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**METHODS OF DANCE THERAPY
THROUGH CONTEMPORARY DANCE
FOR PERSONALITY SELF-IMPROVEMENT**

ABSTRACT

of dissertation

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INTRODUCTION

"Dance is a type of art in which the means of creating an artistic image are movement and changing the position of the human body. "ⁱ

This work addresses and discusses dance, not as a means of creating an artistic image, but as a way of achieving harmony between the body and the mind. It will trace the relationship between Dance Therapy and psychomathematics (from Greek psyche - soul and soma - body), the interaction between behaviour (thoughts, feelings, actions), bodily illness and physical ailments. Dance Therapy and its methods are explored as a means of assisting in working with the elderly and children. The usefulness and importance of movement, in particular Authentic Movement, is emphasised. Information is given on centers where these methods are being applied and practiced today. The relationship between breathing practices, relaxation, music therapy, their influence in various disease problems is sought and the extent to which they would aid the healing process in the individual is traced.

"The main purpose of art is to help the individual maintain a connection with the his inner self, to preserve his emotional essence, to develop motor abilities, physical sensitivity, to preserve and develop for wordless communication, the material sense of the person next to us. "ⁱⁱ

The aim of this dissertation is to explore and analyze the usefulness and need for dance therapy by presenting a variety of research by scholars, psychologists, and therapists and to put into practice (appropriate) what has been learned.

The subject of the study is the different dance movements in dance therapy, and their implementation through specific techniques of spirit and thought, which could be a means of personal self-improvement.

The object of study is dance therapy. Applying it, we analyze and know ourselves, self-heal our body and soul.

The main hypothesis is that dance therapy and movement (from embryonic state to adulthood and old age), are an important and necessary connection between body and soul, which is of great importance for the rediscovery and self-improvement of our personality.

The main tasks are:

1. To trace the history of dance therapy from its inception until today through the eyes of famous psychologists, scientists, choreographers, for the need of the dissertation.
2. To present a variety of information from different articles, books, publications in order to enrich the knowledge and development of dance therapy in our country, which is part of the evidence of the usefulness of the research work.
3. To describe and analyze different perspectives, knowledge, findings of scientists, psychologists and specialists in the field of dance therapy.
4. To provide information about some of the centers that offer various specialized trainings in dance therapy.
5. To set specific tasks (improvisational methods in working with children) that can demonstrate (through analysis) overcoming problems in: communication, expression of needs, feelings, information about object relations, development, super ego, defense mechanisms, dynamics and personality analysis. The tasks set to the children will explore whether dance therapy helps and what the benefits are.

The relationship of our emotions and our bodies is continuous and crucial to being healthy, and movement and dance are some of the first ways our ancestors communicated in the past. Emphasizing the

relationship of movement and dance to development, not only on a physical level, but very much of equal importance on a spiritual and intellectual level, is an important foundation of this study. Can dancing help in a person's struggle with stress in a busy lifestyle? This dissertation seeks answers to significant questions related to dance therapy and its importance.

The tasks given to children at different ages related to movement and Dance Therapy will suggest if it helps and what are its benefits. Children give feedback on what they experienced and how they felt during the tasks. We will understand the children's perspective, emotions, experiences and inner feelings during their performances. A variety of techniques, studies, practices and research are presented in this work with the goal of-how to know ourselves through contemporary dance-to find the right balance between our spiritual, physical, mental health and its close relationship to the benefits of dance, Dance Therapy, Authentic Movement, relaxation techniques, etc.

I. CONCEPTS OF AUTHENTIC MOVEMENT

"The body is the physical side of the personality, and movement is when the personality becomes visible."ⁱⁱⁱ

1. Mary Starks Whitehouse

Whitehouse explains that movement is simple and inevitable; it should not change, no matter how limited or partial. It is what she calls "authentic" - then it can be recognized as real, belonging to that person. A movement becomes "authentic" when the individual is able to allow his or her intuitive impulses to express themselves freely (without intellectual directive), as opposed to a movement initiated by conscious decision-making - a distinction that may seem clear, but is challenging in practice. People simply pay attention to what they feel on a sensory level, since "the core of the experience of movement is the sensation of movement and displacement."^{iv}

Part of the first generation of modern dancers was Mary Whitehouse. She studied with Mary Wigman in Germany and with Martha Graham. When teaching resumed in Los Angeles, most were dissatisfied with the type of dance being taught and performed and the majority were interested in the symbolic, communicative, expressive functions of movement. Authentic movement has been explored by Mary Whitehouse, a dancer and avid student and teacher of Jungian psychology, focused on the use of dance and body movement as a medium for the process of active imagination also referred to by Jung.

Authentic movement can be applied in psychotherapy as a source of artistic creativity or as a meditation/sacred dance bringing insight and improvement to daily life and relationships. The transformative powers of this teaching are rooted in Jungian depth psychology, developmental psychology, body psychotherapy, dance ethnology, and mystical teachings. Healing and growth, physically and emotionally, are facilitated through seeing and being seen, with the presence of a witness. Awareness manifests through one's own interpretations, judgments and patronage, allowing the mover to engage directly in their experience. In this process, the mover and witness together can achieve a level of sense of self and other that evokes deep respect and empathy. No dance experience is required, only curiosity, respect and a little courage to open to the unknown.

1.2. Janet Adler

Another eminent disciple of Whitehouse is Janet Adler, for her part she expanded the understanding of the role of the 'observer' and developed an observational practice and means of preparing 'witnesses'.

What is the Authentic Movement?

The very concept of "authenticity" is linked to the meaning of truthfulness, conformity to self. Authentic movement is a method of active imagination in motion. It is a type of meditative practice in which the relationships in the witness-mover relationship are central. In Authentic Movement, the performer learns how to embody consciously all that he can feel, every physical sensation. This skill develops his ability to focus on his physical sensations and inner experiences. This inner experience, which can take the form of image, sound, and emotion, helps the experience transform into movement. In this approach, bodily experience is expressed without interference and control of reason. Thus the unconscious takes form and becomes visible to the conscious mind. The body becomes a conduit to the depths of the human psyche, to the ocean of the unconscious. This process resembles a dream. The body dreams, so through images a ray of light is thrown into the dark recesses of one's inner world. Inasmuch as he usually watches for actual sensory impulses, new movements appear which may sometimes coincide with the expectations of the mover, and may be quite unexpected to him.

