

Creative movement as an approach of intervention for disadvantaged youth. The embodied self

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Dance education through creative movement is a field that offers people the freedom to expand their creativity and find ways of self-expression. Learning and teaching how to dance, involves dedication and discipline. Furthermore, the art of dance takes years of training and in depth knowledge of dance practices, theories and history. This is why most people think that teaching dance is a complicated job. However, this is not the case. Creative movement is a dance practice and a vital element of contemporary dance that everybody can experience and participate in, without having any dance knowledge background. Creative movement is creativity expressed through the body and at the same time a field of study and practice that strengthens the ability of an individual to gain useful knowledge in order to communicate, to create and to interact with others. Creative movement is an open field of knowledge for everyone to explore. Through the creative process, a person can create his/her own space for exploration in order to express his/her self. Creative movement is an art form based on natural movement, which gains significance when attention is given to the everyday movement, according to Stinson (2003). Initiating creative movement in order to reinforce a student's competency regarding dance, is a basic element of embodied education. Furthermore, "through dance, children learn more about who they are, how they move, what they think, how they feel, and how they relate to others" (Cone & Cone 2006, page 7).

In this particular proposal, the focus will be placed on the perspective of creating movement as a tool for promoting literacy as well as resilience in young people. Specifically, I will propose a sequence of exercises as part of a unit including four thematic lessons, with the focus on the body as a mean of embodied thinking and learning. The purpose of the proposed unit is that all young people and specifically disadvantaged young people will feel welcome to participate and to interact with others. The term "disadvantaged" refers specifically to young people with an underprivileged position in society, thus facing cultural, political and economic problems, or even violence. As such, immigrants, refugees, young people who live or feel isolated could be considered disadvantaged. Although dance/movement therapy interventions could foster resilience according to David Alan Harris (2007), the purpose of the study is not to act therapeutically, rather as a mean of prevention and intervention, since by participating in creative movement lessons, teenagers can acquire important tools and skills to face their problems with the focus being on education through movement. Through embodied education, teenagers can acquire and expand their knowledge, create relationships and find a positive way to express their thoughts and feelings. By empowering themselves through knowing their bodies, they will increase their confidence and their capacity to be able to face problems in relation to their underprivileged position.

In order to foster creativity through movement in an aesthetic context, it is important to use some tools. Using tools based on Laban's movement theory (Dell, 2007) as well as creativity

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approaches based on Blom and Chaplin (1982), it is possible to create a complete educational program based on embodied knowledge. According to Laban's movement theory and analysis, it is important to briefly clarify what the theory refers to, which is an outgrowth theory that connects four main categories: Body, Effort, Shape, and Space. More specifically, it has to do with body parts (e.g. head, arms), body zones (e.g. right side, left side) and body actions (what the body is doing e.g. walking, turning, expanding). It also describes how the body moves and where it moves in relation to general space (e.g. the dance area) or the personal space. Effort speaks of the way a movement is done. It is the connection of the inner intention with movement, which provides the quality of the movement. The connection between bodies, the connection between body and object and the connection of body parts to each other, creates relationships. Taking this as a given, that whatever movement happens has a shape, the Shape element refers to how the body forms itself in space. In other words, learning how and why the body moves, constructs new opportunities to understand the body/self and creates new possibilities of movement. Furthermore, according to "Sixteen Ways to manipulate a Motif", as Blom and Chaplin (1982, pages 102-104) talked about, a movement and a movement phrase can be seen as a motif in order to convert, modify, change size, duration, plane etc., in a creative process. Through this open ended exploration, anything may occur, and any reshaping of the motif is accepted, since the procedure enables it. For more information about Blom & Chaplin 'Sixteen Ways to manipulate a Motif' creative processes, which are going to be used as creative tools in this particular study, please see table 1 below:

Table 1: "Sixteen Ways to manipulate a motif"

| | |
|-------------------|----------------------------|
| 1.Repetition | 9.Force |
| 2.Retrograde | 10.Background |
| 3.Inversion | 11.Staging |
| 4.Size | 12.Embellishment |
| 5.Tempo | 13.Change of planes/levels |
| 6.Rhythm | 14.Additive/incorporative |
| 7.Quality | 15.Fragmentation |
| 8.Instrumentation | 16.Combination |

For example: Ask the students to create a shape with their body (any shape). Use the creative tool number 4 (size), and ask the students to change the size of their shape. First ask them to demonstrate a very small shape. Then ask them to make the shape expanding the body in order to alter their shape to a very big shape.

