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## Communication through Dance– Therapeutic Method in Working with Young People

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**Abstract:** At the basis of the current study lies the project “LOVE Life and Dance: Expressive therapy for empowering youth” and documentation will be focused in the direction of the project’s scientific purpose: *development and testing of innovative methods for working with young people, by means of art-therapy expressive techniques*. As this project is focused towards a scientific standardization of these expressive techniques, the purpose of this article is to share the results of the research component of this project. The objectives of this project start from the benefits of dance and movement therapy for the improvement of certain key psychological indicators: *empowerment, self-esteem and decision-making*. Dance as physical movement on a proper musical background appears as a basic notion in the studies on expressive therapies. It has been observed that young people are more receptive to non-formal working methods, given the fact that dance and/or movement therapies provide meaningful results in case of anxiety disorders, depression, low self-esteem and social isolation.

**Keywords:** LOVE; Life; Dance; empowerment; self-esteem; decision-making

### Introduction

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

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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 (Shalem Zafari & Grosu, 2016, apud. Gilliom, 1970).

It is considered that dancing is about the human body and about movement, playing an important role in the individual process of acquiring authenticity. (Cardaş, 2015, p. 34). 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. (Cardaş, 2015, p. 34 apud. Levy, 1988).

Movement represents a basic communication tool which increases the expression of emotions, the connection of senses and actions with self-conscious, can be the base for cognitive learning, development and social interaction (Shalem Zafari & Grosu, 2016, p. 666). Dance therapy has always been present, but we merely just rediscover and redefine it according to our existence in the present. Dance therapy combines the movement of the entire body, simultaneously with accessing the emotional and mental level, through free dance, thus obtaining curative effects towards the individual's state.

As Shalem Zafari & Grosu considers (2016, p. 666), 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.

Romanian's representative healing dance is considered to be the "Căluşul" (registered on the 25th of November 2005 in the UNESCO heritage) and the tradition of Căluşari dates back to pre-Christian beliefs. The research work of A.I. Lloyd (1978) analyzes the Căluşarii from the Barca Romanian village, based on a documentary movie made in 1958 by the Romanian Folklore Institute. Lloyd considers the Căluş as being a complex ritual of dances, gestures, shootings and

wailings connected from the point of view of interpretation with prosperity, fertility, healing and the protection against supernatural spirits and powers "against the spite of supernatural powers identified as fairies" (Lloyd, 1978, p. 316).

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

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

1. The first step or the warm up consists in the accommodation with the environment, which must be a comfortable and safe one, concomitantly with the body's physical preparation through specific exercises and movement.
2. The second step or the initiation, is the moment in which participants begin to relax, to let go of the conscious control over their bodies and start to freely express their emotions through dance. In this stage, there are symbolic movements for the experiences of dance participants. The second stage is the one in which the group of participants moves, dance having as musical background a specially created melodic line. It can be inspired from the five rhythms of Gabriella Roth, but adequately customized depending on the participants' place of origin and depending on the current cultural tendencies.
3. The third stage is the one in which participants make the connection between performed symbolic movements and the new meanings which they might have for themselves, being supported by a therapist in this step.
4. The last stage occurs at the end of the therapy and consists in the evaluation of the participant's progress.

### **Defining the Concepts**

As considered by Shalem Zafari & Grosu (2016, p. 665), at the basis of music and dance therapy are theories and knowledge from multidisciplinary domains of the psyche and the body, integrating methods used in individual and group psychotherapies (Weiner & Craighead, 2010) non-verbal communication (e.g. Davis, 1982); body development through movement and the psychology of development (Kestenber, 1975; Shahar-Levy, 2015). The Dance Movement Therapy (DMT) analyzes the quality of movement and uses reference systems for analyzing the movements (Shalem Zafari & Grosu, 2016, p. 665).

In dancing, rhythm is manifested through the measurement of steps and body movement (Frăţilă, Velescu, Cojocaru, & Velescu, 2016, p. 128). Artic and expression exercises through dance are characterized by dynamism, rhythmicity, momentousness in character with music and may include: the variation of dance steps, artistic jumps, pirouettes, waves, rope dancing (with the help of portable object such as the ball, the ribbon), the cultivation of beauty, expressivity, specific skills, musical and esthetic education (Frăţilă, Velescu, Cojocaru, & Velescu, 2016, p. 128).

