**A theoretical part,** which includes: art therapy as a therapeutic method in working with young people and its benefits in improving self-esteem and youth independence; a short introduction about dance therapy in the countries of the partners of the project: Romania, Italy and Spain and also, a short description of using dance as a non-formal education method, through specific activities.

**A practical and methodological part,** which includes: specific curricula for dance and movement workshops, work methodologies, tips for the facilitators, adapted versions for different target groups, lists with materials for each workshop, playlist music lists, testimonials from participants and youth workers who used this kit in the testing phase.

### WHAT IS THIS TOOLKIT AND HOW CAN BE USED BY YOUTH WORKERS?

This toolkit has been create to provide an intervention program through dance and other expressive techniques, addressed to young people in order to increase their well-being, their self-confidence, socialization and social inclusion. The kit is addressed to youth workers who use expressive methods in their work, as well as dance and other art specialists who want to use this universal language for therapeutic or personal development purposes.



The entire **personal development programme** is made of **8 workshops**, lasting 90 minutes each. It can be implemented in two full days, or in 4 meetings made of two workshops each, we suggest to deliver at least two workshops in one session with half an hour break. Each workshop addresses specific themes and personal development goals, youth counselors being able to use their activities also according to the objectives for personal development and group dynamics. In the annexes proposed by us, you can find 2 evaluation tools, which can be used as test methods of the program, when it is applied in full, over a longer period of time.

Inside the program, you can find exercises that can be used as energizers in other non-formal education activities with youngsters.

For each workshop there is a playlist of suggested music, that can be contextualized by the facilitators to the age and the background of the target group.

Before starting applying the self-development program, we recommend taking into consideration the setting up of a working team who, besides the main trainer, will be trained in the application of the program, volunteers to help at the creation of the group dynamics, to observe the evolution of the participants and to adapt the music to the dynamics created during workshops. Also, in the case of applying the entire program, in order to measure the progress of the participants, we recommend the application of evaluation questionnaires, before the activities and after finishing all of the workshops. Thus, both the trainer and the psychotherapist, as well as the young person can have an overview of developmental abilities and psychological level changes.

### **Suggestions for the training**

- An even number of participants is recommended to run the workshop, especially to easily allow the participants to work in couples. The exercises were tested with a number of participants from 15 to 30, and we recommend to use them with maximum 20 participants.
- Participants should be required to be registered before handing in the workshops through an application form where they can share the motivation behind their participation to have an idea of the group before starting the programme.
- It is useful to explore the motivation of the youngsters to participate in this program, as well as the expectations they have about the changes that have occurred.
- Room should be spacious, bright, but at the same time it is preferable to have drapes that can be pulled, for exercises that involve movement and dancing blindfolded.
- It is recommended to train the participants on some very important topics: comfortable clothing, very comfortable shoes, water supply for hydration, keeping quiet, especially during activities that require reflection or introspection.
- After each exercise and especially at the end of each workshop, it is recommended to perform a debriefing, whereby each participant will integrate the perceived changes and ventilate the intense emotions. In the workshops are found examples of this kind of questions for debriefing, but they adapt to the obtained results and the group dynamics.

# THE METHODOLOGY OF TOOLKIT'S DEVELOPMENT AND TESTING

## What were the steps we applied for developing and testing the personal development programme through movement and dance?

- The **documentation part** played a very important role, providing a framework in which we could identify the psychological dimensions that we were interested in and we could establish the 3 main indicators for them: self-esteem, decision making and empowerment. The documentation process had two parts - the general part, of analyzing the effects of dance on the person and on young people and the specific part, in which each partner in the project analyzed how dance therapy works or is developed in his own country.
- The **elaboration stage** of the curriculum of the program - according to the established indicators, 8 workshops were built about 2 hours each, each targeting a main indicator, but also reaching secondary indicators (described at the beginning of each workshop). Each partner in the project proposed exercises for personal development. Next step was for the workshops to be ordered so that that correspond to the logic of the process of personal change and development of the young people.
- **Testing stage** - each partner selected a group of approximately 60 young people, from different socio-economic backgrounds and with different educational backgrounds, which become participants in the personal development program, in different ways: 1) in two-hour workshops (as the exercises were initially divided) 2) combined, in intensive work sessions (2 days) or 3) mixed (4 workshops, 2 on consecutive days, and the other two also on consecutive days, but after two weeks from the first series).
- The **stage of interpreting the results** and finalizing the toolkit. Before starting the personal development program, each young participant completed a questionnaire (which can be found in the annexes to this kit), a questionnaire that assesses the extent to which each dimension of the program is developed. After the completion of all workshops, the same questionnaire was applied, and the project team analyzed and interpreted how the program influenced the measured dimensions. Also, during the test, observers were also present, who were trained to carry out a qualitative impact measurement, observing the 3 main dimensions. Thus, in the end, a quantitative and qualitative interpretation of the results was obtained. After all these steps, the necessary changes that resulted from the interpretation were made and the personal development program was finalized, applying the final version of it to another group of young people, which is presented in this booklet.



