



Education by dance for development of personal and social competences

www.dancefulness.eu

FACILITATOR'S MANUAL



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PART I

DANCEFULNESS E-COURSE

MODULE 1

Application of dance in adult education

The course is born from the need to find a learning model that develops a methodology that helps reduce the problems generated at the educational level in the last century and the current one. That allows us to generate a model that helps education respond to the high level of school failure, dropout, educational and social exclusion, unemployment rate, drug use, aggressiveness, gender inequality and the situation of students with problems of mental health. All this leads us to propose a strategy that allows us to delve into each of the different problems innovatively and inclusively, which involves building tools, skills and competencies so that the participants, directly and indirectly, the families, society, and educational community, can reach higher levels of internal and external management.



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The solution is developed by an educational team with extensive educational, professional, and training experience in inclusion difficulties.

The idea of the course is to unroll and propose instruments to accompany the process of building a space or classroom in which to build an "integral" person with the ability to evolve, adapt and develop in any area of their lives, generating an individual capable of influencing their different environments, giving rise to the "leader" of the future. Dance is a key tool.

Therefore, the need to continue innovating and learning in the different scenarios that we find ourselves throughout school, personal, work and social life, has allowed the

appearance of the combination of mindfulness and dance, as a transforming axis of the person and his environment.

The course sought the inclusion of students, people with learning, personal or social difficulties and with a great risk of educational and social exclusion, and to include groups with mental, physical and sensory health disorders as a means to develop a change at the level of gender inequality.

The justification of Dancefulness is based on the success that certain works have shown and the experiences contributed by the teachers of this course, which aims to create a program of change in the vision of the teacher, the center and the students and organizations that work together. directly or indirectly with people with a high risk of exclusion.

The methodology that will be used in Dancefulness is based on a combination of previously demonstrated successful methods, it is defined through two axes: the first will be dance as a means of acting and reducing the different difficulties and the second will be mindfulness as elements of change in the self-knowledge, learning and overcoming problems individually and collectively. Both parties need each other to reach a common point, such as learning to understand our body and our mind and achieving a beautiful dance composition. Building values and skills that act directly on school performance or change the direction of our lives.





We must learn to understand that education should not be a simple process of transmitting concepts, but that learning is a process of being in tune with our minds, hearts and minds.

<<The educational institution as it is built does not deal with more than insignificant things, they do not teach people to be good people to achieve a better world, a brief contact with the school is enough for young people to know that they are not interested.>> (Claudio Naranjo, 2004)

The educational system where we usually develop our teaching functions is characterized by showing an education focused on goals and not on processes, the final result being the most important thing, which is why it shows a methodology aimed at automation as opposed to professional and personal self-management. Therefore, a performance-oriented model is observed. Also, the value of the students is made from the pre-established criteria, generating a context that determines "WHAT IS GOOD AND WHAT IS BAD", the value of each one depends on the reference group that we use to classify it. Finally, education is based on more intellectual development compared to soft skills as indicated (Ramos, Recondo and Enríquez, 2012).

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Education must seek that students can enhance curiosity as a means of generating students with a capacity to enhance entrepreneurship. As a means of creating future professionals who respond to the new challenges that arise in the EU.

The foregoing generates classrooms with a high demotivation and dropout rate, worse classroom climates, greater frustration at the student level, as well as teachers who are more disconnected from the teaching process, where functions have increased at the administrative level and as mere exhibitors of knowledge in an environment that seeks the ability to adapt or respond to major technological and social changes. For this reason, a learning model begins to emerge where the classroom has a sense of accompaniment in the development and characteristics of each subject, therefore, the learning development spaces must turn towards a sense of full self-knowledge, to enhance comprehensive development. of student.



In the new paradigm of education, strategies or learning models are proposed where the change of the world is proposed from our own model. For this reason, it is important to create a mechanism that enhances respect for the person and with it, love for the person as a means of increasing the acceptance of the person and of others. Being able as teachers to create a classroom that builds the acceptance of each person in each of the elements that constitute as a means of learning what we need to advance.



It is important that we can take a moment before starting the course to be aware of how we are, for this, we will carry out an activity called SWOT.

SWOT activity

The SWOT is an observation instrument, which was initially used as an evaluation mechanism at the business level. But for a long time this element has been adapted to be used as a tool for knowledge and development of the person, student, professional, etc. It must be indicated that it allows resources or efforts to be channeled in those areas or aspects that must be maintained and those that must be modified or reduced, so that we can direct ourselves towards the goals that we really want for each person. For the teacher, it can be an instrument of connection and initiation of accompaniment.



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SWOT focuses on four elements: Weaknesses, Threats, Strengths and Opportunities. Both Weaknesses and Strengths refer to an internal model of the person, while Threats and Opportunities have an external focus.

Practice: SWOT

Objective: To make an observation of each one in order to be aware of what we are.

Materials: Sheet and pen.

Duration: 20 minutes.

Description: Each participant must put on the sheet those characteristics or aspects that can help them get to know each other and be able to make changes to it.

SWOT ANALYSIS

Internal		External	
Strengths	Weaknesses	Opportunities	Threats

As has been observed in the previous activity, what begins with this course is that the participants can have a knowledge of themselves, which allows them to develop mechanisms to increase their personal, professional and educational development.

MODULE 2

Full Attention or Mindfulness

The concept of “Mindfulness” or full attention

Mindfulness is an English expression used to translate “sati”, a Pali word that means awareness, attention and recollection (Siegel et al, 2009).

The word mindfulness is used in more academic or scientific contexts, due to the more restricted use and that allows it to be more limited, for its study in the scientific community (Simón, 2011), while for daily use and in the practice itself it has a less clear meaning, being included within the term meditation.