From a physiological perspective, as considered by Frăţilă, Velescu, Cojocaru, & Velescu (2016, p. 128) rhythm can be defined as a periodicity of movement, of a process or of an activity, which may be finally perceived as a regulation factor of the most economic consumption of energy and which controls all activities from the human body (apud. Giuleanu, 1986). Form a psychological perspective, rhythm becomes a reality in which the man feels protected or a reality in which tension intensifies, that is why rhythmical music may be an expression of our entire being and we can establish a tight relationship between the number of musical instruments and the principles of rhythmicity (Frăţilă, Velescu, Cojocaru, & Velescu, 2016, p. 128).

As a way to perform therapy through DMT movement, we can exemplify the model provided by Shalem Zafari & Grosu (2016, pg. 667-668) in their study, which implies two characters: "*the mover*" (client/patient/supervisee) and *the witness* (therapist/witness/supervisor). While *the mover* moves with their eyes shut listening to its inside effusions and performs the movements born from the internal burst, between the body of the witness and the body of the person moving a relationship establishes. The movement session is followed by a talk between the two of them, each of them describing their own experience, imagination and sensation. The person who performed the movement explores the relationship created with their own self

and the relationship created with their own self seen by the witness because movement is a direct experience which falls into place gradually.

Cardaș Flavia (2015, p. 35) defines a series of basic concepts observed as indicators in art therapies, such as self-esteem, anxiety and stress. Self-esteem refers to an emotional and global self-evaluation of the will and personal value. Anxiety is characterized as an emotional condition of psychological tension, irritability, lack of confidence in one's own strengths, incapacity to assume risks, autonomous reactions and other psychosomatic symptoms. Stress is defined as an environmental factor which causes an abnormal reaction in the human body and the level of this factor depends on the strategies used by a stressed person to cope with it (Cardaș, 2015, p. 35). Stress is a state of tension and discomfort which appears when we are unable to solve a problem that is troubling our life. Psychiatric stress is a particular case, known as "general stress" triggered by certain psychological stress agents (Nuțu & Munteanu, 2017, p. 209).

Dance Music Therapy uses movement and dancing for psychotherapeutic purposes, improving the individual's physical and psychical integrity. It is based on the understanding that the process of the unconscious starts with body awareness and body movement (Shalem Zafari & Grosu, 2016, p. 665). The psychological dimension of body awareness is characterized by the individual's level to become aware of their body and to control it (Cardaș, 2015, p. 35).

Art therapy consists in four particular therapies: design, modeling and collage therapy, theatre therapy, movement and dance therapy and music therapy (Moldovan & Năstasă, 2015, p. 40).

Dance, movement and music therapies have been studied by various Romanian 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 (Frățilă, Velescu, Cojocaru, & Velescu, 2016).

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, it is able to provoke states close to drunkenness and ecstasy (Frățilă, Velescu, Cojocaru, & Velescu, 2016, p. 129, apud. Luban-Plozza, Iamandescu, 1997).

In working with autistic children, it is important to use music with a simple rhythmic structure, because a complex rhythm might agitate a confused or disorganized child. Calm and meditative music help in achieving a peaceful state until the end of the session and every time the therapist considers necessary (Oltean, Popa, & Georgescu, 2014, Pp. 536-537).

### **Types of Art Therapy Useful in Working with the Romanian Youth**

In this documentation, a series of scientific studies carried out in Romania were analyzed for the purpose of establishing the empirical ground of the „**LOVE Life and Dance: Expressive therapy for empowering youth**” project and for justifying it scientifically. For these purposes, authors were distinguished who respond to the scientific needs of our project through their studies.

It is universally accepted that dance and movement have positive effects on our well-being and health, but in Romania, the therapies through music, dance and movement are at the beginning of the road, as Codruta Pasc (2016, p. 238) asserts, and there is no extensive experience at country level in this area, even if the therapists and youth instructors use them and have achieved positive results with them.

Body movement is closely linked to our feelings, and therefore changes in the behavior of movement can lead to psychological changes. As Flavia Cardas (2015, p. 33) considers in her study, exercise can improve health and facilitate personal development. At the same time, Georgiana Penescu (2015, p. 133) considers that curative powers and a positive impact on the welfare of people with social, physical or mental disabilities have been attributed to dance, aspects recently pursued through therapeutic approaches.