Creative teacher

Creativity in itself is not a panacea. Creativity needs guidance. At this point it is important to mention the teacher's role in the process. The teacher and the students co-exist in the creative process, both creating simultaneously. Students need effective guidance and acceptance. It is important for the teacher to give space to his/her student to explore and to improvise. The teacher needs to give clear and specific instructions and to have flexibility in order to reshape the exercises according to the needs of the participants. In other words, the teacher has to be creative as well as being able to teach in a creative context. The teacher's main goal is to give students the chance to give their best. In addition, it is important to create a learning environment in which students will expand their interest in creativity, as well as to explore artistic expression through a creative process using their bodies as a mean of expression. As Elliot Eisner (1984) wrote, the teacher should have the capacity as a conductor, to "orchestrate the dialogue, moving from one side of the room to the other", which means to be able, to have the flexibility, to listen carefully to the students' needs and to create the circumstances where everybody will have the potential to talk/express in any way, both interacting and reflecting at the same time. Every student has the right to learn in a healthy environment and to learn more about his/her self during the process of learning. Also, with regards to the moral dimension, the teacher needs to be aware of his/her students' cultural and family

background. For example, if a young person has experienced bodily violence, the teacher cannot ask the certain student to close his/her eyes in order to take part in an exercise that requires the eyes being closed, or even to stand very close to other people, or to touch them. In other words, the teacher must have the capacity to protect and not to expose students into unwanted situations. This is why “Teachers must ensure psychological as well as physical safety for children” (Stinson 1985 at Stinson 2016).

Creative Movement as literacy

The perspective of dance as literacy will work effectively for young people, since creative movement is a way to learn, seeing as learning comes from within. Considering literacy in a western background, it is about enhancing people’s cognitive skills as well as improving their economic prospects to become better citizens. In practice, literacy offers knowledge in a more culturally sensitive view according to Street, (p.xx). Literacy though, is not limited by written and spoken language, but it can also appear in other forms of communication. As an aspect of literacy, creative movement constitutes a context where information can be drawn, learning can occur and a movement dictionary is created. Specifically, using the body and the capacity of movement as a mean, young people not only communicate but they also gain knowledge that leads to the feeling of belonging and understanding of their self as well as the world they live in. In addition, through movement, situations of communication arise, since individuals can obtain new knowledge that leads to the creation of a new verbal and motion vocabulary. Through creative movement, people develop communication skills useful in their everyday lives. Dance is literacy since it empowers people to improve their lives, enabling them to be part of society in a variety of environments. Dance is a language expressed through the body, either moving or pausing. Human bodies of all ages have something to say. Everything can be seen in the way a person uses its body, such as beliefs, discipline, quality of life, limitations, inhibitions etc. As aforementioned, knowledge occurs through the body according to Franko (2011). In particular, Franko (2011) said that “The movement [...] is itself an element of vocabulary”. As a semiotic study suggests, the body can transfer signs. The body as a physical action can be defined as a signifier and/or a signified, since communication codes are transferred through the body. Also, the body is seen as the body of a text, and through its motion it is possible to interpret it, according to Grument, (1988) at (Dills, 2007). In addition, Hong (2000) at Dills (2007), suggested that dance can contribute to education as an evolving context where knowledge occurs, because during a creative process children do not learn to memorize, but to think, to analyze, to find solutions. Hence, dance literacy is about knowledge focusing on the body. Dance literature highlights the importance of bodily learning. Another aspect of dance literacy is the aesthetic literacy. It refers to being able to see and “read” the movement beyond the movement. It is about paying attention to the aspect of individuality, to “read” the movement in others and to feel it in your own body, “which involves a learning process through artistic education as a complementary perspective to physical literacy” (Lussier, 2010). She talks about the education of the person as a whole through a particular movement language, since dance can be perceived through the senses.