1.3. "The seven sources of movement - movements coming from the primordial unconscious"

According to Mary Starks Whitehouse, there are movements generated by the ego ("I move") as well as those coming from the unconscious ("Something moves me"). Janet Adler distinguishes between movements coming from the Ego, from the personal unconscious and from the transpersonal level of the psyche.

Sources of Impulses in Authentic Movement:

- Movements Coming from the Ego;
- Movements emanating from the personal unconscious;
- Movements coming from the intersubjective unconscious;
- Movements coming from perinatal experience;
- Movements arising from the cultural unconscious;
- Movements coming from the primary unconscious;
- Movements coming from the "Self".

The classification of movement sources belongs to Joan Chodorow. She proposes to distinguish five sources of impulses in the Authentic Movement:

- Ego;
- Personal Unconscious;
- Cultural unconscious;
- Primary unconscious (the level of primary affects);
- Self or Ego-Self.

(Chodorow, 1991)

She has practical experience with the Authentic Movement in many groups and countries, as well as research experience in transpersonal psychology, spiritual midwifery and breathing psychotechniques, this leads her to the need to add to this classification two further areas of experience not reducible to the previous five:

- the intersubjective unconscious (motor introjects);
- perinatal experience (the experience of physical birth).

Movements coming from the primary unconscious

Movers can go even deeper to those movements that seem to come from the depths, beyond the limits of the human layer of consciousness. Jung writes that the very structure of the body and its development suggest that elements from animal to human forms are preserved in human consciousness. The form of these movements has been extensively studied in various branches of the somatic disciplines. The spontaneous emergence of these forms in the process of Authentic Movement can be an experience of tremendous numinous power for both Mover and Witness. They have the particular quality of "possession", total involvement, loss of control. This is why they can sometimes be chaotic and unrhythmic.

2. The importance of coding and interpreting movement

Kestenberg, like other child psychiatrists, faces the challenge of analyzing and helping very young children who have limited verbal skills. With her background in neuroscience, she believes that how a child moves can be a window into the child's ways and feelings. Kestenberg began research in the early 1950s with systematic observation of infants and their movement patterns.

The Kestenberg Movement Profile-KMP, a system of movement observation and analysis used to assess individuals of all ages, including the fetus. The system consists of 63 movement qualities depicted in two series of diagrams, System I and System II. The KStenberg Movement Profile-KMP offers a method of labeling and categorizing elemental movement qualities, a system for psychological assessment through observation and analysis of movement, a theoretical framework that guides the interpretation of movement repertoires, developmental conditions, and a framework for the prevention and treatment of a wide variety of psychological, physical, and cognitive problems. KMP-coded movement repertoires reflect individual learning and cognition styles, expression of needs and feelings, ways of communicating, styles of defending, and dynamics for coping with the environment. The psychoanalytically oriented analyst can use the KMP to access information about object relations, for example: development, super ego, and defense mechanisms.

3. A portrait of the KStenberg Movement Profile (KMP)

Reflecting her substantial developmental and psychological interests, Kstenberg and her colleagues developed the Laban system to reflect the ways in which movement patterns evolve in developmental contexts. To facilitate the use of this new profile for psychological assessment, they initially sought to highlight the correspondences they found between movement qualities and development.

3.1. Darwin's conclusions

Movements of expression give vitality and energy to our words. They reveal the thoughts and intentions of others more genuinely than words, which can be falsified / Darwin 1872-1965/ Further insights and revelations have been put forward since Darwin's publication. In 1911. Diderot stated that gesture expresses thought more clearly than verbalization / quoted in Kendon, 1984, Allport and Vernon, 1933 and Reich, 1949 / suggest that individual differences in movement patterns are reflections of aspects of personality.

3.2. Benefits of dance in children

- dance develops imagination and supports non-verbal communication;
- teaches and enables children to move freely and organically and through this movement to recreate different stories and narratives;
- dance is extremely important in communication, it is a non-verbal communication between us and the audience and also between us and our partner or between us and our partners;
- dance is freedom of expression, and the knowledge of movement that children gain by learning a particular style or different styles of dance helps them in communicating and expressing themselves;
- serves to release the body and overcome traumatic memories and situations;
- dance and dance therapy have been researched by many professionals and proven as therapeutic tools for many children, adults and patients with undeniable benefits described in many books, publications and materials.

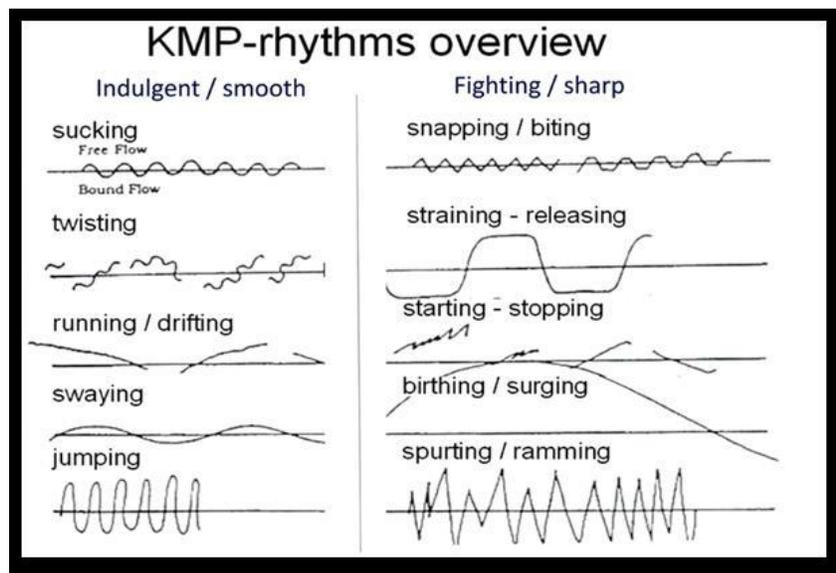
4. Rudolf von Laban

One of his major contributions to dance was his 1928 publication of the Kinetographie Laban, a system of dance notation called Labanotation, which is still used as one of the main systems for dance movement notation. His theories of choreography and movement are now the foundations of modern dance notation (choreology). Later they were applied to other fields including cultural studies, leadership development, and nonverbal communication theory. Laban developed the art of movement chorus, where large numbers of people move together in some choreographic way, but this can involve personal expression.