Many studies and experiments have demonstrated the effectiveness of dance and music therapy, especially in life-related aspects of social and communication relationships (Pasc, 2016), reducing stress and negativity - *Both techniques (dance and yoga) reduced perceived stress and negative affect* (Nuțu & Munteanu, 2017, p. 210)<sup>1</sup>.

Most studies in Romania have targeted children, the purpose being to demonstrate that dance, movement and art facilitate the harmonious development and expression

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<sup>1</sup> Moreover, West et al. (2004) studied the effects of Hatha yoga and African dance on perceived stress and concluded that dance and yoga have been shown to produce improvements in psychological well-being.

of feelings in children. Moldovan & Năstasa (2015, p. 54) consider that the creative environment in the non-formal space has a greater impact on the expression of children's interest and options, by helping them to release their accumulated anxieties, solve their conflicts and develop personal skills (Moldovan & Năstasa, 2015, p. 39). Art therapy unlocks the gateway to self because creative-expressive techniques are based on spontaneity of expression, overcoming communication barriers, non-verbal expression of emotions and cognitions (knowledge) (Moldovan & Năstasa, 2015, p. 39).

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 (Shalem Zafari & Grosu, 2016, p. 667).

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 (Campean, Dragan-Chirilă, & Campean, 2014, p.). 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 (Câmpean, Drăgan-Chirilă, & Câmpean, 2014, p. 1129).

Codruța Pașc (Pasc, 2016, p. 238) believes that 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 (Pasc, 2016, p. 240) 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 (Pasc, 2016, p. 241):

- *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 sufferance 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 (Pasc, 2016, p. 240).

The study of the authors Oltean, Popa, & Georgescu (2014, p. 536) demonstrates the effectiveness of movement therapy in the development of motor skills and socialization in children with autism. In these cases, the intervention involves a warm-up session as a ritual of emotional and physical training, familiarization and anticipation of what follows. When the structure of the technique is predictable, the



child feels safe enough to begin to take more risks in exploring and increasing movements. Integrating body parts for entire body awareness is accomplished by rhythmic movement - bending, stretching, tilting, swinging, rocking, trembling and fastening. As the session progresses, it often reaches a higher level, integrating concepts, developing themes, learning and practicing motor skills, developing social skills (Oltean, Popa, & Georgescu, 2014, p. 536).

### **The Therapeutic Purpose of Dance**

The music, movement, and dance therapy is one of the most efficient ways to re-establish well-being, calm and balance, more and more often used nowadays in all types of impairments or health problems, self-control, access to personal blockages and body tensions (Pasc, 2016, p. 237, apud. Vancea 2016, p. 23). At the same time, music and movement therapy improves our capacity to express in different ways, without using words, with extraordinary results in the child-parent relationship, teaching them to become more aware and to remain focused on their presence and relationship (Pasc, 2016, p. 238).

In Romania, Flavia Cardas (2015, p. 33) conducted a research on the effects of dance and movement on several psychological dimensions: *body image, emotion verbalization, self-esteem, anxiety, stress and body awareness*. To accomplish this goal, the study involved 100 Romanian subjects aged between 25 and 57, who were divided into two groups (54 who practiced dance and movement and 46 who didn't). The study showed that stress level was lower when people practice dance/movement, thus dance and movement influence the level of anxiety in a positive way and improves self-awareness (Cardaş, 2015, p. 37).

Dance and Movement Therapy (DMT) uses dance and movement as healing tools that facilitate the process of unlocking the impressively expressive potential of the body (Cardaş, 2015, p. 34, apud. Mitrofan, 2005). The main hypothesis of dance therapy is that body movement reflects inner feelings and can lead to psychological changes. Thus, DMT promotes physical and psychological health, while its primary purpose is to help healthy and dysfunctional individuals in the process of regaining the meaning of their lives and the harmony between body, mind and spirit (Cardaş, 2015, p. 34, apud. Armeniox, 1998). Dance and movement therapy integrates knowledge from nonverbal experience, verbal communication, and cognitive observation analysis. This therapy involves deep self-expression, rooted in body and

movement and the ability to understand this expression (Shalem Zafari & Grosu, 2016, p. 670).

