

INTELLECTUAL OUTPUT 2

Manual about the application of the
dance protocol

DANCING WITH HEALTH

An EU collaborative partnership for active
lifestyles for the prevention and treatment of
breast cancer



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ALL THE PROJECT PARTNERS:



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INTRODUCTION

The project “An EU collaborative partnership for active lifestyles for the prevention and treatment of breast cancer- DANCING WITH HEALTH (DWH)” is co-financed by the ERASMUS+ SPORT programme of the European Union and sees the participation of 7 organizations from 5 European countries coordinated by The Università degli Studi di Roma Foro Italico (Italy).

Project partners are:

- IncontraDonna onlus (Italy)
- Associazione ISES (Italy)
- Edge Hill University (UK)
- Bulgarian Sport Development Organisation (Bulgaria)
- Klaipėda Region Women Information Centre (Lithuania)
- University Medical Center Utrecht (Netherlands)

The basic view of DANCING WITH HEALTH is that sport for cancer patients has a double role. The first is connected with physical education, movement and health information, concepts contained in the primary directions of the EU. The other role is connected with learning and education. Through training, patients can be supported by skilled experts who can properly accompany them in their difficult path of treatments and recovery.

Considering this, the project wants to promote physical activity in the form of dance for breast cancer survivors by offering an innovative dance protocol to involve them in a moderate /vigorous physical activity and as a consequence, to make them accept and reconnect with their bodies, build new self-confidence, enhance self-expression, address feelings of isolation, depression, anger and fear and to strengthen personal resources and above all, to do a physical activity necessary for their well being.

THE MANUAL

This manual has been developed for health and sport professionals and dance teachers/therapists to provide them with a dance protocol that they can replicate in their own context and country.

The dance protocol features 32 sessions which are underpinned by 5 stages. The following section details the stages, followed by the session programme overview and finally a description of each session with the footwork of choreographies and corresponding notes to facilitate delivery.

The manual also provides suggestions to enhance the sessions from a dance movement therapy perspective to promote psychological benefits.

The protocol is designed to provide participants with an enjoyable programme to help overcome barriers that discourage breast cancer sufferers to perform a structured physical activity.

The sessions are progressively more physically demanding in each stage and so facilitators need to be prepared to give appropriate counselling on physical activity in relation to the specific conditions of the participants in their sessions, a practice recommended in the EU Physical Activity Guidelines Recommended Policy Actions in Support of Health-Enhancing Physical Activity (2008). Information about the need for physical activity, the best way to introduce it in everyday life and changes in lifestyle should be integrated by the professionals delivering the sessions

This manual has been developed by Università degli Studi di Roma “Foro Italico”, in cooperation with project partners.

THE DANCE PROTOCOL

The protocol comprises of 2 sessions per week for a duration of 1 hour each, for a total of 32 sessions across 4 months. Women between 30 and 65 years, suffering from breast cancer (current or past), were enrolled in the protocol.

Three trainers were present for each group of 10-15 women. This comprised of two dance/dance therapist professionals and one sports/exercise professional.

Each session is structured as follows: 5/10 minutes of warm up; 40 minutes of specific work at an intensity between 60 and 80% of the theoretical maximum frequency of the subject; 5 minutes cool down.

The DANCING WITH HEALTH protocol is underpinned by 5 stages:

Stage 1 (sessions 1-4): This stage focuses on proprioceptive exercises and the perception of one's own body in space. Breathing exercises, to take diaphragmatic breathing consciousness from supine or sitting position, are proposed. This stage is designed to reactivate body joint mobility, in particular the shoulder, through individual work with the mirror, barefoot, initially using the chair. All these exercises are performed with a musical base, sometimes with eyes closed. Dance activities begin with basic steps of merengue.

Aims of Stage 1:

- Breathing with closed eyes to reduce anxiety, the awareness of oneself and one's own body in space.
- Use of the mirror to become aware of body image and the assumption of a correct posture.

- Barefoot work to stimulate the proprioceptive sensitivity of the foot on the ground.
- Use of the chair: allows a propaedeutic approach to dancing, facilitating coordination.

Stage 2 (sessions 5-8): Participants begin with merengue. A Caribbean dance as opposed to Latin, was chosen as it requires an easier postural attitude and can be easily adapted to dancing individually as opposed to in couple. During this second stage facilitators propose rhythmic exercises to enhance the body activation and encourage co-ordination. The individual work in front of the mirror still continues in this stage. During the later sessions of this stage, women are encouraged to imitate choreography performed by the facilitator.

Aim of Stage 2:

- Stimulate cognitive functions, encouraging participants to concentrate and memorize the sequence of steps performed.

