

Dance as a Healing Device: How Dance as Nonverbal Communication allows for Emotional
Regulation, Release, and Growth

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Abstract

Dance is a way of expression. It is an activity that allows for the individual to use their body to communicate. This paper explores dance as a form of communication, expression, and growth that empowers one to grow in their emotional regulation and intelligence. Experts in dance healing, such as Anna Halprin, use dance as a method of communicating our feelings and as catharsis. Through the findings of case studies that reflect young children's connection to dance as well it is shown that dance continues to grow with the individual. The connection between dance and our emotions changes and shifts with the individual, and can change from nonverbal communication to emotional regulation to healing. This paper highlights all the ways dance can be used as an activity that heals, regulates, and grows our emotions. Emotions are a subjective thing and different to every individual but by measuring the components of Emotional Intelligence, it can become easier to see how dance affects our emotional states. This paper discusses case studies, surveys, scholarly articles, as well as personal experiences from the author to showcase dance as a healing light.

Introduction

Dance is commonly thought of as a physical activity that requires tons of muscles and technique, especially in the westernized world. It is widely looked at and acknowledged for its tricks and flexibilities of the aesthetic. Dance actually has plenty of real-world applications that can serve as an effective resource for coping with trauma, releasing emotion, and developing skills for self-control and emotional literacy, to name a few. Dance is often forgotten when it comes to the brain. We know it can help the body stretch, strengthen, and much more, but dance can also allow the brain to release and loosen and therefore strengthen the mind-body connection. The westernized world has only just started to recognize dance and dance medicine as an upcoming form of sports medicine and therapy. As dance becomes more used as a therapeutic tool, there is more evidence on how introducing dance informs our minds and bodies. Therapy is a healing tool that helps individuals work through difficult feelings and grow through emotional work. There are many different forms of therapy, including psychotherapy and movement therapy. By using movement and forms of dance, the goal is that it can provide that same kind of therapy through nonverbal communication. Beatrice de Gelder's book *Emotions and the Body*, highlights body language as one of the powerful mediums behind communication. The influences from the world around us affect our communication and how our nature of emotional expression leads us to awareness. Dance can be used as embodiment of emotions, which can lead to a helpful and productive way to communicate feelings nonverbally. In this paper, I will focus on dance as communication and expression rather than the effects of dance/movement therapy itself. This study is to examine how dance is used as a healing tool to allow individuals to work through their emotions. Dance as a form of emotional release leads to growth in emotional regulation, social skills, and self-control. Through movement and

kinesthetic awareness, dance can advance these skills and help people, especially children, grow and expand their embodiment knowledge while having fun and using dance as expression.

As a dancer and a dance science major, I am interested in learning more about the connection between the expression of our emotions and dance. I am also a person who often finds themselves at a loss of words when it comes to emotion. Dance is an outlet I use to express emotions that my words cannot communicate. I believe dance is a way of communication that can stretch far across many cultures. It can be used for not only communication, but for reflection and well-being too. Dance can be used as a tool for developmental work and can help children regulate their emotions. (Walter, Sat) The question that remains is how can dance be used as communication to convey these emotions and help to manage them. How can these effects be measured? If dance is a method that can be utilized to tell us more about our relationships to ourselves and others, are these embodied responses and kinesthetic relationships universal? Embodied responses can tell us so much about the body, the individual, and the intention behind the movement. The purpose of this research is to examine how dance as healing and dance as communication aid to dance as a form of growth. These three things have the potential to stimulate our brains and move us towards more growth. The Harvard Medical School in the article they published titled, "Dancing and the Brain," the author cites that dance activates the brain's sensory and motor skills, as well as, "benefits that range from memory improvement to strengthened neuronal connections." (Edwards) By examining dance as a form of healing, it is opening the door for dance to be considered therapy just as much as psychotherapy is. Learning how to release and cope with emotions through embodied movement can lead to growth in emotional literacy, self-control, and increased emotional intelligence.