5. KStenberg Motion Movement Profile (KMP) analyses

The KMP tells the story of development from infancy to age six, as evidenced by the observation of rhythms of movement or rhythms of tension. There is material describing how early childhood rhythmic preferences manifest in adult behavior patterns and personality. The CMP introduces movement patterns reflecting individual temperament and emotional characteristics of the driving mechanism.

Rudolf Laban develops a concept of "effort" and uses it to help develop more effective approaches to his tasks. There is a relationship of bipolar flow movements through which people express their self-esteem and their relationship to the general environment. There is material on described ways in which people respond to attractive or repulsive stimuli. These patterns reflect how people feel when in contact with other people and surrounding objects in their environment. More effective and mature ways of protecting oneself are developed based on these patterns. The CMP also carries out an investigation of movements in the bubble of space around the body, which differs greatly between people from different cultures. Guiding movements are simple movements reflecting complex processes involved in defending against people and objects. They are also used for labeling and defining, and for creating bridges to other people and objects. Of particular interest to educators, these qualities of movement are often associated with learning styles, patterns of cognition and speech. CMP explores the shaping into movements that reflect complex forms of thinking and through which a moving person connects with others in multidimensional ways-a correspondingly wide variety of ways in which movements and thoughts, feelings, and personality configurations are integrated.



II. DANCE MOVEMENT THERAPY (DMT)

AND TYPES OF THERAPIES

1. Expressive Movement Method (EMP)

Uses processes from Dance Therapy, Authentic Movement, Improvisation to:

- (1) reveal and release creativity in the work;
- (2) formulate choreographic vocabulary;
- (3) understand and embody character development.

2. American Dance Therapy - American Dance Therapy Association

Defines dance movement therapy as the psychotherapeutic use of movement and dance for emotional, cognitive, social, behavioral, and physical awareness. DMT strengthens the body/mind and creates connection through body movement to enhance the experience of both mental and physical well-being. As a form of expressive therapy, DMT was created based on movement and emotion, they are directly connected.

3. Dance as therapy

Dance as therapy has existed since ancient times. In ancient times, it was attributed magical powers, dance was believed to have the power to heal. It is one of the most ancient arts and forms an essential part of the spiritual heritage of humanity, as well as being a major means of expression and religious ritual in the ancient cultures of the Native Americans, Indians, Sufis, Incas, Egyptians, African tribes, ancient Greeks and Romans.

The final integration of psychoanalysis and the concept of modern free dance was prescribed by Marian Chase, an American dance teacher. Transformations happened with the students of her school who paid more attention to the emotional expression than to the accuracy of the technical execution of the gesture, she began to use movement to understand and change the psychological state. Later, when they tested the method on patients from a psychiatric institution they obtained stunning results. Previously uncommunicative patients were able to establish communication and became able to express feelings. Dance therapy was recognized by the community of psychologists and psychiatrists in the late 1940s.

4. Recreating an authentic relationship with oneself

Genuine and lasting change with Dance Therapy

Dance therapy, as an integral part of the treatment of eating disorders, can help patients claim an authentic relationship with themselves through both actions and words.

The brain-body connection

Alternative medicine seeks to discover what the body's functioning capacity and symptoms are in physical illness, personality and stress disorders. Through art and dance therapy, post-traumatic stress and post-traumatic

events from a person's past can be influenced. Music has also been used in medicine since ancient times. The philosophers of Ancient Greece believed that music could unite body and soul.

5. Practice and therapy

Creative therapies in practice

Creative Therapies, edited by Paul Wilkins, engages with and explores a range of art therapies, offering learners and practitioners a comprehensive overview of theory and practice. The creativity shared by other arts such as music, drama and poetry makes a unique contribution to arts therapies. It is a creative process inherent in the relationship between therapist and patient, and also a creative process of finding possibilities for behavior. Creativity contributes to health.

Dance therapy is the therapeutic use of movement to improve the mental and physical well-being of an individual. It focuses on the mind-body connection for healing and harmonization. Dance therapy can be considered expressive therapy. It is offered as a service to enhance the health of healthy people and as a complementary method of stress reduction for people caring for those ill or diagnosed with cancer and other chronic illnesses. Physically, Dance Therapy can provide exercise, improve muscle mobility and coordination, and reduce muscle tension. Emotionally, Dance Therapy has been shown to improve self-awareness, self-esteem and interpersonal interaction and is an outlet for expressing feelings. Some therapists argue that it can boost the immune system through muscle activity and normalization of physiological processes, and may even prevent disease. It is based on the notion that mind and body work together. It is believed that through dance people can identify and express their innermost emotions, bringing these feelings to the surface. Some people argue that this can create a sense of renewal, unity and wholeness. Dance therapists help people develop a non-verbal language that offers information about what is going on in their bodies.

6. The School for Body-Mind Centering

The School for Body-Mind Centering

Bonnie Bainbridge Cohen

She changes the quality of movement by bringing attention to the inside of the chest. Bonnie thinks of the skeleton as the "container" and the organs as the "contents." In this way the quality of movement changes. Each person handles the initiation of movement differently, for some it happens immediately, for others it takes time. Bonnie has a personalized relationship to the inside of the body and to each organ. It changes the way we think about our bodies, how they feel and function, and makes us think differently about movement. It studies not only the skeletal and muscular systems but also the organs and the brain, it also deals with the neuroendocrine system, which includes the nervous system and endocrine glands. The nervous systems are: central, peripheral, somatic-associated with skeletal-muscular structure, anatomical system-associated with organ functions. Bonnie explores the endocrine system and its relationship to the nervous system, the energy centers of the chakras along the spine, and also the neurological patterns they govern. Body fluids are also studied such as: blood, lymph, tissue and cell fluids, cerebrospinal and synovial fluids. Attention is paid to the mouth, nose, ears, eyes and skin, through movement and touch, through the art of manipulation and remodelling. Bonnie thinks of the body as sand and is convinced that she sees only ten percent, of what is happening on a physical level. She has an intuitive sense of how to work with people on a psychological level. According to her, they go to the teacher to learn more about themselves. Cohen is not a therapist, as she says, because she doesn't treat people. Bonnie works with people at different ages, including

babies. For her, imbalance is not a weakness, but a strength. She wants people to become more aware of who they really are. According to Bonnie, it is good if a person is introverted to make an effort in the opposite direction and to go out and play basketball with other people, which will make him more active, it's not to change the person, it's to find support for who he really is.