Stage 3 (sessions 9-16): The third stage of this protocol provides specific rhythmic exercises for activation and coordination with the basic steps of bachata, salsa and chachacha, before the mirror (barefoot). This stage is considered the beginning of the main body of the protocol.

Aim of Stage 3:

- The inclusion of a Latin-American dance leads to an increase in muscle demand, requiring a maintenance over time of a specific and active posture. Furthermore, a greater demand of coordination between upper limbs-lower limbs, in addition to improving overall coordination, requires greater energy stimulating an improvement in aerobic capacity.

Stage 4 (sessions 17-23): The fourth stage could be viewed as the most enjoyable, because it consolidates and repeats the already known dancing steps and simple choreographies. Following this, participants begin to learn the basic steps of more complex dances such as rumba and tango, with the help of a chair (barefoot) and specific exercises in front of the mirror.

Aims of Stage 4:

- Knowledge and acquisition of new dancing steps that can be included in the choreography.
- Introduction of rumba and tango, two dances, that it could be proposed, enhance sensuality.

Stage 5 (sessions 24-32): The conclusive stage, where participants are able to complete their own individual dance, combining all the steps learned in the previous months. Dances can be performed with the use of dance shoes, heel 5 optional, ideally without the aid of the mirror or facilitator demonstration.

At the end of the protocol, during the last two sessions the participants have the option to experience a couple dance. This can include inviting other people to join the session or conducting the session in a new environment.

Aims of Phase 5:

- Introduce the use of shoes to support static and dynamic balance, heels optional.
- Increase motor skills, boost strength to participate in different styles of dance, offer opportunity for including items that can enhance visual and sensory enjoyment for participants (e.g. scarves, accessories).
- The couples dance promotes interaction with another dancer, this can potentially reduce the psychological impact of the illness through positive experience of a shared movement.

The DANCING WITH HEALTH protocol, comprising of the above stages, individual sessions and warm up/cool down exercises, were informed by the expertise of Ms. Carolyn Smith, an international dance champion, dance teacher and judge in the Italian version of the television show 'Dancing with the stars'. Ms. Smith herself was treated for breast cancer and used dance to support her own recovery.

HOW TO REPLICATE THE PROTOCOL CHOREOGRAPHIES

On the project website, in the “training” section (<https://www.dancing-health.eu/#Training>), it is possible to watch the videos of all the choreographies the facilitators must be familiar with to deliver the DWH protocol.

Below is a description of the choreographies with step explanations, notes and suggestions. It also includes the description of the breathing and posture exercises (to be done from session 1 to 5) and the warm up and cool down exercises that have to be completed in each session.

The dance protocol is composed of 32 sessions. The progression of the content offered will be:

- 1) Explanation about of the importance of: posture, movement and breathing from the stomach (PMB)
- 2) PMB – head roll – arms A/B
- 3) PMB - Repeat above – shoulders – breathing back
- 4) PMB - Repeat above – feet
- 5) FULL REGIME WITH THE MUSIC ON CHAIR – REPEAT STANDING –
- 6) WU 20 min + Merengue base with no music – after with music
- 7) WU + repeat session 6 with music + new step
- 8) WU + repeat session 7 + new step
- 9) WU + repeat session 8 + new step
- 10) WU + repeat session 9 + new step
- 11) WU + repeat session 10 + new step
- 12) FULL REGIME WITH MUSIC SESSIONS 1-11 PLUS DETAILS
- 13) WU + repeat session 12 + EXPLAIN COOLDOWN (CD) WITH MUSIC
- 14) FULL REGIME WITH MUSIC SESSIONS 1-13 PLUS DETAILS
- 15) WU + explain bachata – finish with CD
- 16) WU + bachata choreography x 4 times + CD
- 17) WU + full regime + CD
- 18) WU + explain Salsa basic movement + CD
- 19) WU + repeat session 18 + new step + CD
- 20) WU + FULL REGIME ALL CHOREOGRAPHY + CD
- 21) WU + explain CHA/CHA/CHA basic movement + CD
- 22) WU + repeat session 21 + new step + CD
- 23) WU + FULL REGIME + CD
- 24) WU + Rumba + CD
- 25) WU + repeat session 24 + new step + CD
- 26) WU + FULL REGIME + CD
- 27) WU + Tango + CD
- 28) WU + repeat session 27 + new step of Tango + CD
- 29) WU + FULL REGIME + CD
- 30) FULL REGIME ALL PROGRAM

31) CLOSE SCHOOL EVENT (optional)

32) OPEN SCHOOL EVENT (optional)

GLOSSARY

PMB: posture, movement and breathing from the stomach

Rf: right foot

Lf: left foot

Fwd: forward

Bwd: backward

WU: warm up

CD: cool down

Full regime: warm up + all the choreography + cool down

NB. Equipment to carry out the sessions: chairs (1 for each participant) without armrests.

