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ABSTRACT

The number of violent acts committed by young people is on the rise, indicating that many children are growing up without the necessary emotional awareness and management skills. This includes self-control, handling anger, jealousy, empathy, and more. Alongside this, there is an increase in relational difficulties, psychological distress, and stress thresholds. Therefore, it is crucial to teach younger generations the importance of Emotional Intelligence, as defined by Goleman (1995). The word emotion comes from the Latin *emovere*, meaning "to move," and from the French *émouvoir*, meaning "to set in motion." According to Huang Y. (2022), dance is one of the most effective ways to express emotions and is closely linked to the emotional state. This paper encourages reflection on dance as a tool for creating individual and collective dimensions that promote awareness and knowledge of emotions and the body, the foundation of everyday culture.

La recrudescenza di atti violenti privi di senso sono, da parte delle giovani leve, in aumento; questo indica che molti ragazzi, si avviano all'età adulta, con seria ignoranza sulle proprie emozioni e sulla loro gestione (autocontrollo, rabbia, gelosia, empatia, ecc.). A ciò, si aggiunga l'aumento delle difficoltà relazionali, del disagio psichico o della soglia di stress, per evidenziare un bisogno ormai non procrastinabile: insegnare alle giovani generazioni la capacità di comprensione delle emozioni, definita Intelligenza Emotiva da Goleman (1995). La parola Emozione ha radici nel latino *emovere*, (*smuovere*) e dal francese *émouvoir* (mettere in movimento); secondo Huang (2022), la danza è uno dei movimenti straordinari strettamente legati allo stato emotivo. Il paper vuole sollecitare riflessioni sulla danza come strumento per la realizzazione di dimensioni collettive e individuali che sappiano favorire processi di consapevolezza e di conoscenza rispetto alle emozioni ed alla corporeità, basi della cultura del vivere quotidiano.

KEYWORDS

Youthful hardship; Modern dance; Emotional intelligence; Inclusion. Disagio giovanile; Danza moderna; Intelligenza emozionale; Inclusione

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Introduction

In the 1st Report on juvenile deviance in Italy (Mastropasqua et al., 2008) we read: The distress of adolescents reflects a society that generally shows forms of anthropological degeneration (Censis, 2007), which are expressed in an increase in communicative aggressiveness, in hyperreactivity as an expression of an internal conflict that "is strictly connected to the change over time in the family and social roles of the members in the nucleus to which they belong" (Censis, 2007). Skills in the field of technological communication are associated with a lack of competence concerning the emotional dimension. We are witnessing a sort of emotional-affective illiteracy in which the lack of codes to recognize the presence of others and manage emotions/affections exposes us to risks that some authors define as dehumanization of the relational universe (Volpato, 2012). Data from the Central Directorate of the Criminal Police show in the first ten months of 2022 an increase of over 14% in minors reported or arrested compared to the same period in 2019 (pre-pandemic) and sexual violence up by 15.7% compared to the first ten months of 2021. In the six months, in the period January - June 2022, sexual violence with minor victims rose by 9% on an annual basis, with a decrease in the percentage of victims between 15 and 17 years old, while group violence fell by 27%. Approximately 90% of victims of sexual violence are women and girls. The chief prosecutor of the Milan Juvenile Court Ciro Cascone, in an interview with CorSera (2007; 2018) «Prevention done well pays off, but investments must be made, for example, to stem school dropout or to organize activities that involve adolescents ; [...] "Kids believe that everything is possible, that everything is easy and legal. At the base, there is an inability to manage human relationships, with a wrong and dysfunctional approach: young people with a very strong fragility, incapable of feeling empathy".

Deviance and emotional illiteracy seem to be the keywords of this incipit.