# THE RESULTS OF PERSONAL DEVELOPMENT PROGRAMME THROUGH MOVEMENT AND DANCE

## The objectives of results interpretation

- Evaluation of the applicability of movement and dance exercises for personal development process on youngsters and especially for their abilities in developing their independent life
- Measuring the impact of these activities on the development of youngsters
- Taking conclusions about the logistic for the implementation of movement and dance therapy (materials, human resources, worksheets etc)
- Conclusions for youth workers regarding the non-formal education methods from different socio-economic, cultural and educational background.
- Development of a methodology of working with youngsters and analyzing the impact of movement and dance activities. Also the aim of generating new ideas on the partnership level for further projects and activities.



# APPLYING THE PERSONAL DEVELOPMENT PROGRAMME THROUGH DANCE AND MOVEMENT - RESULTS

## Measured dimensions

The main focus of this personal development program is to measure the impact of movement and dance activities on decision-making process, self-esteem and empowerment, on youngsters. For achieving this goal, 3 dimensions were described through specific indicators:

- knowing and be aware of the own body (body awareness)
- sociability and accepting the others
- self-esteem
- creativity
- inner equilibrium
- emotional expression
- tolerance and accepting the different ones

After analysing the initial and final questionnaires (qualitative and quantitative) and after interpretation of the observer's sheets and participants feedback, the conclusions about the targeted dimensions were the following:

### Romania

According to the initial/ final questionnaires:

- body awareness
- sociability and accepting the others
- creativity
- inner equilibrium

According to the observer's sheets:

- sociability and accepting the others
- self-esteem
- tolerance and accepting the different ones
- body awareness

### Spain

- In Spain, the exercises were adapted to the specific target group - youngsters with disabilities or youngsters from disadvantaged life contexts. The results were the following:
- body awareness
- sociability and accepting the others
- creativity
- inner equilibrium

## Italy

For Italian target group, we selected youngsters from migrants centers, so with a different cultural and socio-economic background and that's why, the exercises had an impact a little bit different from the other countries. The improvements on dimensions were observed at the following indicators:

- self-esteem
- inner equilibrium
- emotional expression

More than that, besides the quantitative dimensions, on the qualitative interpretation it was observed a difference regarding the group dynamic and expressing themselves, especially because they felt free to express their emotions and states even if they are not used to do this usually.

## Conclusion

**The personal development program for youngsters through movement and dance has a positive impact on the development of some traits and abilities as:**

- sociability and accepting the others
- tolerance
- self expression and connection with emotions
- self-knowledge and inner equilibrium
- creativity and motivation (empowerment) for changing process and personal development process



# PERSONAL DEVELOPMENT PROGRAM THROUGH DANCE ACTIVITIES

## ACTIVITIES DESCRIPTION

### WORKSHOP 1. INTRODUCTION, ICE-BREAKING AND GETTING TO KNOW EACH OTHER

#### Objectives:

- Familiarization between participants
- Creating group dynamics
- Familiarizing with the expressive methods of self-development and with techniques of movement and dance
- Setting the self-development objectives of the participants

**Related dimensions:** body awareness, accepting the others

**LOGISTIC & MATERIALS:** Audio system, laptop, internet connection, tape, pens, registration forms, questionnaires, post it, suitcases and programme.

#### Activities for group dynamic:

Explaining the structure of the personal development programme and its objectives: being comfortable with expressing emotions and establishing group rules (that includes the specification that the space it is one with psychological safety and involves respecting each other; opinions and emotions and involves also tolerance.

**Expectations/ fears/ contributions** - participants will have post-its and each of them will write their fears, expectations and what has to offer to the group as contributions. The post-its are anonymous and there are put it in a box, and the facilitator is reading them, offering clarifications when needed.





# ACTIVITIES

## A1

The dance from inside –  
WHO AM I?

### Exercise 1. The dance from inside - WHO AM I?

The participants are staying in a circle. Each participant will enter in the middle of the circle and tells his/her name also with a representative movement (for exemple, to reflect a hobby).

After this introduction, the group will repeat the name and the movement, 3 times: as the participant did, with a lot of speed and with a very lower rythm.

The participants are discussing in the group, how did they felt to represent their own personality through a movement and how they felt the reflective movement made by the entire group.

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### Exercise 2. The dance from inside - WHO ARE THE OTHERS?

In the first part of the exercise, the participants will move in the room, on the music rythm (music recomandation: 'Entre dos aguas' - Paco de Lucía), and when the music stops, they will need to find a partner with whom to explain the following things from their life:

- first stop: the name
- second stop: the age
- third stop: origin place
- forth stop: favorite song/music
- fifth stop: favorite dance
- sixth stop: their dream

## A2

The dance from inside –  
WHO ARE THE OTHERS?

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### Exercise 3. Life it's beautiful!

In the second part of the exercise, the participants will stay in a circle and will complete the sentence: The life it's beautiful for the ones who... (ex. have brothers/sisters, are playing piano, etc). The ones who are recognising themselves in the same description are changing the places between them. The last participant who will arrive at his place, will be to next to complete the sentence.

#### Debriefing questions:

What made you join this group and participate to the programme?

What was your emotional state before joining the workshop?

How did you felt during the exercises?

What exercise challenged you the most and why?

How do you feel now and what you want to exeperience until the next workshop?

## A3

Life it's beautiful!