SESSION 1 – WARM UP

BREATHING EXERCISES

NOTE: TO BE DONE WITH NO MUSIC – HIGH PRIORITY EXERCISE – FEEL THE BREATHING

Sit on chair: legs open

- one hand on stomach body relaxed
- breathe in from the nose and stomach goes out
- breathe out from mouth and stomach goes in

NOTE: BREATHE OUT WITH THE MOUTH OPEN, AS IF USING THE STEAM TO CLEAN A MIRROR.

POSTURE EXERCISES

- sit on chair, legs open
- collapse with head and body inside the legs
- 1-8 beats slowly one vertebra at a time, roll up to a straight position

Repeat above with good posture

- 4 counts breathe in from the nose
- 4 counts breathe out from the mouth
- Repeat this exercise 4 times

NOTE: IT IS IMPORTANT TO CHECK EVERYBODY IS DOING THE BREATHING CORRECTLY.

ONCE THE WOMEN HAVE CONFIDENCE IN BREATHING CORRECTLY, REPEAT THE ABOVE EXERCISE STANDING BEHIND THE CHAIR.

NOTE: THE BODY SHOULD BE ABLE TO FREELY ROTATE WITH NO TENSION. CHIN SLIGHTLY DOWN, BACK OF NECK STRETCHED UP, EYE – EYE LEVEL

NOTE: CHECK THE SPINE AND POSTURAL POSITION OF EVERYONE.

IMPORTANT! At the end of Session 1, invite participants to bring a hand towel and water with them for the next sessions as the level of physical activity will increase.

SESSION 2 – WARM UP

Trainers will first have to repeat session 1 – reminding women of the importance of posture and breathing.

NOTE: EVERY EXERCISE SHOULD APPLY THE PRINCIPAL OF POSTURE AND BREATHING EXERCISES (approx 10 min with no music).

Then, move onto the following exercises:

HEAD ROLL EXERCISES

Sit on chair: legs open – straight back and good posture – hands on knees for stability.

NOTE: ALL DONE SLOWLY WITH NO MUSIC - EXPLAIN ALL POSITIONS PARTICULARLY WHEN ROLLING UPWARDS – AVOID TILTING HEAD BACK. IT IS IMPORTANT FOR THE NECK TO STRETCH AND NOT COLLAPSE.

- Beat 1 look down
 - 2-4 rotate to right, finish ear to shoulders right
 - 5-8 rotate to right, finish looking up
 - 1-4 rotate to left, finish ear to shoulders left
 - 5-7 rotate to left finish
 - 8 looking forward
 - repeat 4 times to right/left
 - repeat 4 times to left/right
- (total time music: 1min 20sec)

EXPLANATION ARMS

Sit on chair: legs open – straight back and posture – arm relaxed to side of body.

NOTE: DO NOT USE MUSIC WHEN EXPLAINING EXERCISES. WHEN EVERYONE IS CONFIDENT WITH THEIR MOVEMENTS, START USING THE MUSIC. DURING THE ARM EXERCISE. USE MUSCULAR RESISTANCE, AS IF IN WATER.

- Lift arms to the front in 3 beats
- Turn wrist to palms facing up in 1 beat
- Bring arms down to sides in 3 beats
- Turn wrists to palms facing back in 1 beat

Repeat 4 times (time 24 sec)

- lift arms to the side in 3 beats
- turn wrist to palms facing up in 1 beat
- bring arm down to side in 3 beats
- turn wrist to palms facing down 1 beat
- repeat 4 times (time 24 sec)

SESSION 3 – WARM UP

Trainers will first have to repeat sessions 1 and 2 with music including breathing (approx. 3 min 30 sec)

Then they can move to the following exercises:

SHOULDER EXERCISES

Sit on chair: legs open – arms by side

- 4 beats – both shoulders back for 2 times – repeat for 4 times
- 4 beats – both shoulders forward for 2 times – repeat for 4 times
- 4 beats – right shoulders back for 2 times – repeat 2 times
- 4 beats – left shoulders forward for 2 times – repeat 2 times
- (total time 1 min 20 sec)

BACK CONTRACTIONS

Sit on chair: legs open – hands on knees

NOTE: DO NOT LEAN ON CHAIR, ONLY 'KISS' WITH THE BACK, ROLL BACK THE HIPS INTO THE INCLINATION.

BREATH OUT WHEN GOING BACK AND BREATHING IN WHEN GOING UP TO CORRECT POSTURE (EXACTLY LIKE IN SESSION NUMBER 1).