Mindfulness focuses its development so that the person is consciously located before the circumstances, facts or events that occur at every moment, without applying any filter or value judgment, and therefore, can be applied to any context of life (Stahl and Goldstein, 2010). Therefore, what is sought is full awareness in the body and mind in the here and now.

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The different exercises that arise in the realization of mindfulness are activities practiced for millennia of years by human beings, and that have shown their effectiveness, both in the laboratory and in the clinic, this has generated that the different techniques that



form mindfulness have been assuming greater weight in medicine and in the modern health context (Didonna, 2008; Krasner et al., 2009; Ludwing and Kabat-Zinn, 2008).

One of the definitions that has been most accepted is the author Kabat-Zinn (2003) defines it as the consciousness that emerges from being fully attentive, consciously, to the events or events that are appearing, accepting them as they are in that moment. instant, without printing a judgment, without analyzing it and without reacting to them. Therefore, it is intended that when we are in the situation we let the events flow as if they were sailing down a river, observing them from a distance, understanding each one for what it is, without letting our past experience intervene in giving it the vivid connotation. For Miro (2008), it intends to experience directly and continuously what is appearing without the intervention of thought. Being full meditation a means of self-observation of an adaptive nature, as opposed to self-observation that could be called rumination or non-adaptation (Cebolla and Miro, 2008). Simón (2007), for his part, has defined mindfulness as “the universal and basic human capacity, which consists of the possibility of being aware of the contents of the mind moment by moment”.

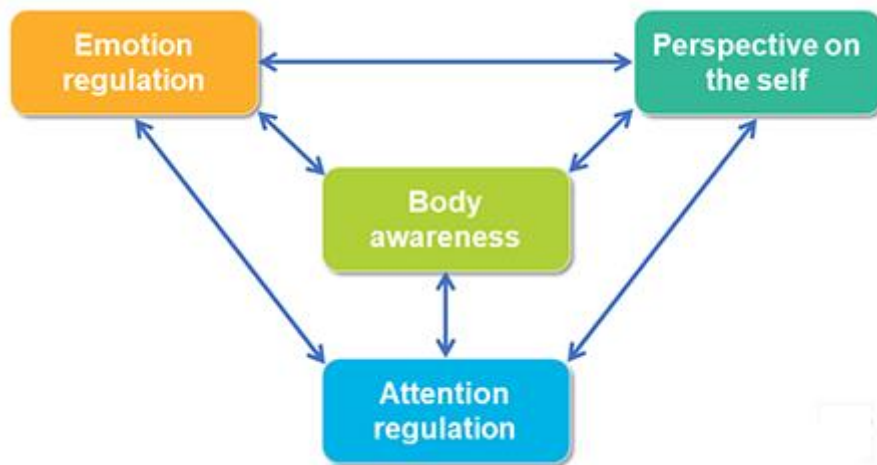
The meditative phase is different from the relaxation disposition, due to the fact that during the meditation process an increase in alertness is caused against a reduction level (Anand, Biedebach and Fernando, 1996; Jevning, 1998;). Research has shown in electroencephalogram (EEG) tests that when analyzed in meditating subjects or who practice relaxation, the patterns given by EEG have been different at a physiological level, because the mind in the process of meditation is in a state of relaxation and attention, as shown by Dunn, Hartigan and Milkulas (1999) .



What the mindfulness process seeks is to enter into a characteristic mental process (being an immediate entry process) and stay in it over a period of time, looking for changes in brain processes (Simón, 2007). As supported by neurobiological research, variations in <<state>> are modified into changes in <<traits>> (Lewis et al., 2007).

Buddhist writer Walpola Rahula mentions that the Buddha taught us that meditation or the state of mindfulness “is simply to observe, contemplate and examine. And the role that, in it, we assume is not that of a judge, but that of a scientist” (1974, 73). In these words we find one of the great evils of our society, the one that we tend to label things, causing the negative to generate a state of discomfort and anguish that moves into the future to live in the present, without understanding what was an experience that allows us to develop in the future, but not for that, we must block our life, giving rise to a state of constant and painful rumination of what may come or what happened.

Functions of mindfulness



According to the researcher (Kabat-Zinn, 1990), at each moment of the development of life it is important to be fully aware of how we live it as a means of achieving an experience of personal freedom and development in all areas of the person. For what it allows us in its application in the classroom or in moments of crisis of the individual to have resources that make the transition due to the circumstance lived, or the learning, or development of the work, etc., generate a different mental and corporal position, where only "that" allows approaching the situation from the balance and coherence of the whole person.

Different functions that we find in mindfulness can be observed:

- Being aware about what happens at a conceptual level at each moment of time.
- Learn what it means to be in the present state of mind regardless of what has happened before or after the activity or task that you are performing at this moment.

Components of mindfulness

The use of meditation has been in recent years a model of interest at the academic level due to the results that have been shown in the different investigations. Generating some



positive elements as we have been able to experience during the course how to improve the attention and the activity to be developed at each moment, adapting to each situation from an open vision, and implicitly pointing out the difficulties that may arise from not being focused on the present moment.