# WORKSHOP 2.

## TEAM BUILDING

### Objectives:

Creating group dynamics

To develop their abilities to connect with each.

Connecting with our own bodies, with the space and proximity of the others

**Related dimensions:** body awareness, accepting the others

**LOGISTIC & MATERIALS:** Audio system, laptop, internet connection, tape, pens, registration forms, questionnaires, post it, suitcases and programme.

# ACTIVITĂȚI

## A1

Energy, space and group

### Exercise 1. Energy, space and group

**Part I - Walk:** The group walks in the space. Gets the feeling of the space and the people around, looking at each other while walking. When meeting the other's look, choose one of the following:

Mergi relaxat prin sală. Obișnuiește-te cu spațiul și cu cei din jurul tău, uitându-te la ceilalți în timp ce mergi

When you meet the other's look, give you hand and walk forward

- Walking forward, when you meet the other's look, blink the eye.
- Walking forward, when you meet the other's look, you touch elbows and move on.
- Walking forward, when you meet the other's look, you pull a funny face
- Walking forward, when you meet the other's look you hug
- Walking forward, when you meet the other's look, say a silly word, you say your name backwards
- Walking forward, when you meet the other's look, you shout in fear and faint

### Part II - Self-Awareness

The exercise consist of balance the open space while the group walks, paying attention to the total composition, using the peripheral view. They walk through space, looking for the group's common tempo. We also need that tempo with claps. We double that tempo and we also try to reduce it by half. Stops: Initially the facilitator marks the stops. Later, the group marks by itself.

### Part III - Listening

Participants will walk through a diaphanous space, trying to act as a group as a single person.

Walking through space, they play to stop as soon as quickly. Any member of the group stops. They do the same to resume the march. The group tries that an external observer does not guess who begins to stop / resume.

## Exercise 2. We are a group

# A2

### Magneții

#### WE ARE A GROUP

The participants will play to place themselves in space in relation to other people. Walking through space, each participant will choose another one that will be his "magnet" positive. Without him noticing, he must always be so close to that person as I can. After this, each participant will choose their "negative magnet". Without this happening mind, you should always be as far away from him as you can. Finally, each participant should try to create an equilateral triangle between his "friend", his "enemy" and himself. We try to reach a situation static.

### Create shapes in space (Pineapple - line - circle)

This exercise consist of compose in group the space. Walking through space, we will look for ways to create in a group: a pineapple, a line or a circle. We activate listening, to be able to flow with the group and listen to what we are creating at each moment. In a second phase, we can include the possibility of creating several figures at the same time. We introduce music when the listening level is optimal so that the idea of composition is reinforced by the musical stimulus.

## Exercise 3. Sculptor and sculpture

Participants will work in pairs. Who sculpts has three options for sculpting. He / She asks himself/herself first if he or she can play, because there are people who do not want or can't be touched. With hands, we move and knead the partner as if it were a mass of clay, exploring different models. As a puppet: with imaginary threads that pull different parts of your body. This can be done without touching. As a mirror: copying as if it were a mirror what the sculptor propose. This can also be done without touching. Face care: it will tell us a lot about the status of that character that we are creating. The sculpted person must connect his/her physicality with his/her inside, letting the sculpted form also impregnate him internally. Thus the form connects us with our emotional universe.

# A3

#### SCULPTOR AND SCULPTURE

#### DEBRIEFING QUESTIONS:

When did you felt comfortable and when did you felt that you get out of your confort zone during the workshop?

What have you learned about you and your feelings?What have you learned about your group colleages?

How it was for you to sculpt and to be sculpted?

What was the most comfortable role and what situation got you out of your confort zone?

What is the state of emotions you leave this activity?

What do you want to experiece until the next workshop?

## WORKSHOP 3. WHO AM I?

### Objectives:

- Development of self-esteem, of self-observation capacity and self-evaluation
- To be aware of their own body and the synchronicity with the another person
- Group coordination. Initial self-evaluation and developing the ability for Self-observation.
- Self-awareness and expressing: body and emotions
- Position within the group
- Creativity of the participants
- Relaxation and adaptation to the environment.
- Self-confidence and developing trust into the others

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## ACTIVITIES

### Exercise 1. Six steps

In the first phase of the energizing exercise each participant will execute with his left foot one step ahead. You swing to your right leg and turn left to 180° where you make two steps forward, then turn three steps forward, then turn four feet forward, then turn five paces forward, then turn six steps forward, pivoting then execute seven steps forward, pivoting then execute eight steps in front.

In the second part of the exercise, participants will be asked to pair and execute the exercise synchronously with the pair. In the third part of the exercise the participants will execute the exercise by holding the hand with the pair in synchrony and keeping the contact.

# A1

SIX STEPS

### DEBRIEFING QUESTIONS:

How it was for you to be synchronized with another participant?

Who lead the exercise: you or her/him? How this way of acting is present in your everyday life?

If you want to make things different, what would you want to change?

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### Exercise 2. Dancing emotions

# A2

DANCING EMOTIONS

The trainer will solicitate from the participants to choose an universal sign by using the body movements to express the following emotions: mourning, fear, anger, love, sadness, helplessness, joy, compassion. Signs agreed by the entire group of participants will be at the basis of future exercises, you can use them to express the emotions that you feel.