School for Body-Mind Centering

Since 1973, School for Body-Mind Centering® has been dedicated to sharing this dynamic approach to research. There are graduate students in 32 countries and five continents. Programs are offered by licensed training organizations in Europe, North America and South America.

Graduates of the programs receive a certificate from the School of Body Organizing.

Basic neurological models

Bonnie does research between the relationship of presspinal, infused and radiated energy, coupling and pulsation, cellular respiration and vibration.

The relationship between the pelvis and sounding

This is the relationship in the body when it is in the right position and how it expresses itself. It is the relationship in the body when it is in the right position and its way of expression. Meditation is also considered as a process of contact with our consciousness. This is another kind of energy that is flowing within us. It describes the connection of the larynx and voice with the rest of the body, as well as the bones, muscles, lymph nodes, blood and organs that make up our body.

8. The heart as the centre of breathing

The circle of blood flow never stops it is a continuous process throughout our lives, just like our breathing. That is why during lectures Bonnie has people sit, hands held together, in a circle. The blood flow goes through all the organs and they trace it, exactly how the blood moves through our whole body. Apart from the energy of the other person, one feels their pulse (is it faster or slower), is there tension within the person and how focused they are within themselves.

9. Therapy by breathing

For millennia, sages, mystics and yogis have been aware of the natural quality of breath. If we stopped breathing for a few minutes our lives would be impossible. The air we breathe contains pranic energy or life force. Yogis for centuries have used the power of breath to evolve their consciousness. By applying the techniques of breathing, an alchemical reaction actually occurs and levels of awareness change, a profound healing process begins.

III. PROJECT: PRACTICAL APPLICABILITY OF DANCE THERAPY IN WORKING WITH CHILDREN

Improvisational methods in working with children

Improvisation, besides being useful, is also very fun and enjoyable and can be used by young children. Children are not burdened with a lot of information and easily experiment and try new things, for them everything is in the form of fun and play. One of the most elementary challenges for them is to explore different rhythms and melodies. Their movements are much more organic and natural, they are much more relaxed and with less preconceptions than older people. Children love to improvise on their own, in pairs or in a group. Improvising in pairs or in a group can be done without contact between them. A part of their body may be connected to another part of their partner mentally in space. So children explore from a young age how there can be a 'lead' and a 'follow' and how they set up their dance. Contact improvisation is an opportunity for each person to explore dance and add their own discoveries and improvements without having limitations in the process. It is an unfinished dance form that everyone completes with themselves and that is why improvisation is becoming more and more popular among amateur dancers all over the world. Its performers are constantly adding to and enriching it and each time they seek and rediscover new things in it.

1. Exploring the practicality, aims, methods and benefits of setting tasks to children of different ages

For this particular therapy, I decided to set 11 tasks to the children, as the children themselves have a good motor culture and have done classes with this focus some time ago for bonding among them and relaxation. The tasks were about getting to know the partner and the whole group, through touch and movement and with energy flowing between them. The goal is to have a sense of calm and relaxation after the performance.

Task 1

To express an emotion that each person chooses for himself/herself, according to the momentary feeling of his/her emotional state.

The children have a time of approximately 15 minutes to feel themselves, their momentary state and the emotion they wish to express through movements that are not rote, such as technique and dance style, but use their personal and authentic movements that are identical to their inner world and experiences.

They all stand in a circle, and I do not intentionally use music during this task because the goal is to focus on their thoughts, and the music could shift the focus and affect their emotion. I chose to have the children present their movements in pairs so that they would feel more relaxed and secure in themselves because if they presented it alone they might be embarrassed by the stares of everyone directed at them. While they are working and presenting their pieces they have their backs to each other for solitude and concentration. It is characteristic of children that concentration is broken very quickly and therefore the time we work is 30 to 50 minutes. Each child only chooses the duration of their performance, I don't set limits, it is important for children to feel free and then they approach the tasks with desire and interest.

Task 2

To express moments in the children's lives that they remember and have left a lasting impression in their memory, whether happy or unhappy events.

During this task, all children chose to express highly negative and stressful situations and experiences that had left them with disappointments, pain, anxiety, fear, shame and other unpleasant emotions. None of the children had to share exactly what the situation was like after the performance, but some of them were willing to tell and describe their feelings verbally. I chose the task to be presented by a "performer" and a "witness" and after the performance the witness shared what he felt. All of us who observed were able to unmistakably capture the child's emotional state through movement. One of the children shared that she had experienced physical and emotional abuse and was very upset, but after empathy from us, she said that for the first time she felt supported. He experienced what happened to him some time ago, and said that the task helped him feel better because the negative emotions and feelings were "locked" inside him. From my observations, I can conclude that no child presented a cheerful and happy moment because all had unpleasant incidents in their past. They chose to re-experience them on their own to free themselves by sharing them with the group.

Task 3

To find a way to move on the floor, to transition from the floor to standing and to standing. To work at first alone and then in groups of two and three children.

This task was prompted by finding new ways to move given that we are prevented from using a part of our body. We tried to empathise with the problems of people who have had various traumatic physical accidents that have resulted in them being unable to use their body in the way they used it before. The task was divided into 3 stages. The first stage was floor work. The children had to find a fulcrum from lying down to sitting up (the movement to be accomplished by minimal effort and using mostly the most comfortable and easiest way). After the sitting position they moved to standing, which is a significantly more difficult task and requires a lot of effort. At first everyone worked alone, then in pairs and finally in threes. When performing the task in pairs or trios, the children had to help and move their partner /after everyone had found the way to move for themselves/. In this way we explore our own possibilities and analyse the movement through personal experience. We were able to find and establish the most correct non-traumatic way of standing. In order for a person to be able to reach a straight position, he uses a set of many muscles, tendons, joints, etc., without which he would not be able, to move. Exploring each transition we learn new things about our bodies, both ours and our partner's. When working with a partner, we need to be able to use only our own body to help them. No one sets instructions on how to move the partner, of course if I judge that the children are having difficulty I suggest them how to try to cope. In the process we find a way and a way to guide, trust and follow the person.

Task 4

Warm up the body independently by moving only the right half.