In conclusion, dance and aesthetic literacy, through creative movement as another form of literacy, consist of an embodied procedure, with focus on the innate knowledge of the self through the body, aesthetically. If teenagers were involved in creative activities and specifically in creative movement activities, they would have better opportunities to discover a new area of learning and expressing themselves. Teenagers are capable of learning, understanding, and thinking in another context through critical dialogue about the art of body and movement. Experiencing these in a safe aesthetic environment enables them to become literate and to develop self-appreciation. When teenagers lack confidence, they can experience dance as being part of a group, not as therapy. In this sense, they can broaden their knowledge, as well as explore a new area of expression.

Creative movement fostering resilience

Giving the opportunity to young people to experience creativity through movement as an embodied noesis in a friendly environment, allows them to develop and increase their resilience. According to Ungar (2008), “Resilience is the capacity of an individual to navigate their way to health-sustaining recourses, including opportunities to experience feelings of wellbeing, and a condition of the individual’s family, community and culture to provide these health recourses and experiences in a culturally meaningful way”. Considering the adversity of conditions in the contemporary way of living that teenagers have to confront, it is likely they will experience stress, be exposed to traumatic experiences, feelings of depression, as well as anxiety, resulting in the weakening of the teenagers’ resilience. Creative movement as an art activity can foster resilience in meaningful ways, since going through the creative process teenagers will not only gain the feeling of confidence, but, they will also be protected by not being imposed into stressful conditions which include anxiety and antagonism. As Ulrich (1992) at (Leckey, 2011), mentioned: “Creating art reduces stress, promotes mutual understanding and creates awareness of individual difference”. Certainly, resilience is influenced by the environment, an environment where creativity occurs, where no wrong answers exist, where individuals can be different in many ways. Therefore it contributes to reduce stress and promote healthy conditions in order to increase opportunities of wellbeing and co-existing. Hence, “Engagement in creative activities seemed to improve self-esteem, improve quality of life and promote personal growth in the sense of transformation of identity and increased artistic skills” (Hacking et al, 2006 and Hold, 2008 at Leckey, 2011). Considering resilience as a powerful and ongoing changing process, according to the environment (Condly, 2006), the environment that occurs in a creative movement lesson can benefit teenagers. So, in order to produce resilient teenagers, an educational environment encouraging resilience is required, initiating the sense of belonging, the gaining of life skills via creativity in general. Creativity is expressed through the knowledge of the body and by using the body in meaningful ways. In conclusion, through creative movement, young people can obtain self-esteem, self-knowledge, and self-respect. Therefore, creative movement can work as a social inclusion for the disadvantaged young people.

Creative movement is not a trivial subject. It is an important aspect of education, since it can be the mean for young people who experience disadvantage problems to understand and appreciate themselves and others, not only during the class, but also being able to apply that experience to real life situations. According to what Stinson supports, the lesson: “Does not end when we leave the studio or classroom” Stinson (1985 at Stinson 2016). In other words, students should use this particular way of knowing, expressing, understanding and thinking, in order to survive in society and to empower their life with aesthetic experience as well as life skills gained through somatic knowledge.

Among young people, artistic potential exists. Some people have the opportunity to work with their self and learn about their skills and capacities. At the same time, many young people in the world are suffering. They face problems of poverty and disadvantage that must be taken into consideration. It is also important to mention that too many young people lack self-confidence, which affects their appreciation of their capabilities and moreover, they lack knowledge of how to express their needs and feelings. As a result, they find it difficult to communicate with their inner self, which affects their ability to communicate with other people as well. They live in loneliness and they have to deal with situations of social pressure, experiencing lack of integration and social isolation. Furthermore, young people are likely to be more susceptible to delinquent behaviour. This is due to the fact that the scheme and design of current education curriculum frequently lacks the capacity to absorb them. Given the general lack of focus on arts, and especially creative movement in children’s and teenagers’ education programs, I created the following teaching units comprised of four lesson plans in order to contribute in teenagers’ wellbeing through the art of dance. With these teaching units, I propose a holistic perspective of what I find important, to be taught in the aspect of bodily knowledge through creative movement.