In the second part of the exercise each participant will choose an emotion and express it through the chosen universal sign, through dance and body movement. You can move from one emotion to another depending on how the melody you hear inspires you.

### DEBRIEFING QUESTIONS:

What was the emotion that was easy to express and what was difficult?

How the music influenced you in showing the emotions by movement?

In general, in your everyday life, how the others are influencing you in the way you express your opinions and feelings?

How do you want to change this?

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# A3

## INVISIBLE MAN

### Exercise 3. Invisible man

The facilitator is creating a safe space (both physical and psychological) and offers each participant a scarf for putting on their eyes. On the song 5th Rythms by Gabrielle Roth, the participants should relax and let their body to move on the rythm of the music, without trying to control the movements. The song is about 27 minutes.

### DEBRIEFING QUESTIONS:

How is for you to be with your eyes closed when you are in a context with other people?

What barriers do you put to your emotions and the expression of those?

What was comfortable and incomfortable for you in this exercise?

Describe in one word the most intense emotions you have felt today



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## WORKSHOP 4.

# ME AND MY INNER POWER

### Objectives:

- Increasing the self-esteem and the contact with the own emotions
- Awareness of your own body and your own emotions.
- Developing self-observation capability
- Discovering the inner power and increasing the ability for personal development and insight
- Awareness of the past, present and future life
- Finding inner resources for following your dream

**Related dimensions:** self-esteem, decision making regarding the future

**LOGISTIC & MATERIALS:** Audio system, laptop, internet connection, tape, pens, registration forms, questionnaires, post it, suitcases and programme.



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## ACTIVITIES

### A1

#### THE CIRCLE OF FEELINGS

#### Exercise 1. THE CIRCLE OF FEELINGS

Participanții vor intra unul după altul într-un șir indian care se va finaliza într-un cerc mare. Acum singuri veți forma trei cercuri mai mici. Fiecare participant are la dispoziție 60 de secunde pentru a ieși în mijlocul cercului și a dansa exprimând prin mișcări ale corpului starea de spirit/starea sufletească și ce simte în acest moment/sentimentele predominante din acest moment.

#### DEBRIEFING QUESTIONS:

How it was for you to reconnect with your emotions?

What is your general state of emotions and how you length this with what happens in your life?

How much do you let the situations that are happening in your life to influence your state of emotions?

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#### Exercise 2. FLOWING THE CONTACT

Each participant will close their eyes and will dance exactly as he feel the song and like no one sees it. When they interact with someone, a dance begins with that person holding the permanent contact. The eyes remain closed throughout the exercise.

#### DEBRIEFING QUESTIONS:

How is for you to have an eye contact with another person?

How easy or difficult was for you to maintain the eye contact with your diade partner?

How do you use eye contact in your everyday life and if you want to change something, what would you do differently?

### A2

#### FLOWING THE CONTACT

### Exercise 3. DANCING MY LIFE

In the first stage of the exercise the trainer will invite the participants to individually reproduce a 5-10 minute dance through which each will reproduce his life so far. In the second stage of the exercise, the trainer will invite the participants to individually reproduce a 5-10 minute dance through which everyone will expose how they want to show their lives in the future.

The activity is individual but the participants can associate in the dance with others if they feel that. The exercise can be executed in other two ways: with closed eyes or using draw symbols to remember the emotional state.

# A3

## DANCING MY LIFE

### DEBRIEFING QUESTIONS:

What were the emotions that you felt in the past, present and future?

What is different between those 3 moments?

What are the things you kept in the present, from your past and what do you want to keep from the past and present, for your future?

Why? Think about 3 qualities you want to develop in your personal development and draw one symbol for each of it.

### Exercise 4. DANCING MY TOTEMIC ANIMAL

Each participant will choose an animal that represents him as personality, as a moment state or as a character in the everyday life (it will be made the specification: wild or domestic animal, bird, fish, insect, etc.).

After each participant has mentally set his totem animal, they will represent him through dance and movement, they will represent his behavior from his environment, they can form associations with other animals if you feel that. The participants can design a mask and wear it during the dance.

### DEBRIEFING QUESTIONS:

On what traits do you choose your totemic animal?

Your totemic animal has one superpower. What is that one and how you can use in your everyday life to improve the relations with yourself and with the others?

Make an emotional agreement with your totemic animal and establish a symbol and a sentence to "call" your totemic animal in the situation in which you need his/her superpower.

# A4

## DANCING MY TOTEMIC ANIMAL



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## WORKSHOP 5.

# ME – IN CONNECTION WITH THE OTHERS

### Objectives:

- Awareness of the others and synchronization with their emotions
- Expression of emotions.
- Empathy
- Managing your personal space
- Awareness of behavior in interaction with another person.
- Encouraging the decision-making for their own life
- Accepting the others and differences between people



**Related dimensions:** decision making, interconnection

**LOGISTIC & MATERIALS:** Audio system, laptop, internet connection, tape, pens, registration forms, questionnaires, post it, suitcases and programme.

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## ACTIVITIES

### Exercise 1. DANCING ALL OVER THE BODY

You choose a partner, and when the music starts, you will dance face to face. The first time you use your ankles. At the facilitator's signal you will also use your knees. At the next signal you will use your feet, your hips, your arms, your head, and in the end you will use all of your body.