In the supine position, children begin to move the right foot in slight circles to the left and right, up and down. They move up to the knee, bending it and trying to touch the floor with it laterally as far as possible. Then they go to the right hip. The children feel and analyse how it feels, exactly where the pelvis makes contact with the floor and move it in different directions. They look for a way to unscrew the fingers, ankle, knee, pelvis together so that it feels nice and check how far it is possible to move to different sides while sparing the musculature. The movement should not be strenuous but relaxing for them. They then proceed to an examination of the ribs and

stomach, tracing the breathing, whether it is calm or rapid. The children explore exactly how the diaphragm fills with air, do the ribs lift, they try breathing with their right abdomen as well.

Task 5

Crawling on the floor with a back and forth movement using the hands.

When a child comes into this world he comes a long way from lying down to taking his first steps in life. All of us have unknowingly gone through this, seeking the balance to be able to go from supporting 4 points to 2 and that too in a standing position. Most children crawl, but there are those who go straight to their first steps. Each child has their own way of making this transition, so just as our physiques are different, so are the needs of the body. Some children crawl forward, others try and backward, still others just stand on their hands and feet, swaying. They move gently, carrying their body weight, so they explore (albeit unconsciously) their movement options. The task I set them is to apply walking, crawling and standing to analyse which is more comfortable for them. For some of the children it came very naturally, but for others it was more of an exploration of exactly how to make this process happen. With a difference in height there is also a difference in movement, the taller children coped using greater effort because their limb length is greater and their centre is not as collected. The diaphragm is the center of movement from where it starts, but the path of the limbs is longer and slower. In children who were able to crawl naturally and easily, the leg and arm come together on the same side and then on the other. The principle of movement is similar in animals.

Task 6

Motion on a different ground surface.

I have set a problem for motion on a different wobble surface. Everyone had some time to decide, feel and represent the environment they were willing to try, to move in. The children were divided into groups consisting of 5 children each. They had to find a way, to move in the space without hitting each other and if they decided on their desire and judgment, to have contact between each other. I watched with interest the movements on ice, sand, jelly, warm and cold floor, foam and seabed. A very large number of children were able to recognize (by the way they moved) the environment. The aim is not to act out the environment (in order to keep the other children guessing the task), but to have the child represent it with organic and own movements that correspond to their personal sense of the environment. The next task was environment . Some of the children imagined that they were:

- in a high place;
- in a tight spot;
- jump from one tree to another;
- a strong wind blows;
- closed and cannot see where they are and are in a maze;
- have no balance because they are leaning against swaying walls.

There were many different ideas and states. After completing the task, the children were in high spirits and eager to participate in more tasks. They said that they enjoyed it very much and felt cheerful and happy with the tasks. In this way they rediscovered not only themselves but also other children, they felt the impact of Dance Therapy.

Task 7

Movements from the solar plexus to the peripheral parts of the body.

Children place their hand on the solar plexus while lying on the floor. They feel it lift up and down as they breathe in and out. They try to move gently from the center to the left and to the right. They then increase the perimeter of exploration to the ribs and abdominal muscles and the movement becomes greater. Their body gently rubs the floor and ground and does a back massage. I also direct their attention to feeling which parts have contact with the floor and which parts do not. Their movement becomes more voluminous once they include the pelvis and shoulder blades. They move in a slow and relaxed way, without undue muscle tension. Gradually incorporate shoulders and knees. Their body begins to warm up more and more, it is the turn of the elbows and ankles, they do not separate from the floor, but move only from the center of the body, out to the periphery. The children wiggle their ankles back and forth with their heels on the floor and the whole body glides pleasantly across it. Their head is also moved, pleasantly massaged into the floor. During the task, everyone has their eyes closed to concentrate on what is happening. They imagine how their body is filled with fluid that slowly rocks and massages the internal organs. At the end of the activity the whole body moves more and more and when the children are ready they can open their eyes, feel how they feel and very slowly move into a sitting position and then into a standing position.

The children were very relaxed, happy and satisfied with the task and also ready to move on to the next exercises with eagerness and enthusiasm.

Task 8

Leading a partner with eyes open and closed. Build trust, responsibility and determination to complete the task.

Leading a partner requires trusting and predisposing them to relax and allow themselves to be led. It's hard to trust, especially when people don't know each other. Getting close and letting another person guide you takes time and experience. In this case, the children had known each other for many years and it was much easier to accomplish their task. Each person has a different energy, mood of the moment and desire to work as a team. With the very first touch, the children's energies are united and the guided child must trust and follow the lead child's desire. Leading is done only by moving and following the direction of movement (in place or in space), not with verbal directions.

Task 9

Teamwork to achieve weightlessness

Trust, working properly with partners, and attentiveness are of utmost importance when completing a task. One of the children lies down on the floor, the other children spread out on either side of him and one child remains at the head. All children place their palms under him and prepare to very slowly pick him up off the floor. One of the heaviest parts of the body is the pelvis and so there are more children there to hold and lift it. During the task, the children do not talk to each other but feel and understand each other through movements. They are extremely responsible for the child they are working with.

I believe that the task is also applicable in self-help and trust groups, it predisposes to sharing and is suitable for teamwork. Participants build trust, become closer in

between you. The task is a good opportunity to make new acquaintances, contacts and get to know new friends, partners and colleagues.

Task 10

Movement of a partner under the influence of feelings and experiences.

The task I set the children was related to their experienced emotions (positive and negative) and leading a partner in a way they judge (under the influence of emotions). The topics the children chose were very different and each child presented a different emotion:

- alienation;
- anger;
- helplessness;
- loneliness;
- fatigue;
- closed-mindedness;
- confusion;
- doubt;
- uncertainty;
- worry;
- fear;
- panic;
- hesitation.

Task 11

Music and the feeling it brings

Most of the tasks I set the children were without music because I wanted it not to influence them, but to emphasise their own thoughts, feelings and sensations, desires and ideas. Music is an extremely important part of the overall therapy. The benefits of Music Therapy have been researched and proven over the years. Very often people don't realize that it is actually a part of their daily life, before important or stressful moments, situations, competitions, appearances, their favorite melodies and songs come to the rescue. A very large number of athletes, before going out for a start when participating in Olympic Games, listen to their favorite music. It relaxes them, gives them confidence and keeps them focused, calming them down before the start. After a busy rehearsal, the children lie down on the floor, we light candles, I turn off the bright lights and play them various soothing melodies, nature sounds for relaxation. The mind and body are calmed. I've played sounds for them (from traffic jams and horns), it's very uncomfortable and unnerving for the children as it is for the adults. Every day we are surrounded by this noise, even though we are not aware of how these sounds strain our psyche.

