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*Dance To
Express*

Dance Therapy **Inclusive Dance**

Prepared by
**TMoves &
CERCIMA**

Written by
Sorina Petrescu and
Joana Santos

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PARTNERS



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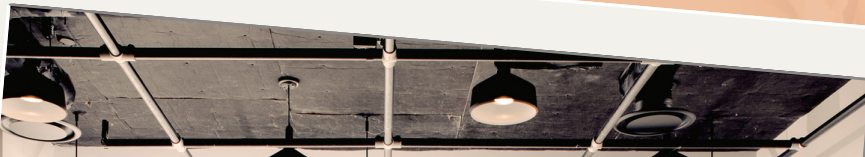


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About the project

The **main goal** of our organisations is **to educate** youth workers with psychology, (special) educational, artistic background in order to prepare them with **non-formal creative educational tools, like dance-therapy, creative dance and inclusive dance** for providing better support for children with special educational needs (SEN), or with fewer opportunities.



Objectives

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TIMESPAN:
1st of March 2023 –
28th of February 2024



Results

1. Documentary on non-formal education (NFE) and Dance Therapy
2. YouTube channel (6 short videos about the activities done in Portugal and Romania)
3. The Project Booklet





Before starting
the training
we've asked the
participants

What do you think dance-therapy is?

*"A movement based therapy,
that helps you connect with your
inner self, develop self
awareness, movement
vocabulary, discover and express
emotions and feelings"*

*"a way of expression
and of release"*

*"expressing feelings
through the language of
the body"*

*"using moving and dancing
for solving conflicts"*

*"a way of relaxing
and treating
anxiety"*

*"Conscious
body"*

So.... what is dance movement therapy (DMT)?

'The psychotherapeutic use of movement and dance, through which a person can engage creatively in a process to further their emotional, cognitive, physical and social integration.'

(The Association for Dance Movement Psychotherapy UK)



NOT

A dance class

NOT

**Physiotherapy
or Occupational
Therapy**

NOT

**Creative Dance
or Therapeutic
Dance**

Dance Movement Therapy is...

IT's for

Children/Adults/Elderly

**Wide range of client groups
in community settings**

Learning disabilities

Mental Health problems

Addiction

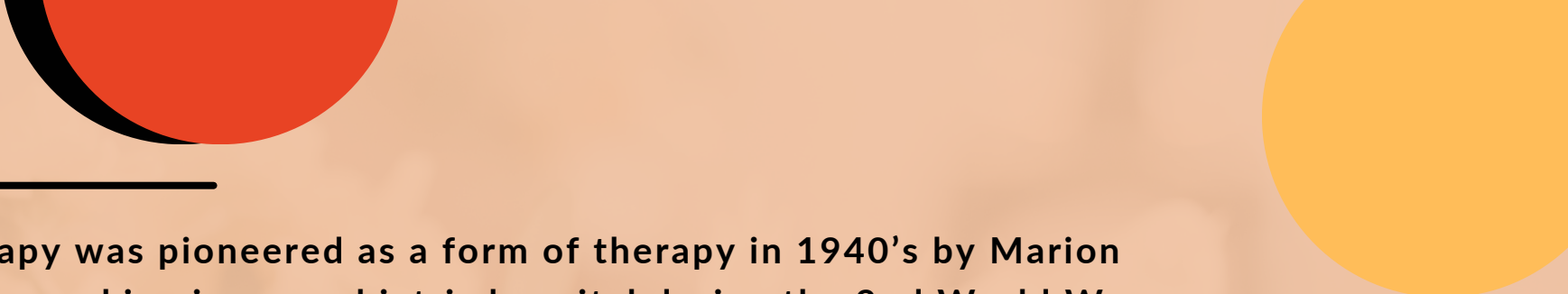
Eating disorders

Dementia

Trauma

*Medically unexplained
symptoms)*

Private Practice



1

Dance therapy was pioneered as a form of therapy in 1940's by Marion Chace, after working in a psychiatric hospital during the 2nd World War

2

The female Charlie Chaplin, Trudie Schoop developed in 1950's what she called "body-ego technique" after working with patients with schizophrenia

3

Unlike dance therapists, body therapists take more of a teaching or directive role. Generally, they do not focus on or develop the psychological aspects of movement.

4

With the establishment in 1966 of the American Dance Therapy Association, dance therapy took its first steps toward becoming a recognized and organized profession.

5

Dance therapy is currently being used in medical and mental hospitals, clinics, rehabilitation centres, schools, and in private practice.