# A1

DANCING ALL OVER THE  
BODY

### DEBRIEFING QUESTIONS:

- How it was for you to move only one part of the body?
  - How it was to be synchronized with your partner?
  - How it was to assume the movement in front of your partner and what was the influence your partner had on your movements?
  - In your everyday life, you are a leader or a follower?
  - If you would want to change something, what would you do different?
- 

### Exercise 2. TOGETHER

Each participant will choose a partner with who to do this exercise. Position yourself in front of one another and one of you will start dancing as he feels on the song he hears. The other partner will copy his movements (as in a mirror) or complete them. After 10 minutes, the leader changes and does the same thing.

# A2

TOGETHER

### DEBRIEFING QUESTIONS:

- How it was to initiate a movement and how it was to follow the other's movement?
  - How did you feel your body differently when you followed the other's movement?
  - In what measure, the movement you initiate was influenced by the thought that the other could judge you?
  - How do you use mirroring in your everyday life and if you would like to do different things, what would you do?
-



### Exercise 3. THIS IS MY BORDER

Each participant will choose a partner with whom to do this exercise. On a musical background, it is initiated a dance in pair approaching the close brace or open brace hug theme. Each pair will choose one of the following hugs: face to face; face to back; to-side; back to back. The partner who hugs chooses the hug method and will keep it on for 60 seconds. After 60 seconds the roles change, the one who hugged leaves himself hugged.

# A3

THIS IS MY BORDER

#### DEBRIEFING QUESTIONS:

How did you felt the hug and the contact with the other's body?

It was comfortable/uncomfortable?

The hugs are in your comfort zone or out of your comfort zone?

How do you use hugs in day by day life?

If you want to do things differently, what would you do?

# A4

BLIND HUG

### Exercise 4. BLIND HUG

Toți participanții închid ochii și încep să mergă prin sală cu ochii închiși. În momentul în care vă intersectați cu cineva îl luați în brațe și mențineți îmbrățișarea cât timp vă simțiți confortabil. Modalitatea de îmbrățișare este la alegere, așa cum simțiți. Continuați mersul și repetați îmbrățișarea cu următoarea persoană cu care vă intersectați. Ochii stau închiși pe toată perioada exercițiului. Facilitatorii și observatorii vor avea grijă ca participanții să nu se rănească/lovească în timpul exercițiului.

Se va recomanda la începutul exercițiului ca imbratisarea să dureze orientativ între un minim de 5-10 secunde si un maxim de 30-40 secunde. Se pot îmbrățișa și pe ei înșiși dar și un grup mai mare, dacă se ating în timpul mersului.

#### DEBRIEFING QUESTIONS:

How it was a blind hug different from the other body contact?

What did you felt about maintaining the hug with eyes closed?

How is this reflecting in your everyday life and what whould you change?



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## WORKSHOP 6.

# EMPOWERMENT, LEADERSHIP AND SOCIAL INCLUSION

### Objectives:

- Social inclusion, Competitiveness, Acceptance.
- Leadership and developing social skills
- Leadership / follower skills.
- Team work
- Awareness of rapidity in reactions and spontaneity
- Awareness of the level of autonomy and self-motivation, as well as organizational capacity

**LOGISTIC & MATERIALS:** Audio system, laptop, internet connection, tape, pens, registration forms, questionnaires, post it, suitcases and programme.

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## ACTIVITIES

### Exercise 1. THE INCLUSION DANCE

Participants are selected in two different groups: the men's group and the women's group. Each group will have 5 minutes to create their own original synchronous dance to represent that group. After each group showed each other the representative created dance, the men's group resumed the synchronism and the women enter each other in their group imitating their movements until all participants had synchronized. After this stage, the women's group will resume their created dance, and men enter each other in their group imitating their movements until all participants have synchronized. Depending on the number of participants and the purpose of the exercise, several groups may be formed depending on: minorities, ethnicity, sexual orientation, people with disabilities.

# A1

### DEBRIEFING QUESTIONS:

What are your stereotypes about females vs males?

How do you think that these stereotypes are influencing you in developing relations with people from the other gender?

If these stereotypes wouldn't exist, how would be your life different?

And also your relations? How you can apply the insights from this exercise in your everyday life?

THE INCLUSION DANCE



# A2

## BROOM DANCER

### Exercise 2. Broom dancer

Participants will form two groups with an odd number of participants. Two long-tailed brooms will be brought. When the music starts, each participant will choose a partner and will dance by keeping the contact and the participant who is left without a partner will dance with the broom. When the music stops again, the partner changes, and the guy who danced with the broom will try not to remain without a partner. It will roll 10 sequences of 30 seconds. You are not allowed to choose the same partner twice. Exercise can also be performed with a single group.

#### DEBRIEFING QUESTIONS:

How did you felt to be the one without partner?

What were your thoughts, emotions and the first reactions?

How did you felt during the broom dance?

How do you usually feel to be outside the group and what is your behavior to avoid these situations?

This is a usual situation for you or didn't happened very often?