For Germer (2005), it indicates a series of components of mindfulness, such as:

- **Non-conceptual**, that is, focus attention and awareness without stopping at the thought processes involved.
- **Focus on the here and now**, allowing mindfulness to observe whether or not the thought that enters is related to what interests us at this moment, leaving behind all those that do not have a relationship with what is needed at that moment.
- **Non-evaluative character**, reducing the assessment of each thought or situation to the fair level of what each situation needs, being aware of what corresponds to us and what does not, allowing personal resources to be those that are necessary.
- **Intentional**, seeking the direct intention to focus on something, and to return to it if at a certain moment we have moved away, which leads us to have an active role in our development.
- **Observation at a participatory level**, it ceases to be an observation from a distance or from outside, which will lead to a process of total involvement of the body and mind.
- **Non-verbal character**, the use of mindfulness generates an experience that is not based on the verbal component but on an emotional and sensory type.
- **Of an exploratory type**, by focusing on an action open to experience at a perceptual and sensory level, creating a connection at the internal and external level of our information perceivers and connected with what our attention needs for that moment and not another.
- **Of liberation**, as it is an experience that focuses on what is being lived at that moment, it will allow us to connect it in its fullness and generate a sensation of freedom in all senses.



Therefore, mindfulness is not going to make an effort to seek a goal but rather on the path that we are doing, letting go of what does not correspond to that moment with what is necessary to find ourselves in the present moment, having for this, to be aware through the part active to realize how thoughts or ideas enter and leave that do not correspond to the action of that moment, therefore, concentration and decentralization are going to be elements that will allow us to achieve a necessary balance to live a full and satisfactory life for each instant.

Being in the present moment (“in the here and now”) and sensations. Leaving that, in case of error we can learn to forgive ourselves in a loving way and generating models of self-compassion, so necessary to achieve internal and external changes of the future person for the present century and the basis of the following ones.

Basic attitudes for the practice of meditation

Within each practice we must cultivate:

- Patience
- Trust
- Curiosity
- Beginner's mind
- Live the experience (“disconnect the autopilot“)
- Acceptance of experience
- Commitment to practice

We can watch this video in order to understand how we should enter the process of mindfulness.

<https://www.youtube.com/watch?v=dSsAEWkmBFU&t=3s>

Benefits of your practice

Mindfulness is a perfect instrument that will act as an element of well-being, physical, psychological and spiritual. As has been verified in many studies and has even become



one of the interventions used in a direct or complementary way for the management of health, learning, HR problems, etc. Therefore, we can highlight the following benefits among many others:

1. Increase in creativity. Being a mechanism that allows focusing the focus on the here, thereby allowing the person to flow more in their more creative development, managing the emotional blockages that prevent the subject from flowing in obtaining new solutions or ideas.

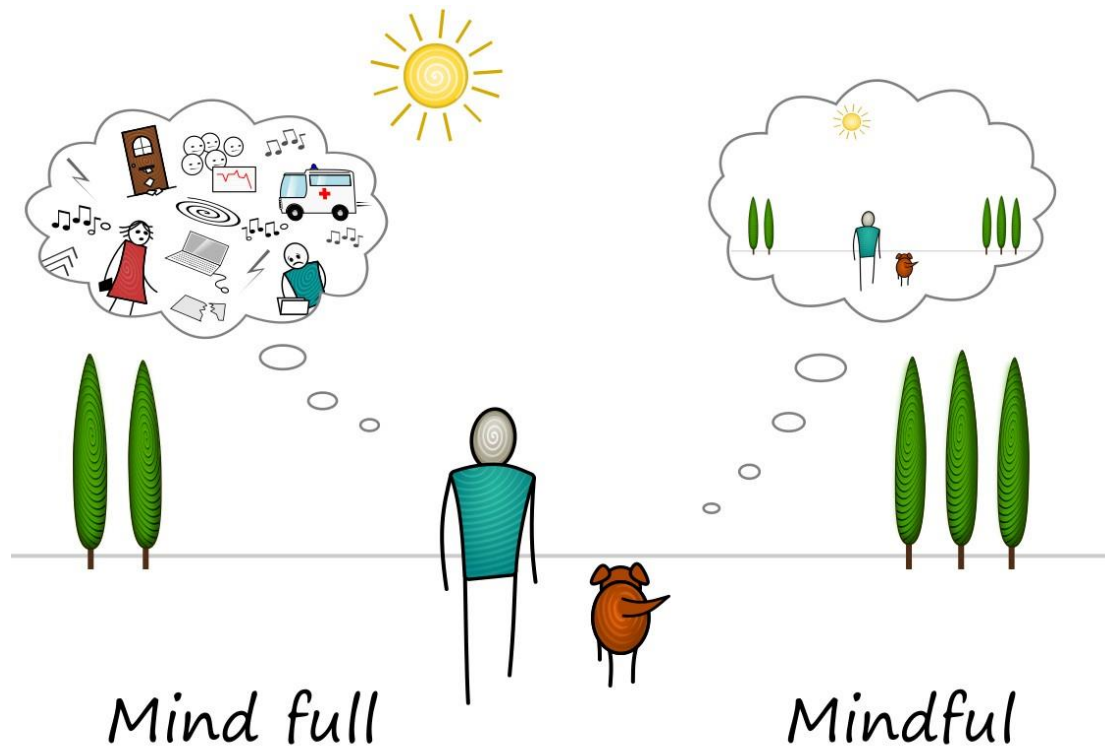
2. Mechanism to reduce stress and anxiety. As has been verified, the simple practice of 2 minutes is enough to generate a change at the level of immunology, hormones and well-being. Being a factor that acts in a better physical, psychological and cognitive recovery. As was verified in a study by Pachés (2016), the application of meditation in the development of evaluation tests improved the reduction of anxiety and with it, there was an increase in academic performance compared to the group that did not use it.

3. Improves emotional competence. Those people who directly or indirectly include the practice of mindfulness in their lives have better internal management of emotions, which helps them improve their social skills and with it, the skills to have a better life and health.