Andras, Torok & Pap (2014) propose at national level a health program in Romania with a significant national impact in terms of emotional and artistic therapies for children with chronic disabilities and disorders. The objective of this program is to promote emotional therapy and art therapy as complementary therapies for medical, social, psychological, psycho-pedagogical and educational services for children and adolescents under the age of 18 who suffer from a disability, chronic disorder or recover from a serious disorder (Andras, Torok & Pap, 2014, p. 1245). This form of therapy teaches children, adolescents and even adults to freely express their feelings, thoughts and concerns. It facilitates creativity and confidence in their own capabilities. All this is possible by guiding the specialists in the process of assisted resistance.

Dance and movement lessons are ideal for working with people with autism. All children move in a way, and those who suffer from autism make no exception, as the autistic child usually does not develop free communication but has a personal language in which non-verbal communication is an effective means of contact (Oltean, Popa și Georgescu, 2014, p. 536). Through various techniques, dance contributes to the development of confidence and the formation of a relationship between the child and the teacher (Oltean, Popa, & Georgescu, 2014, p. 536). The initial objectives of dance or movement lessons are to reach the level at which the child appears to function - the sensory-motor level, to establish a relationship and to work in order to form a body image (Oltean, Popa, & Georgescu, 2014, p. 536).

Some authors believe that the impact of dance on the development of psychomotricity in visually impaired children, on the development of visual memory, welfare and nervous relaxation could be a strong argument for including this type of activity on the list of specific therapies in schools with special education (Penescu, 2015, p. 136). The use of group synchronous dance for visually impaired children improves orientation and mobility features in large and small spaces, body knowledge and efficient use of movements (Penescu, 2015, p. 132).

Also at national level, Cernea, Neagu and Georgescu analyzed the use of play and theater therapy in working with deaf children aged 3 to 18 with cochlear implant or hearing devices<sup>1</sup>. The purpose of the project was to improve deaf children's quality of life within the community of children with impaired hearing, their valorization, to

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<sup>1</sup> Research project called "Play breaks the silence mask"

increase self-esteem, to stimulate non-verbal communication skills and to become aware of the needs of deaf children by families and communities (Cernea, and others, 2014, p. 1252). The children in this project had the opportunity to express themselves freely in a safe therapeutic place, to express their emotions, to express themselves, to access their inner feelings, ensuring a preventive mental health for the project (Cernea, and others, 2014, p. 1251). From the perspective of the outcomes of this research, deaf children had the opportunity to develop their communication skills, besides talking, they had the opportunity to meet other hearing-impaired children through their games, to be appreciated within the groups, to learn the importance of teamwork and to learn how to comply with certain rules (Cernea, and others, 2014, pages 1253-1254).

Dance is a good technique to reduce general stress. In the research conducted by Nutu & Munteanu (2017), 65% of study participants (90% of women and 60 men) agreed that dance is a good exercise that improves their general mood, increases self-confidence and reduces the level of perceived stress (Nuțu & Munteanu, 2017, p. 212).

Art therapy is another way to eliminate trauma, solve inner conflicts, frustrations and life problems of a patient, whether a child or an adult (Rusu, 2014, p. 1207). The artistic therapy is an alternative therapy that specifically addresses children and adolescents reluctant to traditional methods but can also be approached at all ages and by different categories of people: addicts, marginalized people, elderly people, people exposed to risk, substance abusers (Rusu, 2014, p. 1206). This type of therapy involves the use of several forms of art: painting, theater, dance, collage, modeling or photography, creative verses, stories and role-plays with a beneficial effect on humans. Therapeutic art requires more communication, self-expression, connection, and aims to eliminate stress and trauma experienced by an individual.

### **Interpretation Methodology**

The results per indicator were converted to percentages. In the first part of the interpretation was followed the evolution of the indicators from the initial and final self-evaluation questionnaires. There were retained for interpretation the values of indicators that have increased, remained constant or decreased from one evaluation to another. Finally, the following table shows the number of participants for whom the evolution of the indicators had an impact.

| SCORE EVOLUTION<br>Evaluation questionnaire | PARTICIPANTS (60=100%) |          |            |
|---|------------------------|----------|------------|
|   | Increasing             | Constant | Decreasing |
| Body awareness                              | 60%                    | 12%      | 28%        |
| Accepting the others/ sociability           | 55%                    | 22%      | 23%        |
| Leader/follower                             | 37% F-L                | 45% L    | 18% L-F    |
| Self-esteem                                 | 43%                    | 0%       | 57%        |
| Creativity                                  | 53%                    | 20%      | 27%        |
| Inner equilibrium                           | 58%                    | 35%      | 7%         |
| Emotional expression                        | 45%                    | 35%      | 20%        |
| Accepting the different ones                | 38%                    | 40%      | 22%        |