### Exercise 3. THE STEPS STORY

For this exercise a number of five volunteers from the participants is requested. At this point two groups will be distinguished. The group of five volunteers will face the trainer and the group consisting of the rest of the participants will return with their back to the trainer. As long as the first group works the second listens to the music. In the first part of the exercise, the trainer will show the five participants, without using the verbal instructions, a mini-choreography that he has to memorize to pass on. For this stage, 10 minutes will be allocated. In the second part of the exercise, after the group learned the movements, each of the five will have to form their own group of five participants to whom they have to convey their choreography, using only verbal explanations. For this stage, 10 minutes will be allocated. In the third part of the exercise, each trained group will synchronously reproduce the choreography it understands.

#### DEBRIEFING QUESTIONS:

What did you learned about you from this exercise?

How did you decided to initiate the choreography or to follow it? How did you cooperate with the others from your team?

# A3

## THE STEPS STORY

# A4

## SOLAR SYSTEM DANCE

### Exercise 4. SOLAR SYSTEM DANCE

Participants are asked to form three groups (equal or unequal) according to their preferences. Once the participants have been divided, the trainer will indicate the group of sun, the group of planets and the group of satellites. The group of sun will fall apart, each sun dancing alone to attract as many planets as possible. Every participant in the group of planets will be attracted by a sun and will start dancing around him. After each planet has found its sun, each satellite group participant will be attracted by a planet around which will gravitate in dance steps.

#### DEBRIEFING QUESTIONS:

- How did you felt to be sun/planet?
- How did you felt to gravitate around another person or the others to gravitate around you?
- In which way, this is significant to your everyday life?
- If you want that things to be different, what would you do differently?

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# WORKSHOP 7

## DECISION-MAKING, SELF-CONTROL AND HEALTHY LIFE STYLE

### Objectives:

- Development of initiative
- development of leadership abilities and decision-making
- Be aware of decision's importance in launching stage in independent life

**LOGISTIC & MATERIALS:** Audio system, laptop, internet connection, tape, pens, registration forms, post its

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## ACTIVITIES

### Exercise 1. Burning stick

The participants are split in 2 groups. Each participant is asked to imagine himself that has a burning stick in his arm. When the music begins, the participants should pass the stick one to another, so they don't get burned. The movements are very quick, they can sing and run all over the room.

# A1

BURNING STICK

### DEBRIEFING QUESTIONS:

- What was your purpose for this exercise?
  - How do you use to make choices in your daily life?
  - If you want to change something in this way, what would you do differently?
- 



# A2

LEADER'S  
DANCE

### Exercise 2. The leaders' dance

The participants will be split in 4 groups: Water, Earth, Air and Fire. After choosing groups, each participant will move according with the element they choose (water will be with fluid movements, fire with faster ones, earth will rotate and the air will have diaphane movements). When the facilitator say, they will place themselves in the order of the importance the element has. They will have 3 minutes for deciding the order. After that, on a song, they need to represent a scenario on how they want to look our planet over 100 years. They will choose a narrator to tell the story.

### DEBRIEFING QUESTIONS:

- How did you feel when came your moment to make a decision for you and for the rest of the group?
  - How did you feel when you let yourself coordinated by one colleague of the group?
  - What was the biggest challenge of these workshops?
  - In which way you are motivated by the others to make a decision?
  - What objectives of the workshops were in conformity with your values? And which not? What is your opinion on your lifestyle? What would you change? What would you keep?
-

# WORKSHOP 8.

## THE NEW STORY

### Objectives:

- Establishing concrete goals and indicators for the launch process in independent life and fulfilling dreams

**Related dimensions:** self confidence, being aware of their own life story

**LOGISTIC & MATERIALS:** Audio system, laptop, internet connection, tape, pens, registration forms, post its

### Exercise 1. The leaders' dance

The participants will split in two group, as they want. Each group will make 2 different shapes to reflect, in the first part, their initial state, before starting the workshops and in the second part, their their present state of mind and emotions. The facilitator will make photos of these shapes.

# A1

THE SHAPE OF DREAM

# A2

FEELINGS

### EXERCISE 2. FEELINGS

Keeping the two groups, when the facilitator announce a key word, each participant will show, through a shape, a body expression, movement, symbol the evaluation on the activities, organisation and logistic, music, facilitators, the content of exercises and their personal achievements. There will be photos for each.

### EXERCISE 3. FEEDBACK

The participants will stay in a circle. Each participant will reproduce, in the middle of the circle, the two stages, before and after the programme, using: movements, dance, monolog or any other way of expression. Each representation will be completed by expressing verbally, minimum 3 objectives they want to achieve in life/ in the future. These objectives will be written on a paper and will be used in the next exercise.

# A3

FEEDBACK



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#### Exercise 4. FINAL TOUCH OF DANCE

The participants will put their objectives on the floor and the similar ones will be arranged one over another. The group will negotiate a road (from the papers on the floor) and the order of achieving all their goals for the future. In the final, all together will dance, following this road. After this exercise, they will complete the final evaluation questionnaires.

#### EBRIEFING QUESTIONS:

- How will you apply in your daily life, all the awarenesses and abilities from this personal development programme?
- Create a representative image/ symbol for your personal objectives and aims for the future
- What is your future dream? Create a symbol on a A5 paper and keep it on you all the time, for remembering your goals.