4. Reduces insomnia problems. This point is very interesting as it has not been studied much to see how lack of sleep affects the development of learning, because rest allows an increase in concentration and in the activity of anyone, something that is observed in poor performance at an academic level where students with difficulties in having adequate sleep schedules influence, among others, their educational performance.

5. Increased attention span. The different mindfulness techniques seek peace of mind, with which they seek for the person who practices it regularly to be able to manage the attentional focus, which begins a process of developing skills where they are able to manage more adequate response inhibitors, being able to avoid stimuli that do not correspond to what is necessary to pay attention at that moment.

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The way we focus our attention helps shape the mind. When we develop a concrete way of attending to the experiences of the here and now and to the very nature of the mind, we create the special form of attention that is Mindfulness. Therefore, the different studies have shown us that meditation generates an improvement in the level of functioning of the organism, physical improvement, improvements in cognitive patterns of a reflexive type, increase in emotional competencies and, above all, a better quality of life and health, aspect that allows the person to be able to increase their personal, work, school and social skills.

Techniques of mindfulness

We can find a multitude of techniques that will allow us to train mindfulness. Some of them have a static character and others are more dynamic, but all of them ultimately seek to achieve the same thing, and sometimes the use of greater or lesser intensity will depend on the characteristics of the recipient of the technique or simply on the moment in time. For this reason, this course seeks the development of Dancefulness, which is the fusion of two components such as mindfulness and dance as catalysts for change and development of its participants.



The dance will be located in the dynamic type techniques by using movement with an element of awareness and focus on the relationship between body-movement, body-music and music-mind.

Most common techniques:

- Attention to breathing
- Attention to the mind
- Body scan
- Attention to the body
- Hatha-yoga
- Meditation in motion
- Meditation to the senses
- Attention to daily activity
- Emotional attention
 - emotional compression
 - emotional regulation
 - interpersonal connection
- Dancing meditation

MODULE 3

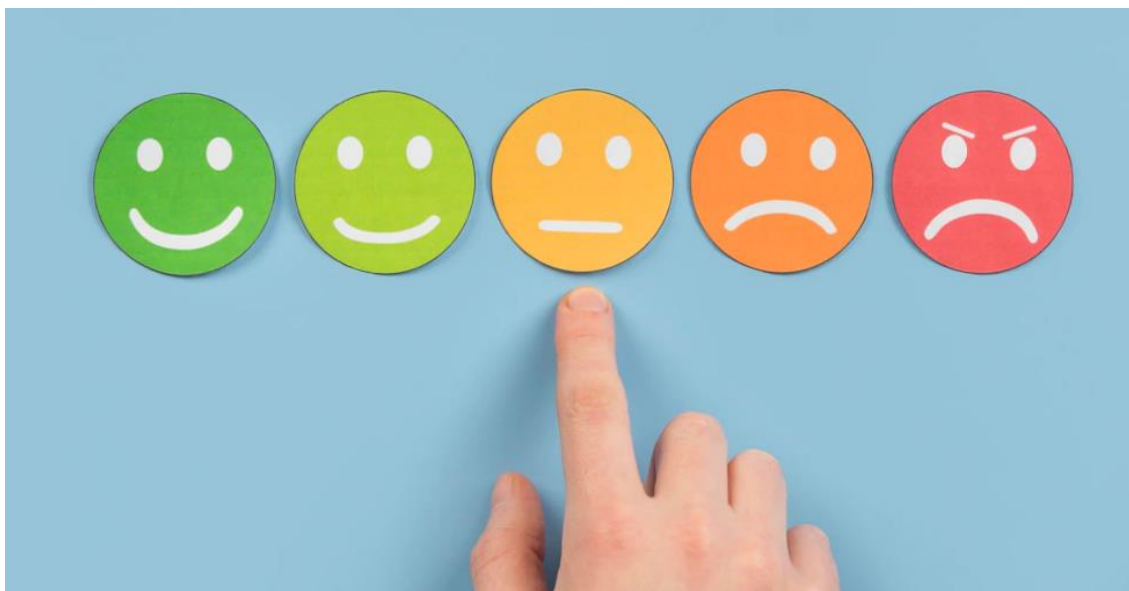
Emotional Intelligence

Emotions: how do I recognize them and what use do they have?

Emotions are complex reactions in which both the mind and the body are mixed.

The emotional response includes three types:

1. A subjective state of mind (eg, I feel good or bad).
2. An impulse to act that may or may not be overtly expressed (eg, approach, avoidance, or crying).
3. Body changes or responses of a physiological nature (eg, sweating or heart rate).