- slowly contract back towards chair - beat 1 to 8
- slowly come back to correct posture – beat 1 to 8
- repeat 4 times
- slowly contract back towards chair - beat 1 to 4
- slowly come back to correct posture – beat 1 to 4
- repeat 4 times

(total time 1 min 30 sec)

SESSION 4 – WARM UP

Trainers will first have to repeat sessions 1 – 2 – 3 with music (approx. 5 min).

NOTE: FIRST EXERCISE KNEES BENT 90. SECOND EXERCISE LEGS SLIGHTLY MORE FORWARD WITH KNEES BENT APPROX 100°.

FEET STRETCH EXERCISES

Sit on the chair: legs open – hands on knees

NOTE: FOOT POSITION IN HALF POINT ON BALL OF FOOT, WEIGHT TOWARDS INSIDE EDGE. CHECK THE POSITION IN THE MIRROR.

Exercise 1

- Beat 1 body weight towards ball on foot
- Beat 2-4 lift both heels to ½ point
- Beat 5-7 slowly lower the heels to the floor
- Beat 8 body weight to center

Repeat 4 times

Exercise 2

- Beat 1-2 lift right heel to ½ point
- Beat 3-4 slowly lower the heel to floor
- Beat 5-6 lift left heel to ½ point
- Beat 7-8 slowly lower the heel to floor

Repeat twice

TOES UP EXERCISES

NOTE: EXPLAIN HOW TO ROLL FROM TOES TO HEEL AND ROLL FROM HEEL TO TOES.

Exercise 1

- Beat 1-4 lift both toes up
- Beat 5-8 slowly lower toes to floor
- repeat 4 times

Exercise 2

- Beat 1-2 lift both toes up
- Beat 3-4 slowly lower the toes to floor
- Beat 5-6 lift left toes up
- Beat 7-8 slowly lower the toes to floor
- repeat twice

(total time 2 min)

SESSION 5

Repeat sessions 1 to 4 sitting with music, then repeat all but this time standing behind the chair with music. Repeat twice (approx. 17/20 min).

NOTE FOR THE TRAINERS: IN THE FIRST SESSIONS, WOMEN SHOULD BE BAREFOOT OR WITH SOCKS OR WITH SNEAKERS, BUT NO HIGH HEELS/DANCING SHOES. IT IS IMPORTANT PARTICIPANTS ARE GROUNDED TO MAXIMISE BALANCE AND TO PREVENT ANKLE INJURY.

COOLDOWN EXERCISES

LEG STRETCH

Sit on chair: left knee bent 90° - right leg extension toes up.

Beat: 1-8 slide right arm down right leg - back

NOTE: STAY AS STRAIGHT AS POSSIBLE AVOID A HUNCHED BACK

1-8 come back to the original position

Repeat 4 times

Then repeat the same on left leg

(total time 3 min 10 sec)

COLLAPSE

Sit on chair: grand plié – arms inside the legs

Beat: 1-4 breathe in

5-8 slowly collapse down between legs

1-4 stay

5-8 slowly come back to correct posture

repeat 4 times

(total time 48 sec)

ARMS

Sit on the chair: legs open – arm to side

Beat: 1-8 small impulse back palm of hand back

1-8 arms to side 90° impulses back, palms of hands facing, forward

1-8 arms up to side 90°, impulse back, palms of hand facing forward

1-8 arms up over head straight, impulses back, palms of hand facing forward

NOTE: IF NOT POSSIBLE, REPEAT 90°

Repeat all twice

(time 48 sec)

Beat: 1-8 lift both arm un external

1-8 slowly come back down to the side – Repeat twice

1-4 hands meet together like praying

5-8 lift to full extension over head

1-8 slow come back down, external, turning wrist on 5, palms facing down

repeat all twice

(time 48 sec)

NECK STRETCH

Beat: 1-4 right arm extended to side, and overhead, putting hand on head
5-8 stretch neck
1-4 hold
5-8 slowly come back to original position
repeat with left arm
repeat twice
(time 48 sec)

STAND UP

1-8 slowly stand up
1-4 extend both arms out to side
5-8 slowly lower arms by side
repeat 3 time to finish
(time 24 sec)

(Total time of the COOLING DOWN, 8 min 7 sec)

Dance movement therapy reflection:

The aims of the cool down are to refocus attention from the group to self-awareness; observe impact; stretch and relax muscles; calm the body, lower the heart rate.

Facilitators should use discretion and more or less structure in cool down activities, depending on the stage of the group and comfort level. Encourage the women to 'listen' to their body and monitor their sensations throughout the activities.

To create flow in transition from dancing to cool down, start by encouraging the women to first walk and breathe.