Background

Dance as a healing device, means that it exists to serve the individual person. It is taken out of the world of technique and aesthetic and its purpose solely becomes how it makes you feel and not what it looks like. Dance, when it exists as a healing mechanism is one thing, but that does not mean that it is a fixed solution to all problems. The growing dance medicine community is continuing to find new ways to explore dance as a form of healing. It can be considered a difficult and strengthening exercise, but the exercises can be used to expand beyond that. While it can help with stress release and emotional growth, it is not the end-all-be-all to medication and treatment. Anna Halprin is an expert and pioneer in the dance field as a healing art. In one her books, *Dance as a Healing Art: Returning to Health with Movement & Imagery*, she outlines her own experiences and says,

There is a distinction between “curing” and “healing,” which is useful when we approach dance, or any of the arts, as a healing modality. To “cure” is to physically eliminate a disease. In the case of cancer, this is usually done through surgery, chemotherapy, radiation, or other treatments aimed at the physical body. To “heal” is to operate on many dimensions simultaneously, by aiming at attaining a state of emotional, mental, spiritual, and physical health. (Halprin 15)

Dance is an exercise that when done correctly and in the correct environment can provide healing but cannot be thought of as a way to remove disease. These healing forms of dance are not rigid technique classes, they can be brain dances, circle dances, or improvisational, as some examples. Dance and movement therapy is tailored to the individual, and is different based on needs, age, and experience. It is thought of as a connector between the emotions and the body, creating a through line when there is disconnect. Anna Halprin has applied these techniques to her own body, in creating a work about her cancer. In the early 1970s, she was diagnosed with

cancer and used dance as an outlet for release of emotional trauma associated with the diagnosis. While she knew dancing wouldn't fix her cancer, she created a piece that allowed for natural emotional response to the experience she was going through. *Exorcism and Cancer* (1975) presented Halprin with the opportunity to confront her emotions the way she wanted to and share it in a way most productive to her healing process. (Halprin, *Dancing My Cancer* [out of Boundaries]) Halprin works to strengthen the connection between dance and our emotions by teaching classes and continuing to use dance as healing. In a short documentary about her titled *Anna Halprin. Dance to Heal. Healing trauma with the power of movement*, she asks her students the question: "Can you begin to feel the emotions of your movement?" (Anna Halprin, 2:10) In class, she encourages her students to be conscious of their relationship between the movement, their muscles and bones, and their emotions. She allows her students the space to connect their emotional lives to their living, breathing bodies. By encouraging her students to move how they want and discover these connections, she is facilitating a form of healing. Using emotions to inform movement and movement to inform our emotions helps broaden our understanding of ourselves as well as our kinesthetic relationship to the world around us. By seeing how we communicate with one another using these methods highlights the connection between dance and the growth of our emotions. Anna Halprin recently passed away this past year and her legacy has been widespread and information on her work has been readily available. Her work inspired many students to use dance as healing and her strong background in dance as healing grounded her work and guidance.

Through this connection dance can aid with emotional intelligence. As emotional intelligence is introduced, we have to first ask the questions: what is emotional intelligence and how can we measure it? Emotional intelligence looks different in every person and every age. To

break down emotional intelligence, there are five main components to be conscious of: self-awareness of emotions, managing emotions, self-motivation, identifying emotions, and managing relationships. (Walter, Sat) These five components surrounding our emotions are some of the key ways people have been able to measure emotional intelligence. Emotional intelligence and emotional literacy are very subjective things, but by breaking them down into more tangible and measurable components, it is easier to see and evaluate. You can see the progression of managing emotions, especially in young people growing up. Guerra-Bustamante, Joan et al. conducted a study about emotional intelligence and physiological well-being in adolescents. In this study they sampled 646 students between the ages of 12 and 17 and asked them to take two questionnaires, the Trait Meta Mood Scale and the Oxford Happiness Questionnaire. Through these surveys it could be observed that when a student's comprehension and emotional regulation increases so does their happiness. Now the study does note that happiness is subjective as part of their limitations but it is clear that these students saw changes in their emotional regulation and overall happiness. By seeing emotional intelligence increase by measuring regulation and overall well-being, they could see how physiological well-being was affected. The students had stronger emotional health when they were able to recognize their moods and be self-aware of their emotions (one of the components of emotional intelligence). I think it is interesting how aware you can be of your own emotions and how they affect your overall well-being. I know this is true for me based on personal experiences. Being more self-aware and growing my own emotional intelligence, has opened my eyes to more ways of creating my own happiness and being more self-aware of what makes me happy. I can identify my emotional intelligence by using the five components. With this background knowledge, I can become more informed about myself and what makes me happy.