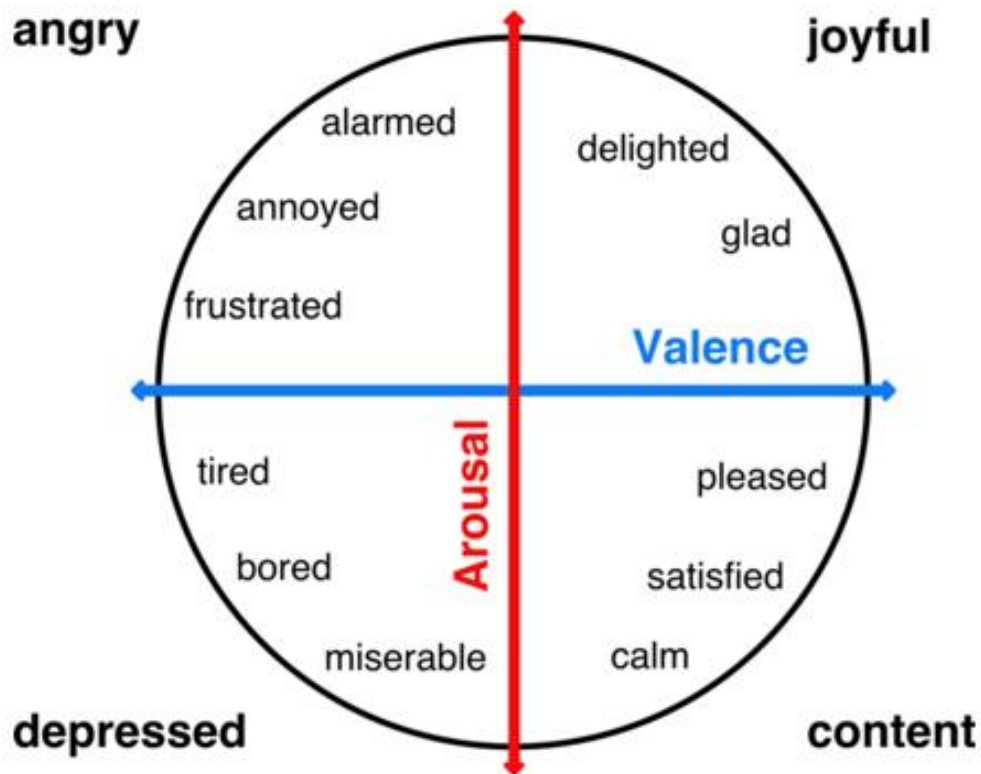


During this course we will focus on the **DIMENSIONAL** model of the emotional organization, formed by:

- The affective valence (between what is pleasant or unpleasant).
- Arousal or activation (from excitement to calm).
- Domination or control (from the controllable to the uncontrollable).

Example of emotional response: an emotion of extreme joy would be classified as: pleasant, highly aroused, and uncontrollable

We can see the following figure of the circumplex model of Posner, Russell and Perterson (2005)



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Competences and emotional functions

Saarni (2000), understands emotional competence as the demonstration of self-efficacy in showing or expressing emotions in the different social relationships that occur due to emotions. Saarni (2000) defines the concept of self-efficacy as that capacity and ability that a subject possesses to achieve those desired objectives. Therefore, emotional self-efficacy will require knowledge of one's own competencies and skills to manage emotions in order to obtain the desired results.

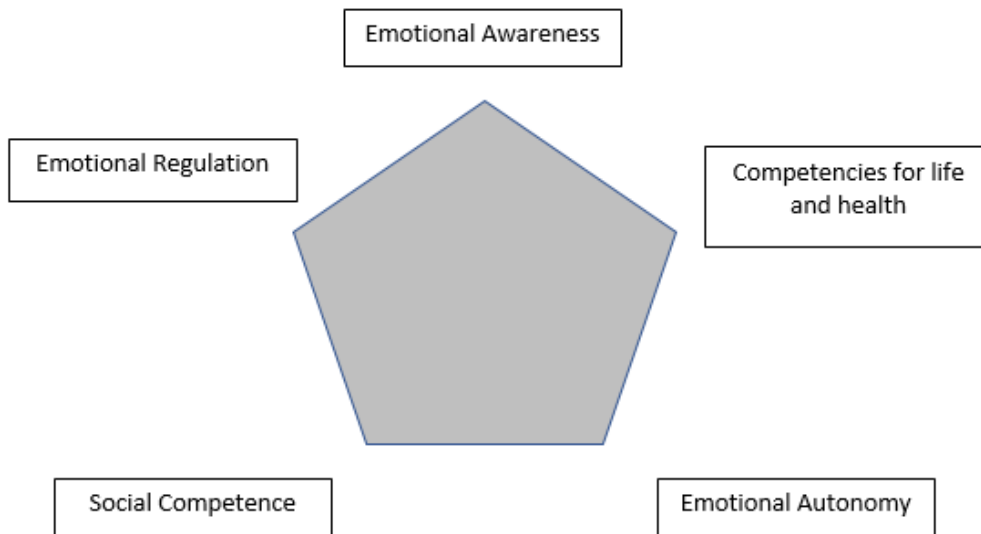


Saarni (1997; 2000) indicates a series of emotional competence skills:

1. Perception of the emotional state of the subject.
2. Ability to discover the abilities of others.
3. Capacity for the appropriate use of emotional vocabulary and adapted to the cultural context.
4. Ability to integrate into the emotional field of others, through the use of empathy.
5. Ability to understand each emotional state at an internal and external level.
6. Ability to face negative emotions through the use of self-control, as a means of emotional regulation, both in intensity and duration.
7. Understanding of the structure and nature of the different relationships defined by:
 - a. Degree of emotional sincerity.
 - b. Degree of symmetry in the relationship.
 - c. Sufficiency in emotional self-efficacy

Bisquerra and Pérez (2007, 69), pose **emotional competence** as "the set of knowledge, skills, abilities, and attitudes necessary to understand, express and regulate emotional phenomena appropriately". Therefore, the search for the emotional capacity of each student will allow us to provide them with the autonomy to be able to improve the different situations they must face both at the school and social levels.

From the research carried out by the GROPE (Research Group in Psychopedagogical Orientation) since 1997 in the field of emotional education, in research and teaching. Bisquerra and Pérez (2007) understand emotional competencies in a group of five large blocks: emotional awareness, emotional regulation, personal autonomy, interpersonal intelligence and life skills and well-being. From these dimensions, a hexagonal model would be obtained in which each of these edges would be the ones that would format the model of emotional competencies, as shown in the following figure.



From the emotional competencies model of Bisquerra and Pérez (2007), we see two differentiated parts at the level of competencies that each individual must achieve or possess. In this text we focus on the first dimensions such as emotional awareness, regulation, and emotional autonomy. This is related to those aspects that meditation or mindfulness develops, such as the personal aspect and being present in the here and now.