In the second part of the interpretation was added the score obtained by the participants on each indicator, which was recorded by the observers in the observation sheets. There were retained for interpretation the values of the indicators that have grown, remained constant or decreased referring to the values obtained by the participants in the final self-evaluation.

| SCORE EVOLUTION<br>Observation sheet | PARTICIPANTS (60=100%) |          |            |
|--------------------------------------|------------------------|----------|------------|
|                                      | Increasing             | Constant | Decreasing |
| Body awareness                       | 39%                    | 3%       | 58%        |
| Accepting the others/ sociability    | 73%                    | 0%       | 27%        |
| Leader/follower                      | 47% F                  | 30% L+F  | 23% L      |
| Self-esteem                          | 47%                    | 0%       | 53%        |
| Creativity                           | 13%                    | 0%       | 87%        |
| Inner equilibrium                    | 38%                    | 0%       | 62%        |
| Emotional expression                 | 32%                    | 0%       | 68%        |
| Accepting the different ones         | 47%                    | 0%       | 53%        |

### Details of the Indicators

For the *Body awardess* indicator, increases were seen from the participants' self-evaluation perspective. For 60% of them, the indicator increased as a result of participation in workshops and for 12% it remained constant. For 28%, the indicator was overvalued in the initial assessment and decreased in appreciation after participating in exercises in final self-evaluation. From the viewpoint of observers, for 39% of participants, this indicator was valued higher than the final self-evaluation by participants and for 58% this indicator had lower values.

For the *Accepting the others / sociability* indicator, increases were seen from the perspective of self-evaluation of participants. For 55% of them, the indicator

increased as a result of participation in workshops and for 22% it remained constant. For 23%, the indicator was overvalued in the initial evaluation and decreased in appreciation after participating in exercises in final self-evaluation. From the viewpoint of observers, for 73% of participants, this indicator was valued higher than the final self-evaluation by participants, and for 27% this indicator had lower values.

For the *Leader / follower* indicator, the participants were identified from the perspective of the self-evaluation of the participants: 37% of them with prevalent qualities of the follower, 45% with leadership qualities and 18% of them with prevalent leadership qualities. From the perspective of observers, the percentage was higher for followers 47% and leaders 23%. For 30% of participants, both qualities were shown in equal proportions.

For the *Self-esteem* indicator, it has been identified as a decrease from the perspective of self-evaluation of the participants. For 43% of them, the indicator increased as a result of participation in workshops and for 57% it decreased in appreciation after participating in exercises in final self-evaluation. From the viewpoint of observers, for 47% of participants, this indicator was appreciated with higher values than the final self-evaluation by participants and for 53% this indicator had lower values.

For the *Creativity* indicator, increases were seen from the perspective of self-evaluation of participants. For 53% of them, the indicator increased as a result of participation in workshops and for 20% it remained constant. For 27%, the indicator was overvalued in the initial evaluation and decreased in appreciation after participating in exercises in final self-evaluation. From the viewpoint of observers, for 13% of participants, this indicator was valued higher than the final self-evaluation by participants, and for 87% this indicator had lower values.

For the *Inner equilibrium* indicator, increases were seen from the perspective of self-evaluation of participants. For 58% of them, the indicator increased as a result of participation in workshops and for 35% it remained constant. For 7%, the indicator was overvalued in the initial evaluation and decreased in appreciation after participating in exercises in final self-evaluation. From the viewpoint of observers, for 38% of participants, this indicator was valued higher than the final self-evaluation by participants, and for 62% this indicator had lower values.