The five categories that make up emotional allow them to be measured. While it is hard to measure emotions, it is easier to measure growth in the subcategories. By breaking down these five components and seeing how they fit together to define emotional intelligence, you can see what can be measured or not. By clarifying these terms, Walter and Sat say that

“Therefore, emotional intelligence could be defined as the ability to understand and express feelings, implement emotions in our thoughts, understand and decide through emotions, and manage feelings about ourselves and about others. Emotional intelligence abilities develop during early childhood according to developmental stages through interaction with the environment and adult mediation. Studies point to the importance of emotional education with children that works on two levels: learning about emotional processes, and studying emotional awareness.” (Walter, Sat 79)

The connection between expressing our emotions and learning is clear and is very evident in young children. It is easier to see and measure the growth of the five components of emotional intelligence in children. They are constantly learning and growing. You can see emotional regulation change and how social skills improve. As you watch children grow and learn and develop, you can see their emotional intelligence shift. Walter and Sat claim that by defining emotional intelligence as something you can use to make decisions and learn more about the world, children gain this skill by interacting with their environments. Every environment elicits a different response and reaction. When children become self-aware, and gain more control over their emotions and relationships they can start to gain more confidence as well as empathy with how they move through the world.

Emotional intelligence aids in how we develop as humans and how we care for one another. With the development of the five components of emotional intelligence, we develop better social skills and more self-confidence. Dance is a way to help develop these skills. It can aid motivation and self-awareness (two components of emotional intelligence). Dance can also be related to empathy. In a study conducted by Barbara San Juan and Pedro Hípola about dance and emotional intelligence where they explored the connection between dance and empathy. Throughout the research, when it came to emotional competence, it was examined that,

The development of a healthy ego and personality, self-confidence, self-esteem, subjective well-being, emotional and social competence, self-efficacy, emotional maturity, optimism, efficiency in interpersonal relationships, motivation and many other traits related to the emotional behavior of the human being are developed through dance, with those individuals who practice dance in some way presenting higher levels of emotional development when compared to individuals who do not practice this type of artistic-expressive physical activity. (San Juan, Hípola 2019)

This study outlines that dance can be used as a developmental tool. By understanding the scientific connection between dance and emotional intelligence it can be concluded that dance is relevant and an important factor in the developmental journey of individuals. It is clear that by examining the components of emotional intelligence, the study is able to track the emotional development of individuals who participated in artistic-expressive activity and those who didn't. I think it is important to note that the study describes the activity as artistic-expressive. The Oxford Handbook of Dance and Wellbeing also cites that physical activity in general is associated with health benefits including the "feel-good" effect which can lead to higher self-confidence and self-esteem. (Jola 15) There are many different kinds of physical activity that

are very good for you, and will benefit your overall well-being, but because dance is a form of artistic expression, it adds another layer to the physical activity. Dance allows the individual a physical and emotional journey. While dance is typically thought of as a performance artform, it is evident that it can provide much more when it comes to communication, emotion, and confidence. Judith Lynne Hanna, author of *To Dance is Human: A Theory of Nonverbal Communication*, says we use dance as a means of kinesthetic and dimensional language, rather than just the ears. Dance plays to all five senses and while can be considered more complex, speaks to a deeper level of communication. We are continuing to gather information through our five senses, that is translated to our brains, and then we elicit an emotional embodied response. One of the purposes of dance as healing is to use those embodied responses to continue to dig into the emotions behind them.

In order to understand dance as an embodied response, we must first understand embodiment. Embodiment is the idea that the stimulus around us aids to our development as humans. Betty Block and Judith Lee Kissell also discuss in their work, *The Dance: Essence of Embodiment* how dance is rooted in our culture and that it is a way to be with others. This communication in our own culture leads to it being used as communication and healing. They state that embodiment is embedded in society, culture, and language. Our world around us tells us who to be and how to act. In our world, humans exist within different meanings and symbolism that are tied to physical things we can see and touch, our kinetic relationships, our spatial relationships, and our temporal relationships. Dance encapsulates all of these things. (Block 2001) Movement is created through these relationships whether humans realize it or not. We are constantly engaging in embodied responses in our daily lives. Embodiment will look different for everyone. People who are more in tune with their bodies will have different