Teaching Unit: The embodied self

Considering all the benefits children in general and teenagers specifically can gain participating in creative activities, and the lack of creativity in the curriculum, the followed exercises are designed in order to give the opportunity to participants to be introduced to creativity by experiencing it through movement. To summarize, a meaningful use and approach of creative arts such as creative movement could provide the grounds to promote young people's mental health and wellbeing. In this particular context, creative movement is a cognitive subject approached as an intervention and not as a therapeutic diversion.

Aim:

The participants are expected to enjoy their time and feel good, whilst the main aim is to construct a philosophy where creative movement can be exploited, in the long term, as a field of knowledge where young people facing problems of disadvantage will be able to enrich themselves, learn new ways to communicate and be literate, as well as reinforce their resilience.

According to creative movement, the students are expected to:

1. reinforce their creativity;
2. take risks through exploration and improvisation;
3. get acquainted with the Body, Body zones, Body parts, Body elements;
4. use "creative tools".

According to literacy, the students are expected to:

1. develop a new code of communication;
2. use the body as a body of language;
3. find new ways to share their inner self;
4. experience aesthetic aspects of literacy;

According to resilience, the students are expected to:

1. enhance the feeling of belonging;
2. be able to transfer the lesson procedures to everyday life;
3. feel confident and strengthen their self-efficiency;
4. create a safe/healthy environment.

Age: participants 12-18 years old

Space: an open space appropriate for moving

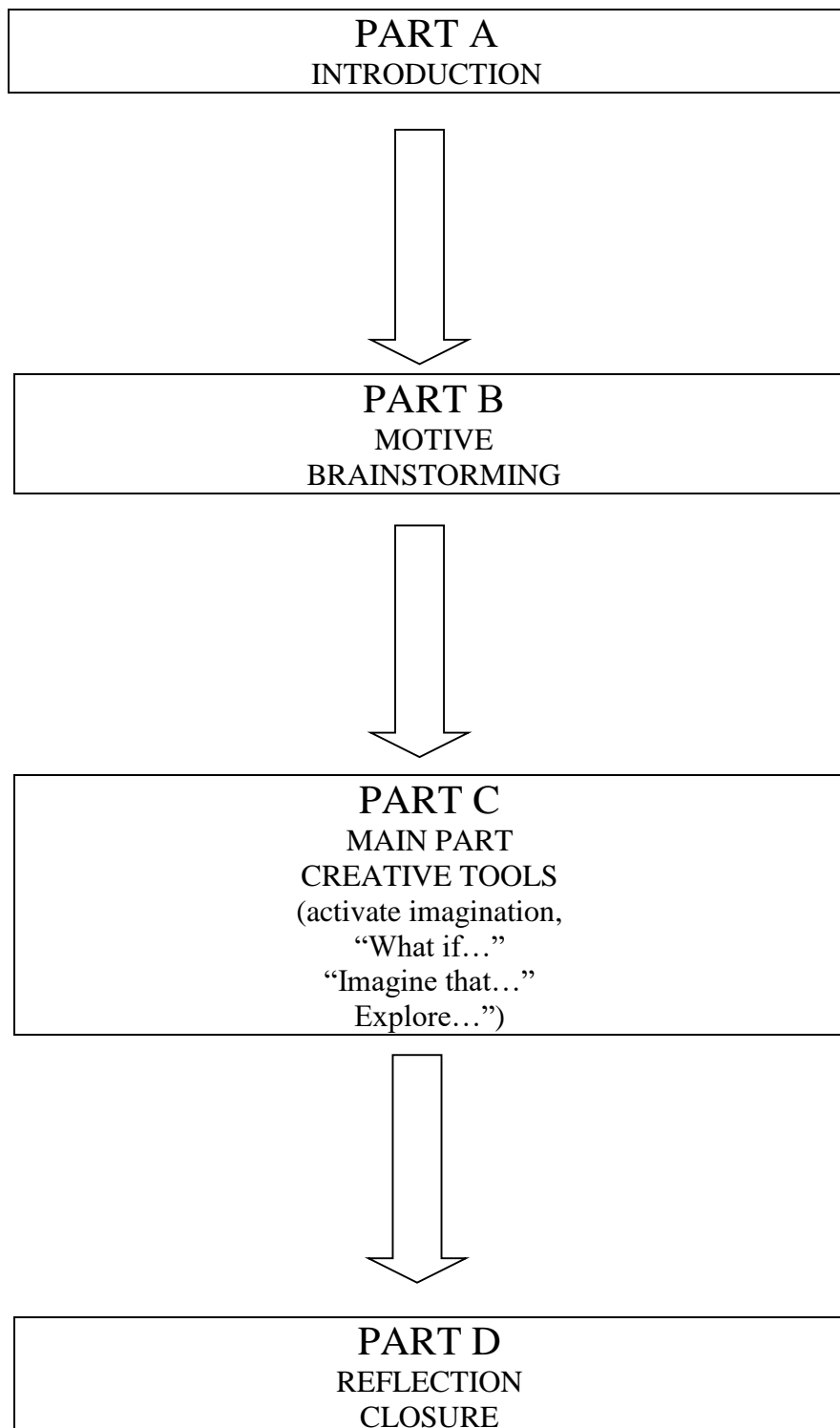
Materials: music, sounds (according to the instructor)