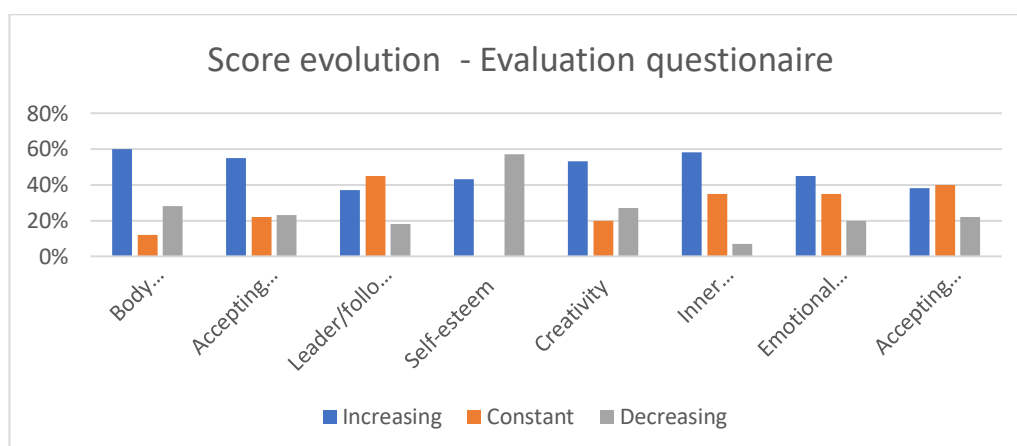
For the *Emotional expression* indicator, it has been identified as a decrease from the perspective of self-evaluation of the participants. For 45% of them, the indicator increased as a result of participation in workshops and for 35% it remained constant.

For 20% of them it decreased in appreciation after participating in exercises in final self-evaluation. From the viewpoint of observers, for 32% of participants, this indicator was appreciated with higher values than the final self-evaluation by participants and for 68% this indicator had lower values.

For the *Accepting the different ones* indicator, it has been identified as a decrease from the perspective of self-evaluation of the participants. For 38% of them, the indicator increased as a result of participation in workshops and for 40% it remained constant. For 22% of them it decreased in appreciation after participating in exercises in final self-evaluation. From the viewpoint of observers, for 47% of participants, this indicator was appreciated with higher values than the final self-evaluation by participants and for 53% this indicator had lower values.

## Conclusion

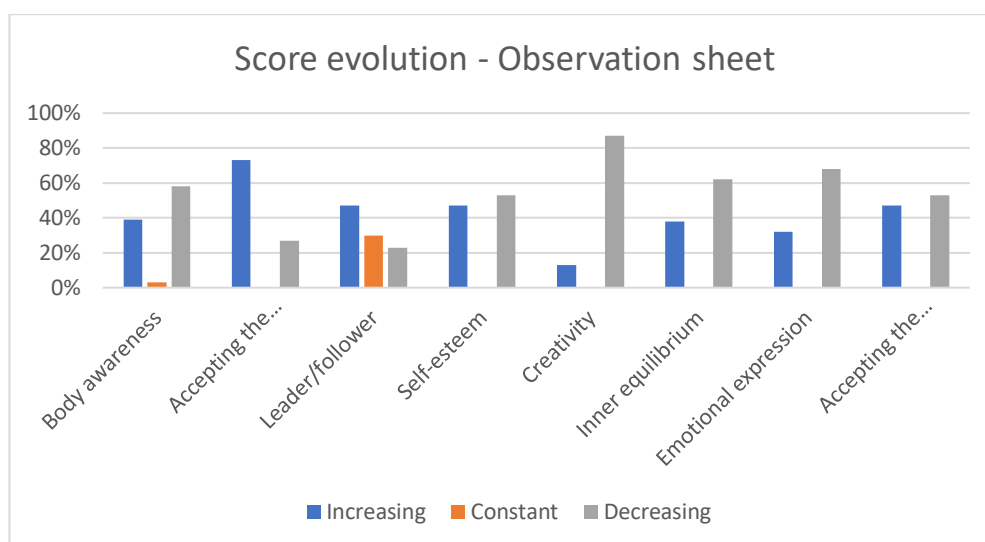
We can conclude that the indicators that have improved following participation in the workshops were: *Body awareness, Accepting the others / sociability, Creativity and Inner equilibrium*. The impact of the exercises was quite large for the participants' self-esteem, as they considered an overestimation of self-esteem before they had the exercise experience.



*Source: The author*

From the perspective of the *leader / follower* indicator, the self-evaluation of the participants mainly identified the leader's quality and following the observations, there were identified mainly followers among the participants.

From the point of view of the observations made during the exercises, the first four indicators for which increases were recorded relative to the percentages of self-evaluation were: ***Accepting the Others, Self-esteem, Accepting the Different, Body awareness.***



*Source: The author*

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