Deviance, literally, *is what results from an exception to regularity*; it is a very broad field, where we find different categories including crime. In deviance, there is not always a crime, but vice versa, crime stands for deviance. It can be defined as any act that goes against the rules, norms, and/or intentions of a specific social group and is evaluated negatively (based on written and non-written rules) by the majority of the members of that group (Bargagli, Colombo, Savona, 2003) ; we deduce that the expression deviance is changeable and fluid, dependent on social conventions, which can change with the succession of different historical-social conditions.

Some deviant behaviors are characterized by a high degree of impulsiveness and irresponsibility, typical characteristics of adolescents; the relationship between

deviance and adolescence has become, for some decades, a serious social problem, where we very often encounter young people who are both victims and perpetrators of criminal acts which constitute the actions forming part of antisocial behavior, among which we remember, conduct which is dangerous for themselves and others (dangerous games, reckless driving, etc.); aggressive behavior towards others (bullying, quarrelsomeness), refusal of authority (vandalism); reckless use or abuse of drugs and alcohol; repeated illegal conduct (theft, scams, etc.).

Among the various deviances, we encounter antisocial personality disorder (ASPD); individuals with this disorder demonstrate impulsiveness, continuous violations of laws, and a lack of remorse towards others and interpersonal relationships (APA, 2013).

Lack of competence in the emotional dimension was studied by John Nemian and Peter Sifneos (1976) who introduced the term "alexithymia" in the 1970s; of Greek root, literally translated means: *emotions without words or lack of words for emotions*, and describes a set of deficits in the ability to process affects on both a cognitive and experiential level. Therapy for alexithymia must include work on psychoeducation, the development of emotional intelligence skills, mentalization, and the ability to regulate emotions. Umberto Galimberti has analyzed the theme of emotional illiteracy. In one of his works, he writes: *Young people are sick and yet they don't know it [...] being often emotionally illiterate, they are incapable of describing their emotions and expressing their discomfort in words* (2007:11). The short circuit between the level of emotions and the level of language increases youth discomfort, creating a lack of interest in authentic communication among young people and adults.

Young people, dispersed between technologies, and music and paradoxically disunited from the mass media, do not find the profound meaning of what they feel, while parents and educators are increasingly worried that they are good at school, intelligent, healthy, and sporty. , not paying attention - or not having the means - to this fundamental aspect of life.

Deviance thus turns out to be a rubber wall, a normal practice, with an indefinable, futile, casual aggressiveness. There is a lack of emotional education or education in behavior and relationships (Pacchin, 2011; Galimberti, 2007) or even training in empathy.

The term empathy was coined by Edward Titchener in 1909; he used to speak of empathy as something that arises from a physical imitation of the other person's suffering, a motor mimicry, also received by the imitator who feel the same feelings. Comparing with Albert Mehrabian (1981)-who shows that speech communicates 7 percent of its meaning, tone of voice 38 percent, and body

language 55 percent mimicry, or mimicry (Allport, 1937) is a direct copy of the emotional message which is visible in automatic assuming the expression and posture of the other, very valid in the literature for children -concept of imitation- but also in the adult stage of life -chameleon effect- (Chartrand & Bargh, 1999). How to approach the world of youth when they experience borderline situations in that gray area we call deviance? If we use an approach related to Legislative Norms, the Italian Supreme Court observes that “[...] *for the Italian legal system, a young man or woman of 18 years of age, as an adult, is liable to punishment in the same way as an adult, but for science instead, the cognitive faculties are not perfected at the age of majority but are still developing and maturing along with social and affective skills at least until the age of 20 years*”(Cass. 14.3.2018, No. 11607); in fact, Article 163 of the Penal Code provides a favorable rule on suspended sentence “if the crime was committed by a person over the age of 18 but under the age of 21.” On social and affective skills, Neuroscience speaks of Dual Systems models to point out that if the human brain only completes its development by the age of twenty-five, this is because the adolescent's ability to make decisions and judgments, only reaches full maturity at that age (Meisel et al. 2019:1ff; Bertolino, 2021). If, unlike the legislative approach, we use a medical approach, we encounter a dilemma: does deviant behavior depend on an individual pathology or is it a sign that something is not working at the societal level? What is the best treatment? WHO defines self-care as “the ability of individuals, families, and communities to promote health (personal and social), prevent disease, maintain health, and cope with illness and disability with or without the support of a health care provider” (WHO Regional Office Southeast Asia, 2017). Assuming youth deviance as a borderline phenomenon, how can personal and social outcomes be achieved without the help of classical medicine?