# A4

FINAL TOUCH  
OF DANCE



## Annexe 1. Initial evaluation questionnaire

### QUESTIONNAIRE FOR INITIAL EVALUATION

NR. \_\_\_\_\_

Examination date: \_\_\_\_\_

<i>Name and surname</i>	
<i>Sex</i>	
<i>Birth Date</i>	
<i>Studies</i>	
<i>Occupation</i>	
<i>Living alone or with parents</i>	
<i>Incomes</i>	<input type="checkbox"/> From family members <input type="checkbox"/> I have a job and my own income <input type="checkbox"/> Other sources
<i>Hobby</i>	

What attract me to come was: \_\_\_\_\_

My expectations for participating in these dance therapy workshops are: \_\_\_\_\_

Read the following statements and indicate in the next grid the degree that suits you best:

- 1 point – strongly disagree;
- 2 points – disagree;
- 3 points – slightly disagree;
- 4 points – slightly agree;
- 5 points - agree;
- 6 points – strongly agree;

Nr.	Item	Score					
		1	2	3	4	5	6
1.	I don't initiate conversations with new people until they talk to me first						
2.	I'm confident in my own strenghts						
3.	I like the way I look						
4.	I am a sociable person						
5.	When I'm in a group of people, it's hard to express myself, I cannot find the right words to express myself in that exact moment						
6.	When I am in a group of people, I rather do what others say than giving my own suggestions to the group						
7.	When I disagree with other people, my opinion usually matters						
8.	I am a person that tries to control the situation						
9.	Generally, other persons are respecting me.						
10.	I like meetings only for being surrounded by people						
11.	I am used to look into the peoples' eyes when I talk to them						
12.	I generally fail to attract the attention and / or make myself noticed						
13.	I prefer not to take too much responsibility for other people						
14.	I feel comfortable with a person who is in a leadership position						
15.	I am an undecided person						
16.	Generally, I can successfully realize social tasks						
17.	I mostly like about myself my body, it is very proportionate						
18.	I am shy in the presence of people from the opposite sex						
19.	My friends share my ideas almost always						
20.	I always find unique solutions to the problems are appearing in my life						
21.	I share easily my emotions in the presence of other people						
22.	I feel comfortable only in my favourite place						
23.	I like any kind of psysical activities						
24.	I feel comfortable in the presence of people with other sexual orientation						
25.	I can find new uses for common objects						
26.	I am relaxed most of the time						

## Annexe 2. Final evaluation questionnaire

### QUESTIONNAIRE FOR FINAL EVALUATION

NR. \_\_\_\_\_

Examination date: \_\_\_\_\_

<i>Name and surname</i>	
<i>Sex</i>	
<i>Birth Date</i>	
<i>Studies</i>	
<i>Occupation</i>	
<i>I live alone or with my parents</i>	
<i>Incomes</i>	<input type="checkbox"/> From family members <input type="checkbox"/> I have a job and my own income <input type="checkbox"/> Other sources
<i>Hobby</i>	

From these workshops, I learned about myself that:

---

Read the following statements and indicate in the next grid the degree that suits you best:

- 1 point – strongly disagree;
- 2 points – disagree;
- 3 points – slightly disagree;
- 4 points – slightly agree;
- 5 points - agree;
- 6 points – strongly agree;

Nr.	Item	Score					
		1	2	3	4	5	6
1.	I often feel weird in the presence of other people.						
2.	I make people feel comfortable						
3.	I am the soul of the party						
4.	I am the one who starts the conversations with the others						
5.	I am quiet in the presence of the others						
6.	I expect others to set the tone and lead						
7.	I take the lead in critical situations						
8.	I never remain without words.						
9.	People hardly get to know me.						
10.	I set some time for the problems of the others.						
11.	I'm not really interested of the other's problems						
12.	I know how to capture people's attention.						
13.	I spend some time for other people problems.						
14.	I try to follow the rules even if there are different according to my principles.						
15.	I do the things only on half.						
16.	I can easily mobilize myself to move forward in a hard situation						
17.	I am an attractive person.						
18.	I express my feelings when I am happy.						
19.	I can convince other to do certain things.						
20.	I generate daring/ courageous plans						
21.	I easily share my personal thoughts.						
22.	I withdraw other people company.						
23.	I like the beauty of the nature.						
24.	I avoid contact with people of other sexual orientation.						
25.	I find beauty where others can not see.						
26.	I feel comfortable even in unfamiliar situations.						