"How should sound therapy work?"^{vi}

How sound healing works depends on what frequencies are used: vibration or rhythm. At the cellular level, sound therapy works successfully by inducing genetic changes. Treatment frequencies can damage the cell walls of cancerous growths with high frequency sound therapy. At the therapeutic level, exposure to certain sound frequencies alters

brain and body activities in ways that promote lower stress levels and greater self-healing immunological effects.

What impact do low frequency sounds have on people?

List of negative symptoms associated with exposure to low frequency sounds:

- sleep loss;
- irritability;
- fatigue;
- lack of concentration;
- nausea.

Can sounds heal the body?

If low frequency sounds make the body sick, can high frequency sounds heal it? Centuries-old practices of holistic medicine are being discovered and confirmed by scientific research. Sounds are used to heal the body through a variety of applications. The beating of drums by shamans has been used for positive attunement. Sounds have flawlessly proven to have a healing effect on the human body. A companion practice to energy healing is the spiritual practice of reiki. Scientific research proves the achievements of centuries of ancient medicine. The renewed popularity of frequency-related therapies (sound baths and meditation) with monotonous chanting, is also renewing scientific interest. An objective basis for sound therapy treatment and medical applications has been demonstrated. In addition to its ability to physically heal the body, sound healing has the ability to provide a positive psychological impact in the human mind. From the impact of Music Therapy for autistic children, to cognitive redirection (associated with frequency therapy), sounds heal the body in a variety of ways. Religious fervor about guidance in mathematics has carried over into Christian traditions over time. The solfege scale was given religious significance and played a large role in the development of religious music over the centuries.

Solfege frequencies and the properties associated with them:

- 396 Hz: release from negative feelings;
- 417 Hz: transforming and fixing difficult situations;
- 528 Hz: miracles and DNA repair;
- 639 Hz: interpersonal relationships;
- 741 Hz: problem solving, solutions, creative expression;
- 852 Hz: spiritual enlightenment.

2. Results of practicability of intentions and goals in developing specific tasks with study participants

Dance Therapy Essay

Author: Aleksandra Nikolova, 12th class, 164 “Migel De Servantes”, Sofia

A wonderful experience. After each task I felt more inspired and aware, closer to the people around me and more balanced. I feel like I know myself better and have built on my knowledge of the world around us and the simple things that move us in it. Each time I wanted more and after the task I was left waiting for the next. I get excited whenever I find out we are going to do something from Dance Therapy.

The improvisation and the freedom in the movements, the fact that you are not expected to make specific movements, but just your feeling and whatever your body feels comfortable with, predisposes you to relax and be yourself. And how often do we get that opportunity - to be ourselves? Tasks in which we had to express an emotion, a state or something that was refracted through our imagination

and our individual performances, helped me a lot to get to know the people in the room and to get closer. They gave you the opportunity to express yourself without any limits, without words, without purposely looking for someone else's reaction, without needing specific knowledge in dance or other fields. Just you and how you feel or whatever you are trying to convey as energy. You are alone in your own thoughts and experiencing something real, and the people around you can feel it and empathize with it. To see another side of you that in everyday life stays in the background. It's another completely different and genuine way to communicate. Body language can be very eloquent and present both superficial things and profound ones.

Essay "Dance Therapy"

Author: Andrea Yurukova, 9th class, 164 "Miguel De Servantes", Sofia

The tasks we had to do were like the reward of the training for me. I mean, they were the thing I was waiting to do all the time with great interest. Through them I seemed to build a relationship with the others and get closer to them without having to talk. I divide the tasks into several types. In one you express your emotions and it feels like you and your experiences are put in the spotlight, the other is more about seeking trust between participants and building a relationship, the third is one where you explore and get to know your body.

The emotional tasks were harder at first, but when you realize that others understand and accept you you start to relax and you can dig very deep into your memories and pull out traumatic experiences. For me that is one of the goals of therapy. Through these tasks, one is able to let go of issues and emotions that are locked inside that are weighing on them. It is very important for this kind of exercises that the person trusts the rest of the collective and that is why they are more difficult. After doing this kind of exercise we feel closer.

Examples of emotional tasks are the second and the tenth. During the one in which we had to express an experience one of the girls cried because she expressed a very difficult moment for her, which she obviously had not been able to share in this way before. The interesting thing about this kind of therapy is that you don't have to use speech to express yourself because sometimes it's very difficult to put your emotion into words. Through dance you just need to think about the experience, how you felt at the time and your body is able to express everything. These exercises were very captivating because you see someone's feelings rather than listen to them. This difference in perception and transmission of information also contributes to the peace of mind that you will be accepted. It is also important what kind of collective you are in. At least I think if I didn't know the girls for so long, I wouldn't be able to express myself calmly.

Working with our body and tracking its changes during Dance Therapy

The posture is directly related to the dance, in Dance Therapy very often when it comes to working with analyzing our internal organs with tracking the work of the internal energy, we lie on the floor and analyze what is happening to us. We observe the way our heart beats, we try to feel the pulse and whether we are anxious or relaxed. We track what happens if we turn our head slightly to the side, our brain continues to observe how and where our body rests on the floor. Is the spine relaxed (if not, where is there tension and why). At which points there is contact with the floor and do we experience pain anywhere. The more time we lie down the body relaxes more. The same thing happens with the hands and feet. We explore at the slightest movement of the feet how we can massage the whole spine and how the shape of our body changes in relation to the floor. We try to feel our breath, relax, feel the blood flow of our body, breathe with different parts of our body. Then we can just lift our leg or palm very slightly, feel how different the energy is in the parts of our body that we move and those that are still.

We try to imagine that our brain is a liquid that spills pleasantly when we turn our head from side to side. It takes a lot of effort to get the head off the floor, we feel how many muscles we are engaging in this activity. The movements should be as close as possible, corresponding to rehabilitation to move people who have had accidents. We try to move the legs side to side as naturally as possible. We explore how far and how we can move the leg joint and what is the most natural movement without straining to be comfortable. So we go through all parts of the body, usually we start at the head and go down the whole body, analyzing what is happening. When using muscles, the movement is harder and more difficult for ourselves. As long as we only move a certain part of the body we analyze what is the most natural movement with the least effort (so that it is pleasant and relaxing, to give our body a positive emotion). Gradually, we bring the whole body together, using a pulling of the limbs themselves, and again the movement is only on the floor, which is very pleasant. We release the body from its stiffness, we pull the spine, we feel the vertebrae where they touch the floor and where there is pain. All this we combine with deep breathing, which we direct to the places that are blocked and tense. The energy moves throughout the body and it releases all blockages and rigidities.