Attire: loose clothes, no shoes

Duration: one hour and thirty minutes for each lesson (depends on the number of the participants)

Each of the four lessons of the teaching unit adopts the following structure that I personally use in my lesson plans.

BASIC STRUCTURE OF A CREATIVE MOVEMENT LEARNING PLAN



Lesson Plan 1: “Bodily action”

Theme: Body / emotions

Part 1: (Introduction/warm up)

- Start the lesson by telling your students:
“Every time we engage in a creative movement lesson, you need to remember that we do not talk with our voice. We use our bodies to express ourselves. We talk with the body and through the body. Remember also that there are no wrong answers, and that I am interested in seeing different answers from you. I will keep my voice down, and I will guide you. Find a space in the room that you feel comfortable in, paying attention not to be too close to other people. Today you will move in the space according to your feelings. You don’t need to think about your steps, just walk. Do not answer to my rhetoric questions. Just think about them while moving”.
- Continue with the following questions:
How do you feel today?
How does your feeling affect your movement (walking)?
Some people move heavily, lightly, slowly, quickly ...
- Ask students to pay attention to their movement and ask them: “How do you connect your feelings to your movement?” Explain that according to our feelings we move differently because the movement represents the self; we are our body.
- Tell them that they can change their walking and connect it to their feelings if they want (e.g. if you feel happy your walking is going to look different than when you feel angry or sad). Invite them to explore different ways of walking.
- Now invite them to slowly take their time and give an ending to their walking.

Part 2: (main part A)

- Invite students to try to walk slowly, very slowly, and to pay attention to their body while transferring the weight from one foot to the other.
- Then ask them to combine the walk (slow) with big steps and this time to pay attention to their breath. They are expected to walk slowly and with big steps.
- Tell them to pause while they are walking and ask them to freeze their movement in order to form a shape. Tell them to stay there and to remember the shape they created. Do not focus only on the legs. Ask them to observe their entire body (arms, head, back).
- Invite them to relax their body.
- Tell them that: “Now you are going to walk again, and when you feel like it, you will perform your shape any time you want and as often as you want. When you perform your shape, stay/freeze/pause for five seconds and then walk again. Relax”.
- Ask them to repeat the shape, this time expressing three different feelings (e.g. happy, sad, angry...). Ask them to pay attention to the different qualities that manifest in the shape/movement every time they change the feeling. They should decide which shape they want to keep. Which feeling matches their shape?
- Always reward the students.