## Annexe 3. Observers sheet

### OBSERVATION SHEET

OBSERVER \_\_\_\_\_

EXAMINATION DATE: \_\_\_\_\_

WORKSHOP NO. \_\_\_\_\_

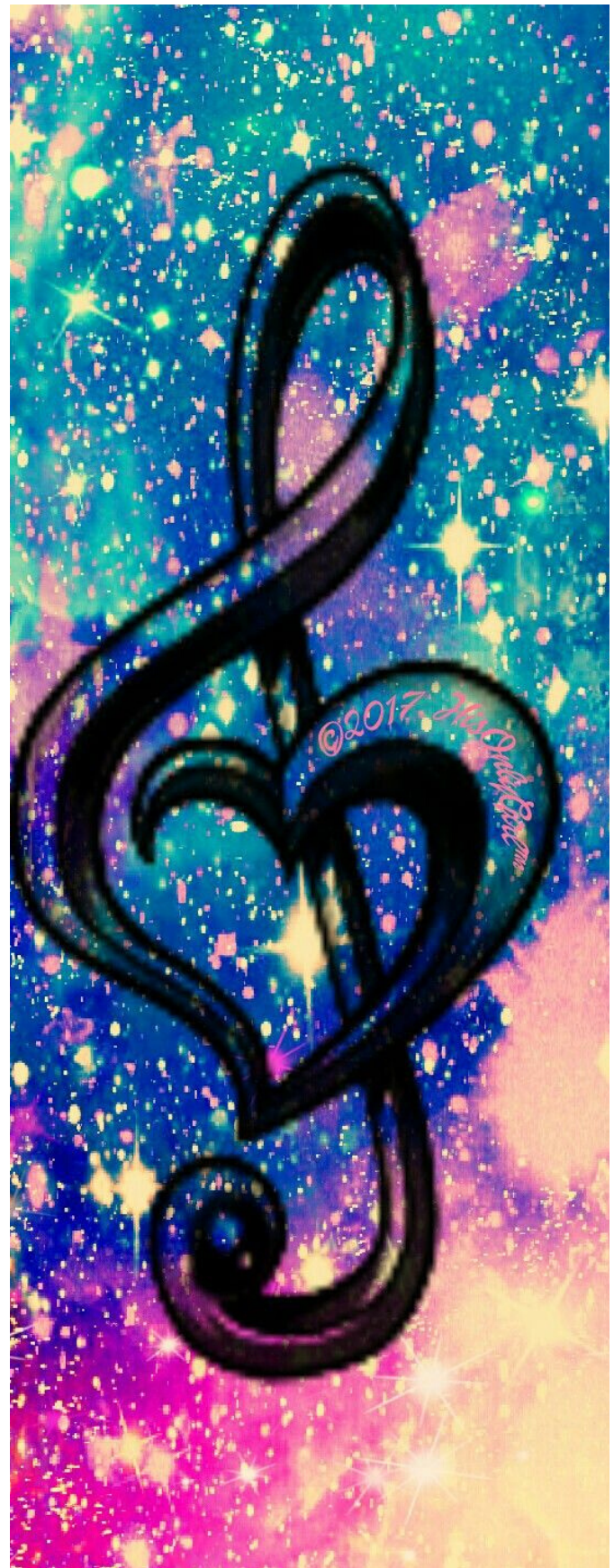
Nr.	INDICATORS								Observations
	1 Body Awareness	2 Accepting the others	3 Leader/follower	4 Self esteem	5 Creativity	6 Inner balance	7 Expressing the emotions	8 Accepting the different one	
1									
2									
3									
4									
5									
6									
7									
8									

**Instructions: Indicate in the table below the grade that characterizes each participant observed, giving points:**

- 1 point - this indicator was absolutely not observed at all;
- 2 points - this indicator was not observed at all;
- 3 points - this indicator was not observed;
- 4 points - this indicator has been observed to some extent;
- 5 points - this indicator was good;
- 6 points - this indicator was very good / obvious.

# PLAYLIST

Paco de Lucia - ' Entre dos aguas'  
Simply Three - Rain  
HAVASI – Rise of the Instruments  
Estas Tonne - The Song of the Golden Dragon  
INTERNAL FLIGHT - Estas Tonne  
Gabrielle Roth - Flowing,Staccato,Chaos,Lyrical,Stillness  
New Romanian Instrumental Music Bass Element HD 2017  
Spiritual Hang Music - ARAMBOLLA  
Ciocarlia Sad Song - The Lark  
Unsafe Haven Original Song  
Light in Color Expressing Feelings Chillout  
Jupiter\_Jack - Ghosttown  
New\_Electronic\_Symphony - Water  
Hour of Jungle Music and Tribal Music  
chillo-chillo\_two\_(snowflake\_mix)  
Música Anti-Depressão e Ansiedade Equilibrio  
Natureza  
Rikki Rothermel Following You Chillout  
Simply tree - Maverick  
Sirba lui Valiuku  
Shalom Alechem - Barcelona Gipsy Klezmer Orchestra  
Calusul Oltenesc  
Tinush - Old Mans Banjo (Original)  
The Sun SongThe Sun Song for KidsSun Song for Children  
The Solar System SongThe Solar System  
Planet Song Planet song Compilation  
Shalom Alechem - Barcelona Gipsy Klezmer Orchestra  
Sergio Banana - Come Together BBQ Session Version  
james butler - The good old times  
Glady Gowans - Finding Myself  
l'art mystique - Beautiful things  
Måns Zelmerlöw - Heroes  
Sonique - Alive  
Sonique - Sky  
Thomas Bergersen - Empire of Angels  
Pat & Stanley - The Lion Sleeps tonight  
Two Steps from Hell - Victory  
Nathalie Manser - Gabriel s Realm  
The O'Neill Brothers Group - Fight song  
The Piano Guys - Beethoven's Secrets  
Two Steps from Hell - Victory  
The Tokens - The Lion Sleeps Tonight





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