Between legislative and/or medical aspects, there then remains the concept of emotional literacy (Goleman, 1995), which in light of the many reports on youth distress, deviance, or crime (we often associate the word *adolescence* with the word *emotional illiteracy*), paradoxically takes on more value and outlines a pathway.

In this paper we would like to offer an antidote to this illiteracy or discomfort, offering the wide range of possibilities that '*modern dance*' can provide.

1. Modern dance: feedback

Dance is
the language
of emotions.

Priyanshu Singh

Dance is one of the oldest artistic forms, dating back to prehistoric times, where it was considered a human expression not to move, but to express oneself, playing a fundamental role in life with ritual and symbolic meanings. In ancient civilizations, dancing was practiced before hunting or fighting, to channel natural forces, celebrate special occasions, express gratitude, ward off the evil eye, or invoke rain. The term dance, as well as *dance* in English and *tanz* in German, has common origins in the Sanskrit root *tan*, which means tension (Sachs, 1966, p.22); according to Ullmann, the person who moves in dance immerses himself in the movement process without paying attention to the practical result of the movement action (Ullmann, 2001).

Dance provides the opportunity to engage different senses and connects movement to music with self-expression; therefore, it is seen as an activity that addresses various aspects of personality (Kirsch, 2005; Kaufmann, 2011; Studer-Lüthi and Züger, 2012) thus becoming a specific opportunity to increase awareness of oneself and one's body (Fritsch, 1988; Kirsch, 2005).

Leaving aside ancient history and the Middle Ages, dance, from the Renaissance to Romanticism, is characterized by a constant aspiration to conquer elevation; from the slow and crawling dances that dominated the fifteenth century, we moved on to fast and jumping dances, where the search for the technique began to make the ascending movements of the dancers increasingly accentuated and skillful (Sorti, 2013). The dance on pointe appears at the beginning of the 19th century and is typical of the Romantic age: the protagonists are creatures who no longer have weight or body, and cross the aerial spaces like butterflies with veils, flying (Sorti, 2013).

In the 20th century, the premises were laid for a further revitalization of dance, as the foundation for modern ballet. The forerunner of these changes was Francois Delsarte (1811/1871), a French musician, who created an acting style that intended to connect the emotions expressed on stage by actors and singers to a precise code of gestures, movements and expressions that he had developed starting from his observations of the social interaction between people (he could be seen spending long hours in the Luxembourg Gardens, observing the nurses and children, trying to understand how their emotional relationship was expressed through body

language. He went to observe the sick in hospitals and mental asylums to observe the motor aptitudes and gestures of the mentally ill, in search of authentic expressiveness). In 1839 he created the *Cours d'esthétique appliqué* (it will be continued after his death by his students) which places the body in the foreground, with a "law of correspondence" between the internal status and its external manifestation, i.e. the degree of emotional intensity and vitality are expressed truthfully through precise postures and attitudes of the body. The roots of Delsarte's studies are found in his marked curiosity; as a teenager, he follows his cousin, a medical student, to the morgue: once the initial confusion has passed, the young man begins to observe the corpses, and notices that they all have a common sign, the adduction of the thumb.

Always following his cousin, Delsarte witnesses the death of a patient and, mindful of the characteristics present in the bodies under investigation, observes the movements of the fingers of his hands. Thus, he notes that as death approaches, the fingers tighten more and more towards the palm until, once the last breath has been taken, they all reopen, except the thumb, which remains in the adduction position already found in the corpses of 'the morgue.