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Emotional awareness: we could define it based on what Bisquerra and Pérez (2007) understand, as the ability to become aware of one's emotions and those of others, which would include the ability to understand and comprehend the emotional climate of a given space.

Emotional Regulation: Bisquerra and Pérez (2007) expose it as the ability of an individual to use emotions appropriately in each situation.

Emotional autonomy: it would be understood as a concept that would include a multitude of characteristics and elements that are related to the self-management of the individual (self-esteem, positive attitude, responsibility, ability to assess social norms, being able to seek resources and ask for help...), this point would develop in the subject an approach towards resilience.



Social competence: ability to create positive relationships with other individuals. For this it is necessary to have social skills, communication skills, assertiveness, etc...

Competences for life and well-being: it is the ability to favor responsible and appropriate behaviors to optimally face the challenges of life, both at a family, school, social or professional level, but also those situations of an exceptional nature that in life comes to us.

Classification of Emotions:

- **Primary emotions** (adaptive or maladaptive)
 - **Adaptive:** basic emotion, fundamental and visceral response. It comes quickly and goes, very healthy and valuable. When a student goes to another course.
 - **Maladaptive:** they are not healthy. They are based on previous learning. They last over time, although the cause that produced them no longer exists). Example: You are worthless.
- **Secondary emotions.** It arises from another emotion. They are when the central emotion is not accepted or not perceived. They are usually problematic and want to be eliminated.

Example: “children should not cry”: a classmate of a child goes to another center (the adaptive thing would be to feel sadness at the loss), but sadness is not allowed, so it makes them angry and pissed off (secondary emotion).

Instrumental emotions. Expressed consciously and automatically to achieve a goal. They allow us to manipulate, we are not usually aware of having learned them. They are not healthy when they are abused. Example: crying of a boy or girl.

Secondary Emotions

Guilt Enthusiasm Depression Pride Vulnerability Regret
Anxiety Contentment Disappointment Happiness
Hope Jealousy Frustration Shame Confusion
Lonely Trust Satisfaction Peace Resentment
Confidence Optimism

Primary Emotions

ANGER JOY LOVE
FEAR SADNESS

From distortion to emotional calm

Difficulties at an emotional level generate emotional distortions such as:

- One is not aware of the sensations, does not perceive them at a physiological level.
- Being unaware of emotions. They are diverted to another level. Headache, neck, etc.
- Do not express emotions. Physical, psychological, social, school consequences...
- Don't act on your emotions. He identifies them but cannot express them, or act on them...
- Get out of control. Anger, school aggression, etc.
- One goes back to some emotional situation not overcome from the past. Post-traumatic stress.
- Manipulating emotions for secondary gains.

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What mindfulness seeks is to generate mechanisms so that we can develop greater emotional maturity, as a means of counteracting emotional distortion. Therefore, emotional maturity consists of:

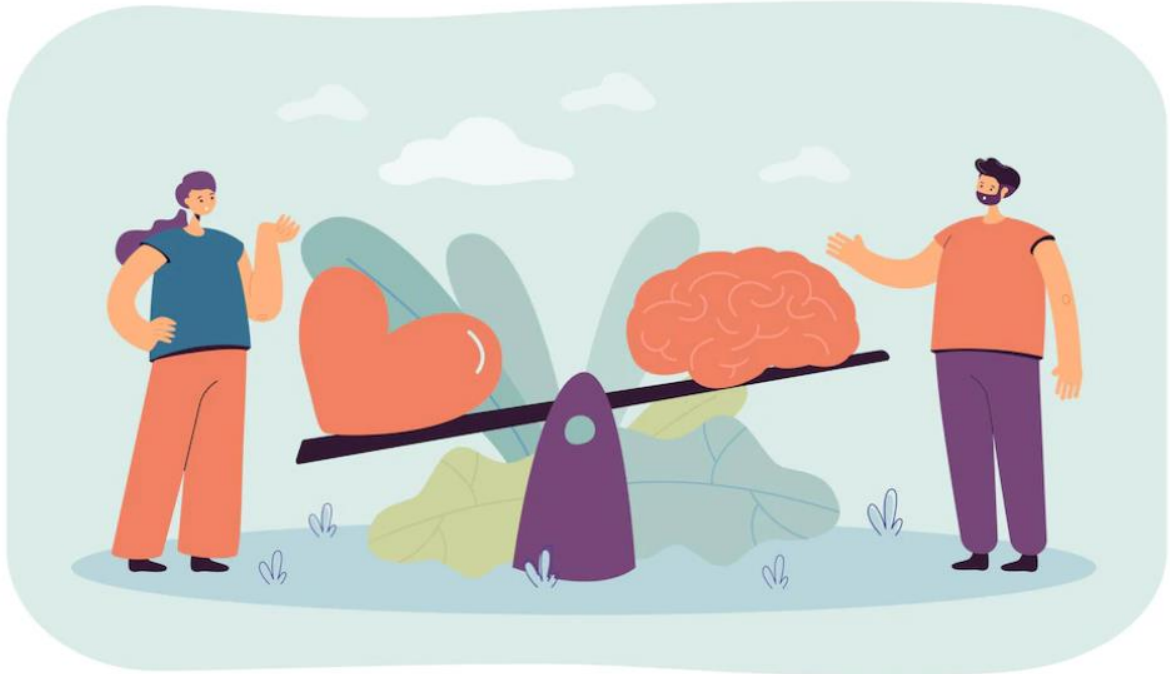
- a) Being aware of one's own emotions and the ability to accept them as positive in themselves.
- b) Breadth of emotional experience.
- c) Make a clear distinction between “feeling” an emotion, “expressing” it, and “acting it out”.