responses than people who work a nine to five desk job. We are also taught from a young age that these responses are not always appropriate and welcomed. For children you do not have all the vocabulary to verbally communicate yet, rely on their bodies to express their feelings and when this is frowned upon, these actions become repressed, which represses the emotions. Embodiment is the ability for humans to reflect on their lives and experiences. Laban, a Hungarian dance theorist and well-known choreographer, theorized that dance flowed as embodied thought because humans are able to reflect and evaluate. Movement is created through impulses and that movement gives the maker of its agency to shape however they want; Laban connected that dance was embodied through the maker's own thoughts and impulses. (Block 2001) We celebrate emotions through dance, jumping for joy, head over heels, over the moon. These sayings evoke movement. I hear jumping for joy and I have an immediate bodily response. This is my embodied response to the stimulus around me. Dance is an extension of the embodied response. Block concludes how dance literally and metaphorically encompasses what it means to be an embodied subject, to know the world around us and to express our presence in that world. Dance captures how we spend time in the physical world, negotiating time and space. It is the essence of embodiment. From this background, I could see how my own dancing was a form of embodiment and how I often used dance to express how I was feeling.

Methodology

At the start of my research, I was focusing on dance in response to healing and trauma through the lens of dance therapy. As I accumulated articles I realized that I needed to refine my search to include the way dance is used as expression for emotion rather than using it solely as therapy. As I became more interested in how dance can be used for healing, I found my scholarly articles and case studies about dance as embodiment. These sources illustrated how dance could

be used to express emotion and regulate them, especially when it comes to young people. I started wondering how dance could be used in a less rigid context, say in a preschool classroom, to benefit young students in early developmental stages and further into life as humans continue to grow and change. I wanted to find some case studies that supported my claims as well as scholarly research and people that have looked at dance as healing and as embodiment.

The method of my research is synthesizing and analyzing scholarly writings and case studies from experts in the dance as embodiment field. Anna Halprin, who is one of the leading experts in dance as healing, teaches how dance can be used in the classroom and beyond as a healing practice that allows individuals to get in touch with their bodies and emotions. Halprin's writing says that healing dance is aimed at furthering states of emotional, physical, mental, and spiritual health. By using dance as a nonverbal emotional outlet, you are creating a kinesthetic awareness of self. Through using Halprin's research, it is evident that dance creates a strong connection between mind and body when it comes to overall well-being. Focusing on Halprin's work as a primary source creates a strong foundation to support the research from the studies. By synthesizing Halprin's professional writing and journals, it can be concluded that dance as a form of healing reaches an audience to help them express their emotions through movement.

My approach to the research is how dance has shaped our emotional growth and healing. How is dance connected to the five components of emotional intelligence and what is the effect dance can have on these components? Through the use of studies of mainly young and adolescent children, the research shows how certain dance methods are useful. Practices such as the circle dance or brain dance support the claim that dance can be used as a tool to aid emotional regulation, self-control, and social skills. The method of how this growth can be measured varies from study to study, but as an overarching theme, these studies are used to see

progression in short amounts of time. They are useful as a tool of expression, in the context of therapy or not, as a way of communicating feelings to one another. Through my own embodied research I have found that dance as an emotional outlet creates a stronger mind-body connection for myself. By using dance as nonverbal communication, I become more aware of my kinesphere and how to get in touch with my own emotions and express them through embodiment.

When collected research, I was able to find my case studies documenting how dance embodiment did aid emotional regulation. Case studies from Walter & Sat, Çetin, and Meekums all supported my background and aided my analysis and further discussion of these topics. All of these case studies focused on young individuals' exposure to creative dance and how it affected and informed their emotional literacy, regulation, and retention.

I resonated so much with Anna Halprin's work that I wanted to see how I could hone her research into my own kinesthetic knowledge. Using Halprin's research and my own kinesthetic experiences with emotion, I compiled a short survey for a small sample size. It is important to say that this research was conducted on a very small scale with a group of fellow dancers and peers. There were many limitations in this study, as it was done on a small sample size of similar minded people. The small survey's purpose was to see if how I was thinking about dance was similar to other dancers' ways of thinking. If dance as a form of embodiment and healing impacted dancers in the same ways it had impacted me. In this research, I asked my peers a series of questions. These included:

When did you start dancing?

Did you dance in school at all?

Do you have any strong emotional memories associated with dance?

How do you feel dancing now? How has it changed?