One day, the young "researcher" finds himself in the Tuileries gardens, where many children, accompanied by their mothers, play, and then he begins to scrutinize the dynamics of the thumb, coming to realize that in mothers who seem to love their child more, the thumb is in the position of maximum abduction and that this is less and less accentuated as we find ourselves faced with less affectionate mothers and, further down, with wet nurses. Delsarte therefore arrives at formulating a first law of correspondence between internal status and gesture: the thumb is the thermometer of vitality; the more it is extended outwards, the more the subject is in a condition of vitality; the more it is adduced, the scarcer it is, to the point of being zero in cadavers (Randi, 2019).

The gesture, for Delsarte, *is the agent of the heart*: a single gesture can express what many words are unable to do. He will dedicate his entire life to researching how sensations, emotions, and thoughts manifest themselves in human behavior, to an almost obsessive search for truth in expression. His research, accurate and methodical, will be based on live observation; based on the immense material collected, he established a meticulous classification that allowed him to define the laws of bodily expression.

Delsarte's aesthetic doctrine spread particularly in America at the end of the 19th century, thanks to some enthusiastic students, contributing strongly to the evolution of theater and dance on that continent: between 1880 and 1900 no school of acting, singing, dancing, or gymnastics did not rightly or wrongly boast the

pedagogical insignia of Delsarte, whose expressive system shaped the aesthetic taste in terms of vocal and gestural expression, in art as in the social life of an entire generation of Americans. In Delsart's theory, one cannot ignore the link between the gesture and the meaning that underlies it: No movement is without meaning is the fundamental belief of this theory, the true source of the nascent conception of dance as a highly expressive form of communication.

With his theory, Delsarte becomes the prophetic inspirer of modern dance, understood as a continuous synergy between internal status and external manifestation, emotion and gesture, reason and feeling.

They are the roots of an inclusive dance movement that will develop throughout the twentieth century up to the present day.

Rudolf Laban (1879-1958) continued and evolved Delsartian thought; the meeting with François Delsarte, and the knowledge of the famous dancer Isadora Duncan, were the key to his studies, and in 1948 he published his first book *Modern Educational Dance*, where he does not express a teaching method, but a support for work of dance teaching, a natural element that should be for everyone and everyone, as a possibility of expression (Preston-Dunlop, 1998); according to Laban, the aim of dance education is not artistic perfection, nor technical perfection, but the beneficial effect of creative activity on the personality of the individual at any age.

The early years of the twentieth century are characterized, in general, by a journey into man and knowledge, thanks also to scientific and above all psychoanalytic discoveries. The latter allows a new type of approach to the person, rediscovering the interiority of the human being, the psyche, and identifying the existing relationships between it and the body, the most material and concrete part of man. The rediscovery of the body is at the basis of a vast and complex movement that, starting from the end of the 19th century, crosses ideologies or different modes of expression. *Körperkultur* is born, which will lead to a real revolution in mentality, habits, and tastes, in hygiene, in the use of free time, in education, in daily and artistic expression, taking the form of research and individual and collective experimentation with new systems and norms of life and physical education (Casini-Ropa, 1983) identifying, according to Pontremoli (1983), three lines of thought: semiotic body; lived body; transformed body.

The articulated concept also allowed variations with the esoteric disciplines of theosophy and anthroposophy of Rudolf Steiner (Casini-Ropa, 1987: 295ff).

Two theoretical strands were crucial to the origins of *Körperkultur*: that of an aesthetic ideal which, starting from Schopenhauer, unites Wagner with Nietzsche and that of the Frenchman François Delsarte with his *System of Applied Aesthetics*,

(Casini-Ropa, 1983; 300) which inspired dancers such as Isadora Duncan, Ruth St. Denis, Ted Shawn, and choreographers such as Rudolf Laban, who is considered a proponent of the main approaches to dance therapy.