Let's watch two videos to later make a reflection:

<https://youtu.be/dvNfjJDKyU4>

<https://youtu.be/dvNfjJDKyU4>

Full Emotional Intelligence

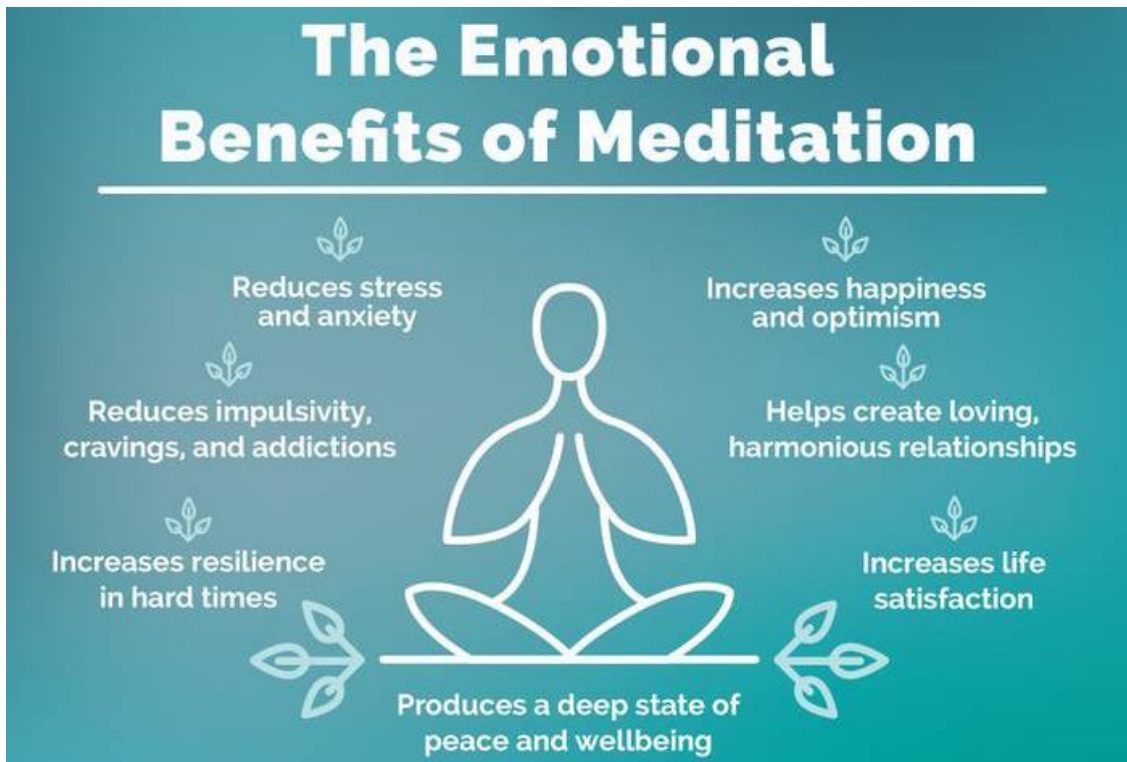


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Mindfulness could be the link that allows us to unite the most RATIONAL aspects with the EMOTIONAL ones.

It will be the fundamental "tool" to manage the emotions that arise from your own experience, which allows:

- Decrease our emotional reactivity (allowing us to choose the most optimal response to that emotion).
- Achieve a better coping with our personal, professional, school problems, etc.
- Achieve a unique state of calm and alertness that is only possible through this practice.



We can understand full emotional intelligence "as the effective management of emotions using mindfulness." It is very important to start working on mindfulness of the heart from dance as a means of developing and managing the different emotions that are part of each person. Taking into account that learning to see our actions with a compassionate and loving action where the action seeks a coherent development with our "being" and with our environment.

All of the above seeks to generate full people on an emotional, academic, social, work, and personal level, responding to the strategies proposed by the Dancefulness project and in tune with the goals of the EU.

Goleman's 5 Components of EQ

UMBRELLA TERM FOR INTERPERSONAL SKILLS

Emotional intelligence starts with understanding your own emotions (self-awareness), then being able to manage them (self-regulation) and use them to achieve your goals (self-motivation).

Once you are able to understand and manage yourself, then you start to understand the emotions and feelings of others (empathy) and finally to influence them (social skills).



1. SELF-AWARENESS

- Recognizing your own emotions, strengths, weaknesses and understanding the impact this has on others.
- Confident in themselves and are aware of how others perceive them.

2. SELF-REGULATION

- Regulating, managing and expressing your emotions appropriately.
- Being flexible, adapt well to change, good at managing conflict and take responsibility for their actions.

3. INTRINSIC MOTIVATION

- Driven by internal rewards, seek a challenge and have a passion for achieving their own goals.
- Always look for ways to grow, learn and show perseverance during difficult situations.

4. EMPATHY

- Understand how others are feeling and take an interest in their concerns.
- The more we can relate to others, the better we will be at understanding what motivates or upsets them.

5. SOCIAL SKILLS

- Building relationships, interacting and communicating with others.
- Finding common ground, developing rapport and networking with clients and colleagues.
- Important social skills include active listening, influencing, leadership and collaboration.