Do you ever use dance as an outlet for when you are stressed or emotions are high?

If you said yes to the above, can you briefly describe a time?

Do you think dance can serve as a healthy way to release emotions?

I used these questions to understand if starting dancing when you were younger influenced the continuation of dancing now and if dance students truly believe dance can be used as a way to express emotion. I developed the questions based on personal ties to dance. I wanted to see if my peers had similar ties in the way they dance. I did not dance in school, so I want to see if there was any connection between dancing in school and emotional memories associated with dance within my peers.

Findings/Analysis

From the results of my small sample size survey, it was concluded that it was a halfway split of people who danced in school and those you didn't. Every dancer said that have emotional memories associated with dance, so there was not as strong of a connection between dancing in school and emotional memories as I thought there might be. 75% of the people who answered the survey said they do dance when they feel tensions are high. This is also something I did in my personal life. I often turn to dance when I feel emotions and tensions are running high and I need a release. It was reassuring not only my research but myself as well to see that dancers also use dance as emotional expression. In the section where I asked participants to list any emotions they have associated with dance, many people listed a mix of words like, happy, relaxed, stressed, sad, and catharsis. Some explained that sadness and stress were due to body image issues growing up surrounding dance. The feeling of catharsis that was mentioned reminded me of Anna Halprin and how she used her dance *Exorcism and Cancer* as her own personal catharsis

surrounding traumatic events. Participants also associated dance with happiness and memories of making friends and meeting new people. Every person who participated in the survey said that as long as it is under the right circumstances, they believe dance can be used as a healthy release of emotions. Most of the people who answered the survey started dancing at a young age. As I looked into more findings about dance in young people, I found many case studies that supported dance in schools as a way to strengthen emotional regulation and emotional growth that these participants felt through dance.

The world provides humans with a lot of stimuli that must be processed very quickly. To adults, this is not so overwhelming, as it is a daily occurrence, and we have the vocabulary and communication skills to talk things over. This is not the case for most children or people who communicate nonverbally. When emotions and feelings become too big and we are not equipped with the proper terminology, we resort to those first impulses, which are movement. I believe that this movement should be encouraged because if it gets repressed, it will boil over with time, resulting in bigger and harder emotions to cope with. For children, in particular children before puberty, movement is a large part of how they communicate what they want and how they feel. Encouraging dance and movement in this period can influence emotional intelligence. In a study conducted by Ofra Walter and Enju Sat from Ohalo Academic College, Tel Hai Academic College in Israel, they examined the influence of dance on self-control and emotional regulation on childhood-aged children. They focused on the development of emotional regulation and motor skills. As stated before they used the five main components of emotional intelligence to gather their data and measure the growth of the participants. This specific study considers how circle dancing can advance these developmental skills. Would these children's skills be higher than children not engaging in these practices? The research followed two kindergarten classes as

one participated in a thirty-minute folk dance exercise once a week and the other class did not. The study concluded that students who engaged in the structured dance activity once a week, showed significant differences in emotional intelligence than the students that did not. (Walter, Sat) It is important to note that this study did have a lot of room for error and variables they could not account for. Children can be unpredictable. Overall, it is clear that these students showed growth and that dance did help them in emotional development.

Another study conducted by Çetin and partner Çevikbaş, they studied creative movement in regards to expressing emotions in preschool children. The study covered that even in children as young as twelve months, they begin to see the link between emotions and visual and vocal stimuli. They rely on nonverbal communication and often movement to convey what they need and how they are feeling. (Çetin) The study lays out that young children go through vital milestones of self-awareness and recognizing, experiencing, and learning how to manage their emotions. These are all things that make up emotional intelligence. It was concluded from the study that students who engaged in creative dance in schools did maximize their developmental skills and emotional awareness. By integrating creative dance into their school days, students were more likely to pass those critical milestones with less trouble. In finding this study, I was able to see how effective dance was in a classroom setting and further illustrate the point that dance is important to emotional growth and regulation.

In the third and final study I found, Meekums was conducting a pilot study centered around developing emotional literacy through interactions with Dance Movement Therapists (DMT). Now originally I wasn't going to look into DMT work, but this study showed that children ages four to seven who interacted with a DMT developed stronger forms of emotional literacy and in turn had more growth in self-esteem, social functions, and regulation. This study

highlights the importance of Dance Movement Therapy while also showing how dance is still a key factor in the developmental growth of young people.