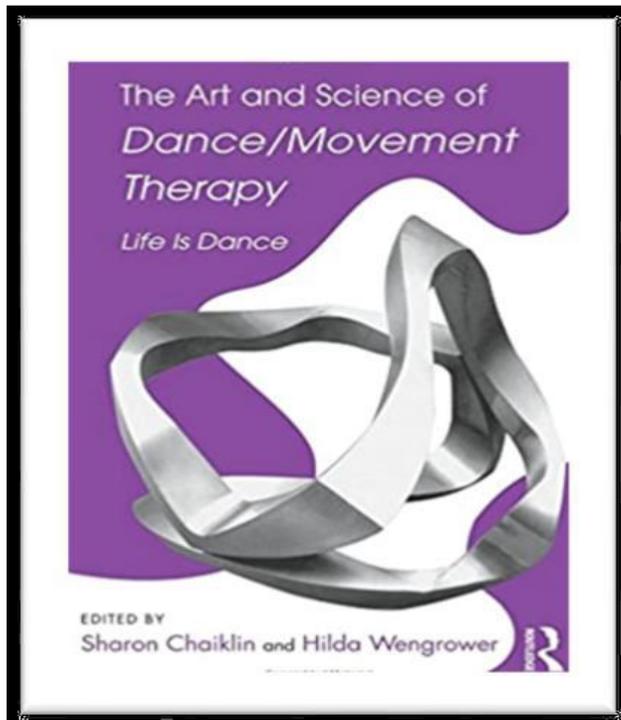
IV. DANCE MOVEMENT THERAPY (DMT) AND DEVELOPMENT AND NOW

How and where to create change

Sharon Chaiklin is a past president of the Dance Therapy Association. Student Marian Chace was one of the first dance therapists in the U.S., worked for more than 34 years in psychiatric hospitals and has a private practice.

Dance Therapy has been an American phenomenon for many years, but we see that innovative methods and theories come from the surrounding universe and are strong cross currents of influence. Dance Therapy is the only global force in every country of Europe and Scandinavia, Eastern Europe and Russia, Israel, the Middle East, Mexico and South America, India, Australia, New Zealand and the Far East, China, Korea, Japan and Taiwan. The International Dance Therapy Association was founded to practice. Standards of practice are developed and reflected upon for specific issues by those in need in each region.

American dance experts are part of the global expansion through their training in other countries and through the work of international students receiving training in the US. They have speakers in every part of the world that discovers Dance Therapy and reflects on their cultural identity. Their concepts are now shared through their teaching and writing. Consequently, the discipline of Dance Therapy has been studied from almost every country and in many dimensions. Perhaps the strongest side is reflected in the title of the book, *The Art of Science of Dance/Movement Therapy*.



Art and science have several points of intersection, the most obvious being the study of patterns (patterns of time, space and motion). The discovery and creation of patterns generates the understanding of meaning in both art and science. All authors express in their own way this dual focus of this profession. The most important focus is one that provides a constant richness to Dance Therapy.

A reckoning of the contemporary DMT role:

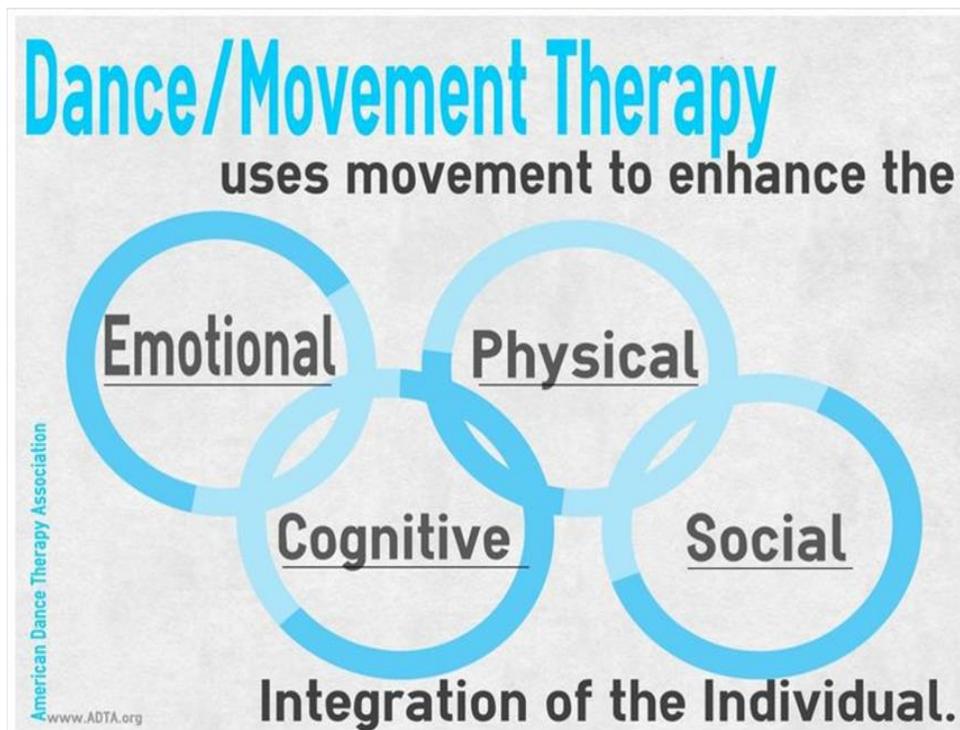
- dance - creativity;

- ideas of body movement (kinetics);
- empathy and imagination.

These are beautifully covered with specific applications of DMT with children, families, mental health of the elderly and dementia. These experts present a wealth of experience working with different types of human suffering. It is therefore not surprising that this book has become useful and extensively used by students in DMT, UK. The author is thrilled to discover that the richness of DMT is taking hold in countries such as Argentina and Israel. He has been surprised by the quantity and quality of work. Dance therapy has developed almost everywhere, paralleling developments in English-speaking countries and Europe.

What are the benefits of dance therapy?

- relieves fatigue;
- helps to resolve intrapersonal and interpersonal conflicts;
- helps participants relax and unwind;
- enables to form positive thinking, get rid of bad habits, express aggression, bolka, love and other feelings;
- serves and assists people to recover from various traumas, illnesses and can be used to help patients recover faster.