Modern Dance with all its authors and performers (the N.Y. City ballet, the Royal Ballet London, the Ballet du XXe siècle, Margot Fonteyn, Maurice Béjart, etc.), not only marks a break with a certain classicism, but it is also the precursor to a social/pedagogical/therapeutic use of that art of movement which is dance.

2. Modern dance: feedforward

Martha Graham is called "the mother of Modern Dance" (Pontremoli, 2004). Although this phrase had already been attributed to her during her lifetime, she did not embrace it with great enthusiasm. She preferred the term "contemporary dance" *because dance ages quickly and the term "modern" limits the possibilities of evolution* (Graham, 1991).

Contemporary dance has emerged as an innovative cultural phenomenon in a profoundly changed epistemic horizon compared to that which had given rise to the (already revolutionary) experiences of Isadora Duncan, Martha Graham, Rudolf Laban, Émile Jaques-Dalcroze. Research on this art has been directed - starting from the Second World War - (Pontremoli, 2004) along a path that has marked a detachment from the previous way of conceiving the practice of dance, also producing effects in the world of academic studies, where, gradually, new approaches to the subject have emerged. In contemporary times, the study of dance has increasingly connected with different disciplines, such as neuroscience with the concept of *embodied cognition*. This has led to new ways of approaching research, marking a significant collaboration between previously separate disciplinary fields. (Casini Ropa, 2004).

Embodied cognition is an interdisciplinary field of research that involves several disciplines, including psychology, neuroscience, philosophy, and cognitive science. There are no specific authors who can be credited as inventors of the theory, but several scholars have contributed significantly to the development and dissemination of this intuition: George Lakoff and Mark Johnson, Francisco Varela, Evan Thompson and Eleanor Rosch, Andy Clark, Shaun Gallagher, Antonio Damasio. From the encounter between the history of dance and cultural studies, *Dance studies* have emerged in the Anglo-Saxon context, a new methodological perspective that is placed at the crossroads between cultural studies, the history of the body, feminist and gender criticism, sometimes also oriented from a sociopolitical perspective. The methodology offered by gender history has proven to be particularly strategic within Dance studies, especially the application of the

theory of gender performativity that the American philosopher Judith Butler developed starting in the 1990s.

This shows how dance is evolving, and we want to further highlight this process by listing the main inclusive or therapeutic declinations and opportunities or psychotherapeutic possibilities that we are observing today.

In the genesis of inclusive dance (Pelka, 1997; Koppers, 2011), we owe a prominent place to the Austrian Jewish choreographer Hilde Holger (1905-2001). An exponent of the Austrian avant-garde of the 1920s, Holger emigrated to Bombay in 1938 and from there she moved to Great Britain in 1948; she was already an accomplished dancer when at the age of forty-four she gave birth to a son with Down Syndrome. In response to her son's disability, she began organizing dance lessons involving both professional dancers and students with autism spectrum disorders or physical disabilities.

She taught that no movement was important without an internal impulse of thought or emotion. In this she was in harmony with her colleagues Kurt Joos and Rudolf von Laban; technique for technique's sake was anathema. One of her students, Wolfgang Stange, inspired by these teachings, founded *Amici*, the first inclusive dance and theater company, in London in the 1980s.

These are the roots of a phenomenon where companies have developed practices of inclusive dance and theater, such as DV8 and Candoco²⁷ in London, Axis, Full Radius, The GIMP Project, and The Olympias in the United States and Restless, Sprung, Murmuration and Weave in Australia (Hickey-Moody, 2017, p. 7).

In Italy, there is the *Oriente Occidente* contemporary dance festival in Rovereto, which has started a working group on the inclusion of male and female dancers with disabilities, giving birth to *Al Di Qua Artists*, a group of artists and workers with disabilities from the world of show. Then there is the Compagnia *Fuori Contesto* of Rome, a mixed company of people with and without disabilities, which set up the *Fuori posto* festival to investigate the issue of the social inclusion of people with disabilities; then there is *Dance Well*, an initiative of the Municipality of Bassano del Grappa which has brought together a community of performers all suffering from Parkinson's, with a view not to dance therapy but to artistic practice.