These studies break down how students use simple dance tasks, like circle dance and brain dance, to express their emotions. These dances help children regulate emotions and allow them to gain stronger social skills and self-control. Through these findings, it is clear that dance is a strong tool for emotional growth and communication especially for children. It is also clear that these developmental skills and emotional connections to dance do not fade, as the survey shows people ages twenty to twenty-two still connect their emotions to dance and use dance as a form of emotional communication and release. I found that dance grows from emotional development to emotional release and then to emotional healing as clear from Anna Halprin and her findings. This connection and growth is not what I set out to find, but as I looked over my key findings, it does make sense that dance would continue to grow and change with the individual because we are always growing and changing. Dance is a way to connect us to our emotions in the moment and how we are at a certain point in our lives.

Discussion

From the results of the survey I saw a lot of connections with myself and my own dancing experience. These questions I asked are also based on my own experiences with dance and how I use it to express myself and release emotions when I feel tensions are high. I often turn to dance when words do not quite express enough. Dance for me started off as a high performance activity, that was much more about the product than the process. I started dancing as a child. Not in school, but as I grew up and developed my own connection to dance outside of studio spaces, that is when I started to truly see the connection between my emotions and dance.

I was a shy child and always had trouble using my words to express myself. It wasn't until I was older that I started making the connection to movement as a way of expression. Movement expression is just as important and valid as verbal communication in my eyes and sometimes it can convey what words cannot. Dance is an exploratory medium and through my research I was able to see all the ways it can affect all different ages and types of people. It was comforting to see I was not alone in my personal experience with dance and that others can use dance the way I have. As I grew, my dancing grew and it shifted from the product to what the process felt like. I was leaning more towards how I was feeling rather than what I was looking like. I have many strong emotional memories associated with dance. I do realize this is my own personal experience and that it is not universal. In my discussion I recognize the limitations of my research. The limitations of this research include that emotions are subjective. Everyone experiences them differently. Each child in the study, each person answering the survey, each dancer moves differently and embodies emotions differently. While this research is very important to overarching dance as healing, there are times when the work is too subjective to get a concrete answer. That is also what makes this work so important, is that it is constantly changing and is unique to each individual. Each individual can do the work and get a different outcome that is specific and useful to them.

Conclusion

Dance can be used as a healing mechanism to heal the body physically, mentally, and emotionally. Using dance in a classroom setting helps educators set up students on the best developmental path for them and helps students get in touch with "hard-to-name" feelings. Overall, it is clear that these students showed growth and that dance did help them in emotional development. Dance is an artform that continues to evolve and change. It has stood the test of

time and is still important in many cultures today. It is evident that dance can be used as a healing device and a mechanism for emotional release. It can also be used to build emotional skills and increase developmental functions. It is a tool that can be utilized in everyday life to allow humans to express their feelings about the stimuli around them. Dance can be separated from the performance aspect and can be used in real-world context. Dance can provide the emotional release that words cannot always give us.

Dance is an artform that continues to evolve and change. It has stood the test of time and is still important in many cultures today. It is evident that dance can be used as a healing device and a mechanism for emotional release. It can also be used to build emotional skills and increase developmental functions. It is a tool that can be utilized in everyday life to allow humans to express their feelings about the stimuli around them. Dance can be separated from the performance aspect and can be used in real-world context. Dance can provide the emotional release that words cannot always give us. Through my research I can conclude that there is a strong connection between dance and our emotions and how we use them to grow and develop our social skills. Through case studies and scholarly research, I found a large amount of research and studies dedicated to finding the relationship between dance and the expression of our emotions. I believe that this topic is very important and could greatly benefit children and larger groups of people. I wish this research was more widely known and could be more accessible to dancers, dance teachers, and school teachers. The evidence that dance can help heal and grow us as individuals is very clear and there should be a way to make this research more accessible. If more people knew the benefits of dance in these settings, we might be able to help younger people who are struggling with developmental issues and allow them to process emotions in ways that are more effective to them. You cannot assume that the standard will work for

everyone and I think introducing dance as a second language and way of communicating could benefit students. Dance is a wide reaching medium that can help with growth, development, and healing. It is clear that these strategies work and dance should be considered less of a rigid sport and more of a healing method and means of communication.

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