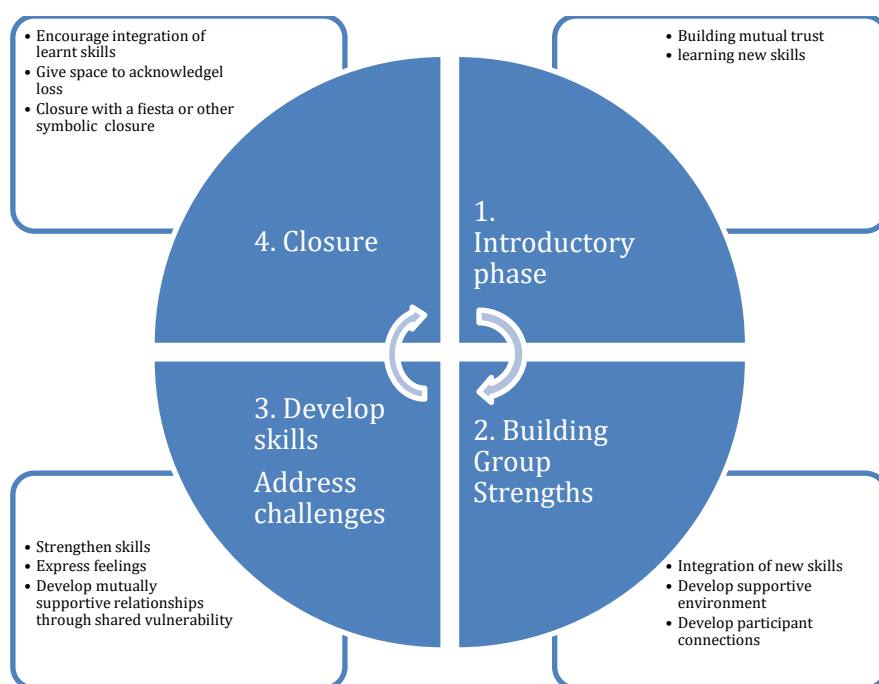
- Start walking at a comfortable pace, then gradually slow down to the rhythm of your breath. Notice the breath, is it any different than in the warm up?
- Walk around the room on your own, notice comforts/discomforts in your body. What are your energy levels like? Can you notice any feelings? Walk towards the group and then join together in a circle around the chairs (facilitators should have the chairs ready in a circle beforehand).

At the end of the below cool down exercises, participants would be encouraged to make eye contact with each other across the circle.

CONTRIBUTIONS FROM DANCE MOVEMENT THERAPY

The below suggestions and framing for delivery have been developed following the application of the protocol in the UK by dance movement therapists. These ideas can be integrated into sessions to enhance psychological outcomes for the participants. In each of the sections are additional notes in italics for when a dance therapist or a facilitator with professional psychological training is present.

From a dance movement therapy perspective, the DANCING WITH HEALTH protocol can be seen as organically progressing through the following phases:



Suggestions are provided below for the each part of the session structure

START OF SESSION: CHECK IN

- Initial welcome in a circle. This is particularly important in earlier sessions and can provide space for introductions or personal announcements within the group.
- Opportunity for any logistical announcements and to provide outline of the session.

If the session is being facilitated by dance therapists, this part can also include a check-in with participants about how they are doing. To keep it relevant and brief, consider the use of metaphor, e.g. "If you were a weather, what weather would you be today?" (what kind of water, what animal etc). Alternatively, participants can use a movement to express how they feel. It is important to set appropriate boundaries depending on the expertise of the facilitator and whether the sessions will be delivered primarily as dance therapy or therapeutic dance.

WARM UP

To gain insight into the participants' experience, pay attention to the following:

- Central-periphery positioning of the participants.
- Eye contact frequency.
- Interactions with others/ facing wall or centre.

The above observations can provide some information about the participants' experience, but it is important to recognise that actions potentially appearing to communicate discomfort or hesitation might be an act of self-care and assertivity on the part of the participant.

There will be different presentations for each participant in terms of feeling at ease or dancing proficiency, so sessions should feel as inclusive as possible.

There is growing evidence suggesting that deep breathing extending to the stomach area has a soothing effect on the nervous system. Participants should be encouraged to pay attention to their breath and move towards deepening inbreaths and outbreaths as comfortable for them.

Note for dance therapists: this client population have undergone an invasive treatment, which has left a lasting impact not only on their physical body, but also on their mental health.

The impact and the presenting symptoms can be considered traumatic. Participants are likely to feel overwhelmed, particularly in the initial sessions. There is a limit to the psychological support that can be offered in these sessions, ensure participants are encouraged to monitor their wellbeing and can be signposted to appropriate support if necessary.