Part 3: (main part B)

- Now give the students the following guidelines:
“Find a person in the room and pair up, creating couples. Teach and share with each other your selected body shape. How can these two shapes join together? Think about the transition, the linking process. Create a way to show/perform your little dance to the group. You have 10 minutes to collaborate. Use any way you want to combine the two shapes”.

Part 4: (Reflection)

- Each group will demonstrate their choreography to the others.
- After the demonstration, ask the students the following questions:
Have your feelings changed or enhanced through and throughout the lesson?
Can you explain how/ in which way?
Can you describe your movement?

Lesson #2“Show me the path”

Theme: Body/ patterns

Part 1: (Introduction/warm up)

- Introduce the students to the lesson using this prologue:
“Do you remember that we don’t talk with our voice during the lesson? We use our bodies to express ourselves. We talk with the body and through the body. There are no wrong answers. I am interested in seeing different answers from you. I will keep my voice down, and I will guide you. Find your own space in the room. Always pay attention to other people.”
- Tell the students that the following exercises are performed in a group.
- Also inform them that the lesson will start with their seating on the floor.
- Ask your students to take a moment and think about the road they need to follow starting from here in order to go home.
- Embellish the instruction by inviting them to use their arms (or arm) and show the road to their house.
- Ask the students to: “Do it again, but this time keep your eyes closed. Then do it again and this time you can use both arms. You are allowed to move your body in any way you feel while showing the road. You are still on the floor, so you need to move on the floor. Keep your eyes closed. While moving, if you go very close to other people, pause your movement, and very slowly find a way to move away”.
- Tell the students to find an ending, and to open their eyes.
- Reward the students.

Part 2: (main part A)

- Explain to them how you are going to use the creative tools for their movement on the road. They should stand up, and perform their “road movement” once more.
- Tell them to try to do it really slowly.
- Use another creative tool in order to make the movement fast.
- Ask the students to concentrate more, because they are going to retrograde the movement. They will perform their road movement backwards.
- Reward the exploration.
- Tell the students to add a feeling to the movement, like this: “I want you to add a feeling into your movement. Remember how you feel when you finish school and you want to go home, or when you have to go home after meeting your friends. You can embody any experience you want. You can also imagine a scenario of you travelling home. Now, perform your movement following the new instruction and observe your process and the quality of the movement that occurs”.

Part 3: (main part B)

- Invite students to work in teams of four people.
- Explain the process: “You will cooperate with others. Two people are going to stand behind another two people. They will draw the road on the backs of the people standing in front of them. The people standing in the front will have to follow the instructions and they will perform the movement any way they feel’.
- It will be helpful if you give examples such as walk the pattern first and then embody the movement using their entire body. Another example could be this: perform the movement with the arms, draw it on the floor, on the wall, the ceiling... and then do it again using any “creative tools” you want, such as a pause, change of tempo, change of size, combine two or more tools together... what else you can imagine and create?”.
- Give them some time to work, about ten minutes to try out their combinations.

Part 4: (reflection)

- Now tell them that every team is going to demonstrate their creation.
- After they finish, ask them about their feelings:
“I would like to hear from you about your feelings in relation to this experience.
How did you feel when you worked together with other persons?
Was it a creative process for you?
Have you got any suggestions about how the lesson or the exercises could be different?”

Lesson #3 “The harmony of balance”

Theme: Body / trust

Part 1: (introduction)

- Remind them the philosophy of the lesson:
“Remember our “secrets” regarding creative movement.
Try to think and express your thoughts, your feelings, and your creativity through the body.
Listen to your body, and give me space so I can “read” your bodies too”.
- Explain the lesson briefly: “Today we will work in groups. Before that, I will ask you to spread, using all of the space available. Start walking. During the first exercise you will need to use your voice. Every time you face a person, you will stop, salute each other, and say your name. Also, I want you to share anything you like about yourself in a few words. After the first “meeting”, keep on walking until you find the next person. Repeat the procedure. When you meet a person twice, you need to exchange new information about yourself. Do not repeat yourself. Everyone should have the opportunity to talk to everyone else”.