As regards the Deaf Community, the Milan *Silence Festival* brings to the attention of a mixed audience the potential of Deaf art in theater and performing arts, using sign language as an expressive tool.

Other initiatives bring together Dance & Disability, often for therapeutic purposes. The task of this chapter will be to select the most followed and fruitful practices; of course, those with academic/scientific followings will be preferred.

a) Educational dance

Margaret H'Doubler can be considered the pioneer of educational dance, revolutionizing dance teaching, reconceptualizing it, and positioning the arts as vital educational forces conceived and taught as tools for the development of body and mind. As a student, in the years 1916-1917, she followed John Dewey's lessons at the Teachers College of Columbia University in the course of philosophy and aesthetics and was impressed by the teachings of the great pedagogist, on which she based her educational methodology through corporeality and dance; a revolution for its time. She aimed to prepare teachers to be able to transmit a dance for everyone starting from physiology and leaving great space for self-expression and creativity.

In his first book *Dance: A Creative Art Experience*, (1940), he wrote: «Dance in education exists not only for the pleasure of dancing, but through the creative effort in giving aesthetic forms to the meaningful experience that students hope develop their creative power and, in turn, improve themselves as people. [... Dance] as an educational path that passes through an emotional, intellectual, and spiritual experience, as well as a physical one" (p. 62). With her studies in biology and philosophy she influenced and anticipated the notions of *bodily intelligence*, of the *embodied mind*, - with Neuroscience still distant - and the notions of learning and intelligence, still belonging to the realm of the mind and not also to the body.

b) Danceability, dance for everyone

Danceability means to dance for everyone. The language of dance is universal and anyone can read it, regardless of age, experience, or physical and mental condition. Everyone has the right to make the most of their expressive potential, everyone has the right to let go and...dance. Danceability was born in the United States in the early 1990s thanks to the dancer and choreographer Alito Alessi, director of the *Joint Forces Dance Company*. Using the principles of *Contact Improvisation*, Danceability is a dance technique that is aimed at everyone, with or without disabilities, allowing you to compare and express yourself together. It is not a form of therapy, but it is a genuine art and creative expression. *"Through dance, we can build models that honestly reflect society, in which all people can be involved. Questions of physicality, of different mental capacities, of unique ways of thinking and being in the world are not the problem. The real problem is that people become separated and isolated from the world. If you're alive, you can dance. Dancing with people who are different from each other is a joy and a privilege."* (Alito Alessi in www.danceability.com/history)

Dance therapy

The term "dance therapy" began to spread at the beginning of the twentieth century thanks to the contribution of two professional dancers of the so-called "modern dance", M. Chace and T. Schoop. Thanks to them, emphasis began to be placed on the pleasure of dancing and the well-being that dance can provide, supporting expression with the body and with music through spontaneous forms of movement. Their most famous applications of dance therapy mainly involved war veterans with problems of depression, psychosis, or forms of hysteria.

In 1997 the Italian Professional Association of *Danzamovimentoterapia* (APID) was established which may not necessarily be formed by a doctor or psychologist. In recent decades it has experienced notable development in Italy also within various institutional contexts such as schools, hospitals, prisons, day and residential centers for the treatment of mental illness, drug addiction, and rehabilitation; Bologna is home to one of the Italian schools with the most solid tradition in the field of dance therapy: Art Therapy Italiana, founded in 1984.

c) DanceSkilled

On 8 November 2008 in Brescia, at the Casa delle Associazioni, the events of DanzAbile 1st Edition were announced. The results of study activities conducted by a working group made up of university students and students of the Compagnia Lyria coordinated by Sonia Ognissanti were also presented.