MAIN SESSIONS

See the following pages for choreographies and footwork for each session. In addition, facilitators could also introduce the following:

- Consider offering a brief verbal introduction of the day's dance and its origins. The description of these dances have been integrated into the relevant session plans as an option to work with. Each description includes key words relevant to the dance (e.g. persistence, intensity, longing) which can serve as a prompt that can aid movement exploration related to each dance.
- Ensure the objectives for each session are meeting the following criteria as appropriate for the client group and the stage of sessions: achievable, realistic, time-bound.
- Remember that whilst routine-learning can provide a welcome structure and predictability for some participants, it can trigger feelings of inadequacy for others (getting it wrong).
- Although the use of mirrors can aid the teaching of the dance routine, in the UK pilot, the majority of participants found it difficult to look at their image in the mirrors. Consider partial covering the mirrors with a semi-transparent fabrics and/or using dim lighting.
- The use of props, such as percussion instruments, scarves or skirts – can add playfulness to the movement and/or shift focus away from body (which could feel overwhelming). Ensure participants feel welcome to use the props, but not feel obliged to use them.

Dance therapists: use Laban movement analysis as an observation tool, as well as for expanding movement vocabulary

COOL DOWN

Observe any changes for the participants compared to the warm-up section.

END OF SESSION: CHECK OUT

- Provide a space for a brief verbal sharing of experiences.
- Share announcements.

Dance therapists: According to what check-in was used, use similar check-out structure

SESSIONS 6-14 - MERENGUE

Begin by standing behind the chair

NOTE: IT IS IMPORTANT TO BE PATIENT AND EXPLAIN THAT WHEN YOU BEND THE RIGHT KNEE THE WEIGHT STAYS ON THE LEFT FOOT AND THEN, WHEN YOU BEND THE LEFT KNEE THE WEIGHT STAYS ON THE RIGHT FOOT.

THE MORE ISOLATION THE WOMEN HAVE IN THEIR UPPER PART OF THE BODY, THE BETTER. THE WOMEN MAY TEND TO INCLINE AT THE BEGINNING UNTIL THEY CAN DO THE MOVEMENT CORRECTLY.

With open legs

- Merengue action with split legs – transfer weight of body from right to left - rf 1-8 x 2 slowly
- Alternative merengue fwd/bwd start with rf 1-8 x 2 slowly

With closed legs

- Time step merengue action 1-8 x 2 slowly
- Alternative merengue action fwd + bwd 1-8 x 2 slowly

Repeat all 1-8 x 2 fast

Repeat all 1x8 fast

Repeat all with the music

- Start with rf in diagonal/check 1 rf / 1 lf / 1rf / 1-8 slowly
- 1-8 x 2 basic movement to right
- 1-8 x 2 start with rf fwd walk / 7-8 point with lf
- 1-8 x 2 start with lf merengue action on the side
- 1-8 x 2 with lf merengue action bwd and arrive back to the chair

- Start with lf in diagonal/check 1 lf / 1 rf / 1 lf / 1-8 slowly
- 1-8 x 2 basic movement to left
- 1-8 x 2 start with lf fwd walk / 7-8 point with rf
- 1-8 x 2 start with lf merengue action on the side
- 1-8 x 2 with lf merengue action bwd and arrive back to the chair

Repeat all fast 1-8

Repeat all with the music

NOTE: THE WOMEN IN YOUR SESSIONS WILL HAVE DIFFERENT ABILITIES. PROVIDE SUPPORT BY ASKING THEM HOW THEY FEEL, OBSERVE AND HELP WHEN NEEDED.

Turn right and left

Merengue turning to the right and turning to the left

- Slowly 1-8 x 4

Merengue turning to the right and turning to the left

- 1-8 x 2 bars for right turn
- 1-8 x 2 bars for left turn
- 1-8 for right turn
- 1-8 for left turn

Repeat all with the music

Hip swing

- Start with rf - hip swing turn left (anticlockwise) 1-8 x 2 bars and close at second 8 with lf
- Start with lf - hip swing turn right (clockwise) 1-8 x 2 bars and close at second 8 with rf

Repeat twice

Repeat all with the music

Dance movement therapy suggestions:

Introduce the origins, beat and style of Merengue. Use as a stimulus or metaphor

- Originated in the Dominican Republic.
- Basic step 'If you can walk, you can Merengue' .
- Sense of ease and holiday mood, in contrast to the proposed origins of the dance – related to slaves working on sugar beet fields.