Part 2: (main part A)

- Explain the exercises to them :“In this part of the lesson we have three exercises and we will work in couples, in threes or with the whole group:”
- Tell them about the first exercise: “Exercise 1: find a partner (or three people if the number of participants does not allow for couples). In this exercise, the first person (A) has to close his/her eyes, while the other person (B) creates a shape with his/her body. Person (B), needs to touch person (A), keeping his/her eyes closed in order to guess the body shape that person (A) is performing. After that, while keeping her/his eyes closed, he/she performs the shape as he/she perceives it. Now open your eyes and check what the shape really was. Then, exchange roles. Now, change partners”. *(For further information you can see an example in VIDEO 1).*
- Explain exercise 2: “Exercise 2: start walking in the space around you. You need to pay attention to others walking next to you. Randomly, a person will decide to fall on the floor.

He/she is going to stop walking and will open his/her arms to the side. When you become aware of this particular sign, you run next to him/her and you help him/her to fall to the floor very carefully. You need to pay attention because it is possible that multiple persons may decide to fall simultaneously. So, you need to find solutions so as not to leave any person alone and helpless”. (*For further information you can see example in VIDEO 2*).

- Give the students information about the next exercise: “Exercise 3: in this exercise, you need to find a partner again. You must stand having your backs in direct contact. Try to move in the space keeping your backs together. In order to be able to move, one of you has to be the leader. Remember, no talking. The leader needs to lead with and through the body and specifically using his/her back. Take your time to improvise and do not be afraid to be creative! Then change roles (change the leader). Change partners too”. (*For further information you can see example in VIDEO 3*).

(You can extend the length of the 3 exercises mentioned above according to the time limits of the lesson. You can use any “creative tools” you wish as we used them in lesson 1 and lesson 2).

Part 3: (main part B)

- Introduce the following two exercises to the students with the focus on group trust. These exercises are about team coordination and collaboration.
- Explain the next exercise: “Exercise 4: spread in the space forming groups of (minimum) five people. One person (A) stands in the middle with his/her eyes closed if he/she feels comfortable with that. (He/she has the choice to lie on the floor). The rest of you stay close to him/her. All of you have to coordinate and move at the same time and without talking, you have to help person (A) to move around by gently touching him/her, without giving any oral instructions. You need to be gentle with him/her. There is no rush, and be careful not to push and not to pull him/her. Pay attention to team work. You need to coordinate your movements. In this exercise there is no leader. Explore different ways to perform the movement. When you feel that person (A) trusts you, you can lift him/her up very carefully”. (*For further information you can see example in VIDEO 4*).
- Explain to them what they need to do in the last exercise: “Exercise 5: now change groups. Again, the group needs to have at least five people. Create a circle. One person has to go in the middle of the circle. The person in the middle will decide when she/he wants to fall. This time he/she will not collapse, instead, he/she needs to have his/her body straight while falling, with his/her feet on the floor. The falling movement looks like a pendulum. He/she will keep falling in any direction, nonstop and you need to hold him/her and to help him/her fall as close to the floor as possible and to bring him/her up to the starting point again. Remember that you have to help each other, and to not leave the person in the middle fall to the floor. Everybody can take turns in order to experience being in the middle of the circle”. (*For further information you can see example in VIDEO 4*).

Part 4: (reflection)

- Ask the students questions about their thoughts:
“How did you feel about the exercises?
Was it fun?
In which part did you feel uncomfortable?
Did you trust your partner?
Did you feel confident about yourself?”