DanzAbile is a gateway that connects professionals in the field of inclusive dance, facilitating the exchange of knowledge and promoting the growth of the sector. It is an opportunity to discuss artistic practices, train accessibility and promote actions for artists and audiences. It was created with the support of the Department of Social Policies and the Department of Culture of the Autonomous Province of Trento, in collaboration with Informatica Trentina. (www.danzabile.provincia.tn.it).

d) BioDanza

With Biodanza, we are not talking about a "dance school", but rather about a system for awakening a new sensitivity towards life. This "dance" is generated by the sensation of being alive and its purpose is to strengthen life and allow its evolution (Rosa, Ascione, Di Palma, 2020). The creator of the Biodanza System is Rolando Toro Araneda, psychologist and anthropologist born in Chile in 1924, former honorary president of the A.E.I.B. - European Association of Biodanza Teachers; the exercises are carried out in groups, guided by an instructor, and are particularly effective for resolving internal conflicts, which often manifest themselves not only as neurosis, but also with a psychomotor dissociation where the body perceives itself not as an integrated unit, but as a collection of individual isolated parts.

e) Inclusive flamenco

Flamenco helps harmony in gestures, muscular tone, confident posture, and great agility but above all balance: discovering one's self through dance and music by connecting body, mind, and spirit. It is an experience that can be found through the reading of Letras (popular texts handed down orally, which allow concrete images to be transmitted with simplicity and immediacy); the flamenco singer Yeyé de Cadiz, for example, in his Letra says "*la vida me ha maltreated y en vez de sentirme herido, nace nuevo corazón inside del corazón mío*": through emotions, inclusive flamenco transforms, from the word yes he moves on to the movement, trying to interpret the message read in the Letra through flamenco gestures (Melanotte, 2018).

f) *Tango Zen*

Meditative and engaging, Zen Tango combines the sensuality of Argentine tango with the art of meditation and is also called *Walking dance meditation*. Created by Oscar Wright, an American philosopher, in Zen tango we discover how the author's cultural background has brought out interesting combinations between Eastern philosophies and this dance. A new way of meditating while dancing to enjoy the benefits of both. Perfect posture, simplicity and clarity in the mind, sense of liberation, relaxation in the body, and joy in the soul, also taking care of harmony with your partner. (Mancini, 2021)

g) *Bollywood dance*

born from a classical Indian dance with its aura of sacredness, combining 7 traditional and other folk styles; a mix of yoga and elegant dance, with movements that create emotions. Bollywood dance is the best known and most used in Indian cinema; presents three characteristics: dances of pure technique, for aesthetic pleasure through the beauty of movement, dances that express a state of mind, a feeling, narrative dances, in which one mimes with the symbolic and gestural help of the hands, the Mudras, that is, the epic deeds and virtues of the divine. There is also a fitness version: Bolly-fitness which offers programs inspired by Bollywood by mixing choreography with music from Indian cinema (Commis, 2023).

h) *Blindly dancing*

Elena Travaini, with a retinal tumor and severe vision problems, created the "dancing in the dark" school project, also for those who can see. It is a special dance, aimed at those who want to dance focusing on the body and feeling what is around, even though they cannot see it. Blindly Dancing is also an association in which Elena Travaini is a president who together with Anthony Carollo teaches dance and wants to experience the thrill of dancing in the dark: a blindfold on the eye, "*the instructions given without being able to show anything, concentrating on the body and spending all the words that are needed, without haste and taking the necessary*

time". When interviewed, Travaini expressed her thoughts thus: "Blindly Dancing is a way of life and a way of thinking; it is a dance teaching method accessible to all by promoting an inclusive setting [...] those without disabilities, dancing blindfolded, learn to dance by immersing themselves in the darkness, discovering emotions, which through the sense of sight we often tend to neglect or forget ". Dancing in the dark is used as a means to teach people the value of respect for themselves and others, to recreate the relationship of trust and dialogue between people, and to raise awareness of what they don't know". This is the "method" of "blindly dancing", (N. Nalli in La Stampa, TO. 2015/11/21)