Key words: simple yet strong, predictable persistence, carrying a burden with dignity

View the merengue choreography here:



<https://youtu.be/Omt6VKVQNZk>



<https://www.dancing-health.eu/#Training>

SESSIONS 15-17 - BACHATA

Standing

With legs open

- 1-8 x 2 slowly - basic movement – start with rf
- 1-8 x 2 with normal timing
- 1-8 John Travolta hip action
- start push rf tool up at 2 – 4 – 6 - 8 change body weight
- 1-8 John Travolta hip action start push lf tool up at 2 – 4 – 6 - 8 change body weight

Repeat twice

- 1-8 x 2 Merengue action with hip action

Repeat all twice

Bachata choreography

1-8 walk side start with rf

1-8 walk side start with lf

Repeat twice

1-8 backward start with rf

1-8 forward start with lf

Repeat twice

1-4 turn right

5-8 turn left

1-4 cross side walk and star with rf

5-8 cross side walk and start with lf

Dance movement therapy suggestions:

Introduce the origins, beat and style of bachata. Use as a stimulus or metaphor.

- Again a dance from Dominican Republic.
- Relatively new (first half of the 20th century).
- A simple, sensuous dance filled with passion.
- Movement of hips, seemingly playful, upright.

Key words: waking up senses, upright 'chin-up' body posture

View the bachata choreography here:



<https://youtu.be/hzlwN06OcUs>



<https://www.dancing-health.eu/#Training>

SESSIONS 18-20 - SALSA

Standing

- 1-8 x 2 (normal time) alternative salsa basic movement start rf
- 1-8 x 2 open basic salsa
- 1-8 x 2 basic side salsa movement with cross fwd
- 1-8 x 2 carioca fwd
- 1-8 x 2 left turn
- 1-8 x 2 right turn
- 1-8 x 2 thres thres – star with rf
- 1-8 suzy cue 4 step in 2 beat
- Cross over

NOTE:

- PARTICIPANTS ARE SUPPORTED TO GRADUALLY BUILD MORE POSITIVE RELATIONSHIPS WITH THEIR BODIES, BUT AT THIS STAGE THEY MIGHT NOT FEEL COMFORTABLE WITH THE PROPOSED LEG MOVEMENTS. IF THIS IS THE CASE, SUGGEST ALTERNATIVES, SUCH AS RUBBING TOP OF LEGS WITH HANDS TO STIMULATE A PHYSICAL SENSATION.
- FOR THE WEIGHT BEARING LEG THE HIP SHOULD STAY ABOVE THE FOOT, NOT SWING OUT
- MOVEMENT OF THE ARMS MUST BE DETERMINED BY WHAT IS COMFORTABLE FOR THE INDIVIDUAL. WORK WITH THEIR ABILITIES AND SUGGEST A MORE SUITABLE MOVEMENT FOR THEM.
- TURNING RIGHT AND THEN LEFT CAN CREATE CONFUSION, SO IT IS BETTER TO DIVIDE THE CHOREOGRAPHY ACROSS 2 SESSIONS. IN THE FIRST SESSION RIGHT TURNS, IN THE SECOND SESSION LEFT TURNS (OR VICE VERSA), BOTH TURNS IN 1 SINGLE SESSION MIGHT CREATE CONFUSION.
- BE CAREFUL WITH THE THRES THRES STEP BECAUSE CROSSING FEET CAN IMPACT ON BALANCE, WHICH CAN BE AN COMMON PROBLEM FOR THIS CLIENT POPULATION.

Dance movement therapy suggestions:

Introduce the origins, beat and style of salsa. Use as a stimulus or metaphor.

- Salsa is a blend of different cultural and historical influences (Afro-Cuban, Latin-Cuban, Jazz).
- Marketability at the cost of identity?
- Rural life and poverty meeting the city life and opportunities.
- Challenging established norms (post-WW1 era), introducing the joy of rhythm.

Key Words: create the flavour!, special blend! Creating new identity, search of flow - what do I need to create my salsa?

View the salsa choreography here:



<https://youtu.be/CZgv1w0T4uo>



<https://www.dancinghealth.eu/#Training>

SESSIONS 21-23 - CHA CHA CHA

Standing

- start with right foot	time step	2 bars
- 2 basics forward		2
- Cuban break r/l		2

- basic back + chasse fwd		1
- spot turn fwd left		1
- spot turn fwd right		1

- delayed – hip move lf fwd		1
- delayed – hip move rf fwd		1
- step point		2
- spot turn 4 beats 2/2 (hip twist)		
- on the spot 1 bar		

NOTE:

- CHACHACHA MOVEMENT BEGINS AT 2. IF THEY DO NOT MANAGE TO START AT 2, LET THEM CLOSE THE LEGS AT 1 AND THEN START THE STEP AT 2.
- IF THEY CANNOT DO A LOCK STEP THEY CAN DO A CHASSE'.
- AT THE MOMENT OF THE "SITTING POSITION" THIGHS SHOULD BE CLOSED

Dance movement therapy suggestions:

Introduce the origins, beat and style of cha-cha-cha.