CONCLUSION

Benefits and contribution

Dance therapy, along with Art Therapy and Music Therapy, are practices that in today's busy lifestyles can keep us stress-free and balance both mind and body. More and more people are discovering them. Along with a proper lifestyle, the body and mind also need "nourishment", they get it through breathing, therapies, relaxation, healthy food, meditation, eastern techniques, etc. People are developing technology and moving away from the natural way of life, but at the same time they suffer from a variety of diseases and problems, both body and psyche related. The need and necessity of therapy is scientifically proven. Eastern cultures and religions have many followers. People seek the natural and healthy way of life known in the past. The consequences of all this will be even worse for generations to come. Even though there are more and more discoveries related to the development of vaccines and cures for various diseases, society is becoming more and more sick and distant from its natural nature and habitat. Many biologists and programmers have focused in so-called "biohacking", namely in scientific developments to extend the life of man and his genetic code. Some of the discoveries and practices described have been used to improve the "human code". They consider the relationship of the body and the psyche and try to make man immortal. I hope dance therapy will become more popular in our country and we can apply the benefits that are undeniable when working with children and elderly people with various health problems.

Goals and objectives achieved

I have tried to explain the benefit and need for dance therapy by presenting a variety of research by many scientists, psychologists, therapists and putting what I have learned into practice. I believe that dance therapy could be put into practice and be useful when working with children in kindergartens and schools. I wish that in our country there would be centres, as in many countries around the world, where people with different needs and requirements could be helped. The tasks I set for children of different ages were proof of its success. Some of the tasks were also related to the work I have done during my years of study at NBU with my teachers.

Conclusions

The contribution to self-discovery and personal development through dance therapy is undeniable and proven by psychotherapists and scientists from all over the world. During my research I found many sources: books, materials and literature, mainly from America and England, papers and articles with numerous studies, researches and results with evidence of the benefits of dance therapy. It is a means of self-improvement of our personality. Applying it, we analyze and know ourselves, self-heal our body and soul. Dance is used in the broadest sense to move the body, which may involve a small gesture or full use of the self, it may use rhythm or not. Dance may extend into space, using only what the body inhabits, but these are all motor actions that originate from an individual in response to internal sensations or perceived external stimuli. Even motor actions used for practical purposes such as eating or bathing have a certain quality that manifests the psychosocial aspects of a person. Human beings experience the desire to move even before birth. We use movement to communicate before there is use of verbal language. The basic assumption underlying all treatment is that human beings have psychosocial needs as well as biological ones. To be able, to share your thoughts and feelings with others

and to understand them seems to be what defines humanity. Cases of relationship and communication difficulties, problems in people who have suffered serious trauma, are a big part of the therapeutic work done in any kind of therapeutic situation. Dance therapy is over 80 years old. As people's lives become more and more unnatural, only analysis and a return to a more relaxed and healthy way of life can help people survive in this fast-paced, dynamic and increasingly poisonous world. I hope dance therapy becomes more and more popular in our country as well. People seek the benefits and help it offers.

Limitations of research

This dissertation does not trace the history of Dance Therapy in detail or in detail, but rather examines it in an abbreviated form, by analysing the opinions of various psychologists, psychiatrists and movement therapists. For the purposes of the research I have mainly considered Body-Mind Centering and the classes that are currently prevalent throughout the world. This particular centering is due to the tracking of embryonic development and tasks that are applied to children and have a direct relevance to the thesis and research. No other dance centers where it is conducted are described. I focus on the benefits of Dance Therapy at a specific age in children (between 11 and 17 years). I have not applied the tasks to younger children or older adults, there is the possibility of developing and exploring it in children with autism, eating disorders, anxiety disorders, cancer, etc. in additional work to be described.

The thesis topic in depth has potential for larger scale study - in other groups of people with different needs and ages. Dance therapy has not been described extensively as a specific area that has been researched in this country due to its limited prevalence and practice in this country. The use of quotations is limited due to the predominantly non-Bulgarian literature and the need for translation (quotations are not used verbatim in English from relevant publications but are translated into Bulgarian). The names of scientists, therapists and choreographers used are given in English to make it easier (if the reader is interested) to find more information on the internet.

CONTRIBUTIONS of the thesis

1. The dissertation traces the history of dance therapy without being detailed and elaborate, but analyzing the opinions of different psychologists, psychiatrists and movement therapists, which is important for the region and Bulgaria.

2. The variety of information presented from different articles, books, publications in order to enrich the knowledge and development of dance therapy in our country will be important for further research and research as well as for practitioners in the field. The work can serve as a basis for future books and manuals on psychology and child development for teachers, parents and amateurs.

3. The doctoral student has described and analyzed different points of view, knowledge, findings of scientists, psychologists and specialists in the field of dance therapy. The work can enrich students' knowledge of psychology, semiotics, communication, linguistics, creative arts therapies, kinesiology, dance, drama and child development.

4. The study provides information about some of the centres that in offer various specialised training.

It shares literature used and links to which

the interested can refer for further information and search or find articles, books and new research in the field of dance therapy.

5. The study can serve teachers and dance choreographers and therapists in kindergartens, schools (for integration of children with SEN and in teamwork), various courses and self-help groups, teambuilding, health centers, etc. The tasks described in the work (Chapter III) can be used to analyse problems and overcome them in: communication, expression of needs, feelings, information about object relations, development, super ego, defence mechanisms, dynamics and personality analysis.

6. Scientific research proves the importance of movement (from embryonic state to adulthood and old age), emphasizes the relationship of the body to the soul, stresses about the importance of movement for the rediscovery and self-improvement of our personality. The scientific findings and the frames set by the study can serve for further development in areas related to the practice of biohacking and to life extension research.

ⁱ Wikipedia definition of dance, <https://bg.wikipedia.org/wiki/танц>

ⁱⁱ Anna, Pampulova. functions in the construction of choreography in the performance "ON THE HAND" at the Ivan Vazov National Theatre, ed. 978-954-535-954-5, p. 12

ⁱⁱⁱ Words of Mary Starks Whitehouse

^{iv} Encyclopedia, site: bg.wikiqube.net

^v Posted on March 19, 2018 of Silvia Davidova-Ivanova in Library

^{vi} Material analysed from the following website - <https://mindisthemaster.com/sound-frequency-healing-human-body-benefits/>