i) *The silent beat: the dance of signs*

The Silent Beat is a company of deaf dancers based in Rome; the experience was born thanks to Ambra Bianchini, founder of the LISDA method (Italian Sign Language plus Dance). The initiative is successful in terms of attendance and results so much to allow participation in both the TV program *Danza con me* by Roberto Bolle (RAI, since 2018) and in *Tu si que vales* (Mediaset, 2022) of a similar group of deaf girls *The silent beat baby* always born with the LISDA method. According to Ambra Bianchini, the only way to teach dancing to a hearing-impaired person is to learn to see music. Her method is not based only on vibrations: *it is necessary to connect the sound to the movement of the body and define everything through sign language, memory, and concentration*. When dancers perform they not only dance but tell their life story, expressing emotions through the movement of their hands. Another famous example of deaf dancers is that of Chris Fonseca, a dancer and choreographer born and raised in London; thanks to the encouragement of an aunt who introduced him to the film *Breakin* (1984), he became passionate about Street Dance and decided to study it further. Chris can dance by sensing vibrations through the floor.

Another Italian case is that of Giuseppe Guercia, a dancer on the TV program *Dancing with the Stars* or Carmen Diodato, a deaf dancer who managed to perform in the theaters of Verona and Palermo. Despite the diagnosis of severe bilateral deafness, she joined the dance troupe of the Teatro Massimo in Palermo.

Still in Italy there is *AlohaKea*: the dance troupe that brings together LIS and Polynesian dances; born in Sardinia, they have spent years in spreading and promoting the encounter between dance and LIS. Polynesian Dances are based both on the body - a means of expression - and - or above all - on the use of the hands and arms as a communication tool.

j) *Selective Mutism and Dance*

AIMUSE (Italian Association of Selective Mutism) presented in Bari on 14 November 2018 a work by Daniela Lavermicocca (clinical pedagogist) on the case of a little girl

helped through Dance and Sand Play (games with sand); it is not the only case of MuSe treated in this way. Other experiences come from the Zanelli Center in Milan, through Inclusive Flamenco (www.centrozanelli.it), and still others from Therapy with Art, which we find in Iacchia (2018).

3. Conclusion

We presented a problem: youth hardship and its worst effects; we formulated the hypothesis that this problem depends on a lack of education on emotions; we proposed the corporeal/expressive methodology of dance as a psycho-pedagogical path; we used the language of Coaching (a Management technique) to present a historical/cultural analysis of dance, i.e. feedback versus feedforward.

The main difference between Feedback and Feedforward (Goldsmith & Katzenbach, 1993) can be understood from the etymology of the two words: if the feed --nourishment is "returned " (back), in Feedforward the same nourishment is "projected" forward (forward). Applying the concept to Dance (it is not possible to change the past: we can act on the future) we believe that this nourishment in its various evolutions can allow the achievement of the formulated hypothesis: the recovery of emotions and empathy as personal/social growth factors.

Dance is essentially a way of expressing emotions through movement (Federico, 2017); this construct is particularly valid in disabilities with psychogenic bases (Dale et al., 2007; Caldwell, 2017; Homann, 2017; Punkamen et al., 2017). Lately, an academic branch has also been born: The neuroscience of dance; a fairly new and small field, with 133 original studies as of 2022 (Vander Elst-Foster, 2023). The use of dance in rebalancing emotions is a field that already has several studies; we highlighted a study by Giannelli (et al., 2015) on Alexithymia, but even more the strand of studies of Julia F. Christensen, (2024;2023; 2022; 2018; 2016; 2014; 2013) on the relationship between dance and emotions. The new declinations of dance in contemporary times, combined with the strong appeal of dance activity in the younger generations, make it clear that it is possible to restore the field of emotions, overcome the classic artistic performance barrier, and incorporate the psycho-pedagogical aspects.

In a moment of particular uncertainty, looking to the future rather than dwelling on what has passed can help to concentrate one's strengths on achieving concrete results and applying effective behaviors.

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