Use as a stimulus or metaphor.

- Most likely Afro-Cuban origin,
- Vibrant playfulness
- The basic Cha-cha footwork was initially used in some worship rituals, e.g. Santeria religion
- The dance steps are typically compact, generally vertical, upright body position

Key words: playfulness, variation of patterns, held vertically, ritual

View the cha-cha-cha choreography here:



<https://youtu.be/MI3mTRgRJ90>



<https://www.dancing-health.eu/#Training>

SESSIONS 24-26 - RUMBA

Sit on chair

- Cucaracha to right 2.3.4.1
- Cucaracha to left 2.3.4.1

Repeat twice (first 2 bars with no arms – 2nd 2 bars with arms)

Note: shift on 1

Repeat 4 times with no music

- Ronde with right 2.3.4.1 x 4 with weight change
- Ronde with left 2.3.4.1 x 4 with weight change

Repeat twice with music

4 Bars to get on to feet

1-4 Arms at sides and

5-8 Arms to go over head

1-4 Arms go down body and stand up

5-8 Arms finish down

Repeat 3-4

Standing

- Slow rumba walks forward 2 bars 2.3 rf 4.1 lf 2.3 rf 4.1 lf
- 2 rf 3.4.1 slow forward turning
- Slow rumba walks forward
- 2 lf 3.4.1 slow forward turning

Repeat with no music

Repeat twice with music

Then add on details of arms

Repeat with no music

Repeat twice with music

Walk around the chair

4 Bars with rf

4 Bars with lf

Arms freestyle

NOTE:

- *SIMILAR TO CHACHACHA, MOVEMENT BEGINS AT 2. IF LADIES DO NOT MANAGE TO START AT 2, TELL THEM TO CLOSE THE LEGS AT 1 AND TO OPEN AT 2 (BEGINNING OF THE MOVEMENT).*
- *AT SESSION 24, LADIES ARE LIKELY TO FEEL MORE SELF-CONFIDENT IN THEIR BODIES, THEY MIGHT BE MORE COMFORTABLE TO STROKE OWN ARMS IN A DANCE MOVE, SO OFFER CREATIVE OPTIONS FOR THE ARM MOVEMENT AND FOR RONDE JAMBE*

Dance movement therapy suggestions:

Introduce the origins, beat and style of rumba.

Use as a stimulus or metaphor.

- Cuban origins, the word was originally used as a synonym for 'party'
- Generic term, ranging in meaning from Spanish overlap with Flamenco and Bolero, to folklore dances rural Cuba
- Dance exploring the archetypal gender roles of a seductive male and playfully elusive female

Key words: dance of love, give and take, archetypes and their challenging, restrained intensity

View the rumba choreography here:



<https://youtu.be/K6PzYQzzX3g>



<https://www.dancing-health.eu/#Training>

SESSIONS 27-29 - TANGO

Sit on chair

Legs closed

- Lunge right leg back 1-4 beat
- Close right leg to left 5-8
- Lunge left leg back 1-4
- Close left leg to right 5-8

No music – slowly.

Repeat 4 times with music.

- Right foot ronde small - with point/toe 1-4
- Repeat with the heel 5-8

(Repeat twice)

- Repeat with left foot- with point 1-4
- Repeat with heel 5-8

(Repeat twice).

Repeat 4 time with music.

8 beats sensual on feet to stand up

- Salida basica woman start with lf 1-8 + 1-4
- Ronde rf 5-8
- Salida basica man start with rf 1-8 + 1-4
- Ronde lf 5-8

- 1-8 beat fast walk around chair
- Swivel slow n°4 1-8 start with rf
- Brush fwd 1-2 in 3-4 out
- Brush back/voleo 5-6
- Closed 7-8

Repeat with lf

- 1-4 walk round to left with lf
- 5-6 spot in front of chair
- 7-8 sit down

Start again

Dance movement therapy suggestions:

Introduce the origins, beat and style of tango.

Use as a stimulus or metaphor

- Origins date to 1880, geographically born in the impoverished port areas of the natural border between Argentina and Uruguay – away from the Equator where most Latin dances were originated
- Portal roots and international influences: from German Waltz through Slavic Polka and Mazurka to Spanish-Cuban Habanera, African Candombe, and Argentinian Milonga
- Immigrant themes of sadness, nostalgia and longing, but also hopes and aspirations

Key words: fire of longing, freedom and dissolving of boundaries (geographical and moralistic, as well as physical sense), nostalgia versus new hopes

View the tango choreography here:



https://youtu.be/_72bl03yfwc



<https://www.dancing-health.eu/#Training>

SESSIONS 30-32

FULL REGIME ALL PROGRAMME

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