**Did you
know
that..... ?**



6 The Romanian Association of Dance Movement Psychotherapy was founded in 2013

7 The Portuguese Association of Dance Movement Therapy – Praia APDMT was founded in 2015 and is a member of the European Association Dance Movement Therapy

8 Rudolf Laban was considered a game changer in the field of dance, his theoretical innovations paved the way for further developments in dance and movement analysis. He initiated one of the main approaches to dance therapy.

**Did you
know
that..... ?**

Methods you can use in working with neurotypical or neurodiverse children



Ways of Seeing Method developed by dr. Suzi Tortora

EVERY INDIVIDUAL CREATES A NONVERBAL MOVEMENT STYLE COMPOSED OF A UNIQUE COMBINATION OF MOVEMENT QUALITIES

THESE QUALITIES ARE THE CHILD'S EXPRESSIVE/COMMUNICATIVE STYLE REGARDLESS OF HOW CONVENTIONAL OR ATYPICAL THAT STYLE MAY BE

ALL NONVERBAL ACTIONS HAVE THE POTENTIAL TO BE COMMUNICATIVE

NONVERBAL BEHAVIORS ARE EXPRESSIONS OF SELF AND HAVE THE POTENTIAL TO BE USED FOR MEANINGFUL COMMUNICATION

DanceAbility developed by dancers Alito Alessi and Karen Nelson (1987)

EXPLORE MIXED-ABILITIES USING THE DANCE VOCABULARY OF CONTACT IMPROVISATION

FIND WAYS TO EXPRESS YOURSELF, TO COMMUNICATE WITH EACH OTHER AND TO BUILD A SENSE OF COMMUNITY THROUGH MOVEMENT.

PROVIDE AN OPPORTUNITY FOR ALL PEOPLE TO HAVE A POSITIVE DANCE EXPERIENCE. IT DOES NOT ISOLATE ANYBODY BASED ON ABILITIES OR DISABILITIES

Source: *The Dancing Dialogue: Using the Communicative Power of Movement with Young Children*, by Suzi Tortora, Ed.D., BC-DMT, CMA. © 2015 by Paul H. Brookes Publishing Co., Inc.

Source: www.danceability.com and DanceAbility® Teacher Certification Manual

Dance-therapy instruments you can use in working with neurotypical or neurodiverse children



Mirroring

Literally embodying the exact shape, form and movement qualities of the movers actions, like creating a mirror image of the mover.

There is a qualitative emotional connection the practitioner makes with the mover.

Attunement

Matching a particular quality of the mover's movement, but not completely depicting the entire shape, form or rhythmic aspects simultaneously.

A characteristic of the action is portrayed but may not occur with the same body part, spatial attention, or intensity.

Instruments you can use in working with neurotypical or neurodiverse children



Laban Movement Analysis is a theoretical and experiential system for the observation, description, and interpretation of human movement.

We can observe:

BODY

Body part functions, actions, and shape - e.g. what part of the body is moving?

Are body parts in use simultaneously or sequentially?
what kind of movement is going on (walk, run, leap...)?

SPACE

Directions, size, pathways, level, focus, dimensions, planes (e.g. where does the movement travel? how large or small are the movements? what is the pattern the body makes as it travels? what level is the movement? where do the eyes look?)

EFFORTS

Space (Direct/indirect), Time (quick/sustained), weight (strong/light), flow (bound/free)

RELATIONSHIP

Between body parts, different movement and shapes, individuals and groups (people), with the environment

Don't forget!

We need to make a difference between....



DEFICIENCY

Any loss or abnormality at the psychological, physiological or anatomical structure/function level

DISABILITY

Any restriction or lack (as a result of impairment) of the ability to carry out an activity in a way considered normal for a human being. Disability is the result of discrimination and prejudices of society

HANDICAP

The disadvantage resulting from a deficiency or disability and which limits or prevents the performance of a normal role (in relation to age, sex, social and cultural factors)

How was the Dance to Express journey?

“Above all, I learned that communication goes far beyond what we verbalize and that it is possible to reach others and help them, as well as ourselves, through the techniques that were used with the children who have participated in this project.”

“It was a time very well dedicated to our bodies.”

“In this experience, I saw the power of the techniques used, in which the well-being caused by it was noticeable and so inspiring. These were moments that became therapy for me, revealing ways to deal with challenges, and to strengthen for continuing offering the best possible.”



“This experience helps you, personally, to discover your limits and how to overcome them, to discover your advantages, abilities and how you can use them in your activity; it also helps you see the activity with the child in a new, special way”

How was the Dance to Express journey?