Lesson #4 “Playing is creating”

Theme: Body /actions

(In this lesson you will need empty sheets of paper and pencils)

Part 1: (introduction)

- Explain the lesson to the students and invite them to follow your instructions. Each one of them should take a piece of paper, and draw 4 columns. In each column they will write: action words, body parts, directions, quality. Then, they will fill out each column with 6 (or more) words, like the example in the table below.
- Avoid telling them the words. Let them think of new words.
- This table is an example for the teacher:

| Action words | Body parts | Direction | Quality |
|--------------|------------|--------------|--------------|
| 1.Shake | 1.Arm | 1.Right up | 1.Slow |
| 2.Squeeze | 2.Leg | 2.Left up | 2.Quick |
| 3.Run | 3.Torso | 3.Right down | 3.Big |
| 4.Walk | 4.Knee | 4.Left down | 4.Small |
| 5.Jump | 5.Shoulder | 5.Diagonally | 5.Retrograde |
| 6.Roll | 6.Hips | 6.In circle | 6.Staccato |
| 7.Stretch | 7.Finger | 7. Backwards | 7.Repetition |
| etc. | etc. | etc. | etc. |

- You should not know what each of them has written on the paper.
- Give them some time to complete the table (e.g. 10 minutes).
- Randomly call 4 numbers (e.g.1,3,7,2)
- Explain to them: “Each of you will have a different combination. Write down what the numbers represent according to your columns, like this”:
(According to your table), 1: shake, 3: torso, 7: backwards, 2: quick
- Now tell them to follow the words as instructions (like the example given above)
- Invite them to carry out the instruction with their body and to repeat it a couple of times so they remember it.
- Reward the students.

Part 2: (main part A)

- Invite them to try another combination while you will randomly give the numbers: 3,4,1,6
- Invite them to repeat the procedure.
- Repeat the activity with another combination as previously.
- Reward the students.

Part 3: (main part B)

- Help them to put the combination together in order to create a phrase (e.g.1,3,7,2 3,4,1,6 7,5,4,3). In other words they follow their number sequence and create their own dance. They need to remember the order of the instructions.
- Give them some time to rehearse (e.g. 15 minutes)

Part 4: (reflection)

- Ask the students to perform their movement sequence all together.

(At this point, you can be creative and “play” with the movement sequences. For example, you can give numbers to each student and ask only the people who have odd numbers to perform and then the ones with even numbers).

- After you finish, ask them questions like:
“How do you feel about our lesson today?
According to your opinion, can somebody use this process to choreograph?
Have you realized that you created a small choreography today?
Was it fun?
Can you talk about your movement sequence?”

Conclusion

“...Dancing is one such experience activity, the collective performance of which delivers strong potential for sublimating inter-group tensions, while increasing interpersonal connection and strengthening solidarity” (Harris, 2007). Creative movement can be essential as an integral piece to promoting self-esteem and to building relationships. The courses are designed to facilitate an understanding of content that teachers can use in order to effectively teach students creativity through movement with the use of the body. By initiating the teenagers into the field of arts and specifically in the process of creative movement, where learning comes from experience, experimentation and innovation, participants can guide themselves into being part of the world and making sense of it. Young people value collaborative as well as cooperative ways of working, they create new ways of communication and they are setting the foundation of coexistence, effectively dealing with issues of social, economic and psychological disadvantage. The process is valid since it does not concentrate on the product. It consists of the knowledge of the self, the knowing of how to express the self in another context, and to appreciate the self too. The teenagers need to activate their feelings, to have fun, to create friendships, to communicate, to think critically and to develop a sense of belonging. Creative movement provides the grounds where young people can co-exist, co-create, be literate, and enhance their resilience in order to be able to face reality and stand up to adulthood. As Leckey (2011) supports: “engaging individuals in creative activities may be one way of promoting social networks in conjunction with improving psychological and physical well-being”.

About the videos

Ethical issues: students' oral consensus has been sought in order to be videotaped as well the written consent of their parents, for each person in this particular study.

The videos can help the teacher to better understand the specific exercises. Also, through the video, the teacher has the opportunity to observe how the students execute the movements. The videos should not be shown publically.

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