“An opportunity to acquire more skills regarding the participation and also facilitation of movement therapy sessions for student. I have also put myself in new interaction contexts that helped me discover myself and features that I hadn’t been aware of. It allowed me to discover how it feels to balance my emotional state and how it produces a state of mind that is based on love, acceptance, trust and support from others.”



“I felt the experience as something unique. First of all I learned, or I gave myself permission to discover myself, to strip myself if inhibitions. I would recommend with all my heart!”

Lessons learned from the participants



“(...) Taking into account the cultural and linguistic differences of the participants, I experienced the importance of the concepts, multisensory nonverbal embodied experience.

When I managed to leave cognitive thinking aside and allowed myself to experience the different proposals at a sensorial/corporal level, living each experience as unique and unrepeatable, I began to enjoy and integrate all types of sensations that allowed me to integrate, what I was feeling and to experience on different levels such as emotional, physical, social..., without it being necessary to elaborate on thoughts and articulate any words, breaking down some barriers that might exist, especially in my thinking. (...)”

Occupational Therapist

Lessons learned from the participants



“(...) After this entire experience, I am aware of the importance of analyzing the movement manifested to understand behaviors and develop motor, cognitive or emotional issues. My soul stays lighter for having found information that until today no one has been able to verbalize, and it will certainly provide me with much more tools to explore.” Dance Teacher

“(...) how adaptable dance and movement tools can be, as they can be used in a very individual way and they can bring out the strongest features of the people we're working with, rather than focus on the difficulties that are so often greater and used as a label. (...) connecting perfectly with this project as it expands the possibilities of dance and movement, giving me more confidence to explore these tools in different ways and with different people, as it makes sense to me and as it makes sense to the other person.

(...) I feel that I am more aware of observing non-verbal expression in children, and interestingly, even in adults, by paying attention to their posture, their gaze and their proximity.”

Psychomotor therapist

Sorina Petrescu, Bucharest, Romania

Founder of TMoves, the only Ways of Seeing practitioner (dance-therapy method) from Romania - has experience in dance for over 25 years, in artistic teaching for over 15 years, in dance-therapy for 7 years, doing creative-artistic and dance-therapy workshops for teachers, educators, and specialists in education and psychology.

She has worked with over 1000 children and young people. She holds degrees in International Business, European Politics and Economics, Special Education, Choreography and Dance-Therapy.

She is also a Qigong, meditation and martial arts practitioner, aspects which brings in her work.



**Let's
discover the
facilitators of
Dance to
Express
project**

Sorina Petrescu, Bucharest, Romania

As Merleau Ponty says “we know, we exist because we experience ourselves in existence.” I will also add that we can experience it because we let ourselves to embody it whole-heartedly with a drive of love, faith, hope, compassion and curiosity. This is what dance therapy is all about for me.

“She touched me deeply with her empathy and the profound way in which she communicates and deals with everyone, especially with children, both with and without words.”

“Sorina was always willing to show her knowledge and tried to find out how she was helping us professionally.”

“Professional, attentive to details, to the participants, to the way the sessions went, empathetic, calm”



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Joana Santos, Montijo, Portugal

Psychomotor therapist at CERCIMA since 2005 working with neurodiverse people in different contexts. She holds a master's degree in Psychomotor Rehabilitation having studied the benefits of dance in the quality of life of people with disability; Degrees in Special Education and rehabilitation and Expressive Therapies; Postgraduates in Neurodevelopment in Pediatrics. She is a certified DanceAbility teacher.

Founder and Artistic director of the Inclusive Dance company "Movimento DansasAparte", since 2005. Is responsible for the organization of seminars and facilitating workshops within the scope of artistic expression and dance movement therapy, as well as a speaker in lectures related to the topic. Mentor and facilitator of the project MuDansartes which focuses on self-discovery, relationships, problem and conflict solving, through non-verbal communication, dance, improvisation and mindfulness, having worked with over 1000 children and young people. She is also a yoga, meditation and mindfulness practitioner, aspects which brings into her work.



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Joana Santos, Montijo, Portugal

"I'm not interested in how people move, but what moves them" (Pina Baush), basically sums my outlook on how dance therapy influences my life. Through movement we (re)create, (re)discover (re)experience, embodying our sensations and emotions, accepting who we are and embracing others.

"Joana's constant enthusiasm in everything she transmits is inspiring & makes everything seem much easier."

"The fact that I felt at home, I felt the warmth of everyone, I felt all the dedication with which Joana does her job"

"She was very natural and very respectful of the timing of the group. She was able to do changes if necessary and gave us time to explore each exercise and reflect about them."



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CONTACT US

**TMoves
Romania**

sorina@tmoves.com



**CERCIMA
Portugal**

joana.santos@cercima.pt