MODULE 4

Self-compassion as a tool for change

The concept of self-compassion for oneself is not different from having compassion for others. If we look at our experience, we can verify:

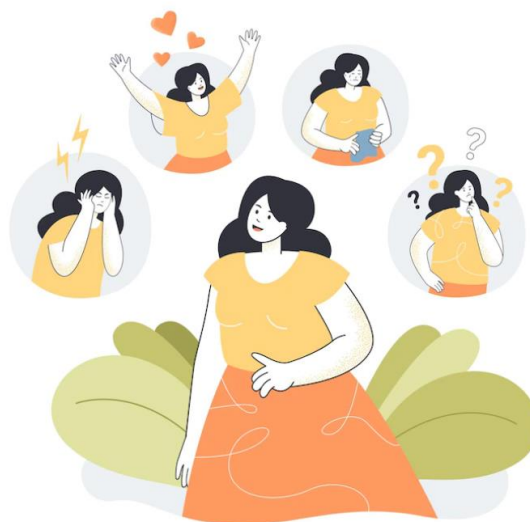
- a. To have compassion for another person, you must be able to feel their suffering. As it would be when we see people who are homeless or who have had to leave everything behind to start from scratch in a strange place. What allows us to be able to contrast with our own emotional state and to be able to learn to have different perspectives of the different circumstances that have led them to that or those that have created us to act or not act in the face of those or other circumstances.
- b. Compassion implies feeling moved by the sufferings of others so that our heart responds to that pain with pain, therefore, in the definition of compassion it is understood from "suffering with". When it happens, a state of warmth is generated, an idea of caring, and an action towards the other to help and accompany them in their process of healing and solving their state of suffering, both at that moment and beyond.
- c. Compassion shows a meaning of understanding, of having kindness and love towards the other person, in the face of their failures or her mistakes, instead of simply judging them with an emotion, extreme judgment of her act.
- d. When compassion for others (as opposed to pity) is felt, we realize that error, suffering, failure and imperfection are elements that build shared human experience.



It is important to convey that compassion in our society is understood as a weakness of the person, while in Asian culture it is considered as an element of strength and greatness. It is when we understand that compassion must be transferred to self-compassion that makes us honor ourselves and accept our characteristics, our limitations and mistakes both to do and not to do, as something typical of our learning towards the enlightenment of the person.

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In order to understand self-compassion, it is necessary to understand our way of looking and how we judge our gaze, which causes changes in our responses to the outside as well as to the inside. Therefore, dance has been a means of learning to reconcile with ourselves and with the environment.





MODULE 5

Dance as a means of full attention

The methodological basis of the development of the Dancefulness course in a pedagogical model based on two variables, dance and the didactic component, creating a model that is based on sociological, psychobiological and pedagogical elements, designed to understand students as a complex being that is expressed through corporeality as a means of giving meaning for its development and formation.

The development of learning through dance seeks the person, the body and the self-body relationship, focusing on Dance as a mechanism that helps the student to rediscover himself, to know how to learn and to express learning through his movement.

The development of the course is based on a coherent organization of the didactic components of the object of development: the problem to be developed, the objectives, the different contents, the methods to achieve the objectives, the structure and organization of the classroom, the different resources for its development and evaluation mechanisms.

When we focus on the methodology used, reference should be made to the learning process, as well as the concept of learning. Being able to define learning as a means to learn to be more adaptive to the different changes that life shows us every day through universal culture. With what is pursued that the different participants can, through the practice of Dance, develop tools, procedures and concepts to obtain knowledge, skills and attitudes that lead them to satisfy the different needs and with it, adapt to the environment, to the position or to the situation.



Movement has shown that it allows us to influence our state of physical health, mental, but it has proven to be an element that allows us to generate changes in each and every one of the elements of the person. For this reason, the course proposes that dance should be a transversal axis in the development of the person at an internal and social level, giving rise to more balanced and compassionate leaders of the future for a world that needs to move from an individualistic model to a social model. and inclusive.

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The school must respond to the needs posed by society, therefore, every day it shows us how the arts are resources that have been contextualized to certain areas of learning and built from rigid models for the new times. When we resort to dance, its choreography provides benefits for the participants such as: promoting self-knowledge of our mind and body, promoting collaborative learning, generating greater emotional self-control and therefore, creating healthier and more loving relationships between the participants, reducing situations of harassment, which in the end generates people with a better life and health.



Dance becomes a means of action, of movement, and movement is in itself a mechanism of human adaptation and of living beings themselves. Therefore, that the human being as an integral, unique, different and historical entity, is a being in constant movement and interaction with his environment. From the very moment of his conception.

Dance is presented as a means of learning based on development, not simply being a transmitter of simple content, techniques or pre-established steps. Rather, it aims to generate pleasant scenarios for a knowledge of the person, of his own bodily expression, like that of others. Giving in the process to channels of reflection before the activities proposed as their own, generating Dance in a vehicle to learn to learn, due to the cognitive, affective and evaluative process that are the basis of the construction of solid and lasting learning.

In the development of a dancer or ballerina it shows us something wonderful and dreamy, but behind it there is great discipline, care, appreciation and a means of channeling emotions that are lived and have been lived by human beings in the world. With which the ability to understand, observe and evaluate ourselves in a loving, affectionate way is essential to connect with our body and with the sense of music and

those people who observe in order to transfer them to worlds where dance and music can only lead.

With this course what is going to be sought is to allow the development of various aspects such as autonomy, creativity, collaborative work and the ability to forgive mistakes in order to see the opportunity to be better. It should be noted that the development of people or students who can develop three key aspects such as autonomy, creativity and collaboration, as key learning elements, is sought.



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Dance is a mechanism that allows addressing elements that are not usually worked on, being a playful means of learning towards building the "total person". As seen in how they change in the way of facing learning, initiative, sacrifice, imagination, laterality of hemispheres, coordination between body and mind, entrepreneurship. It is also a mechanism to work on elements such as ethical, social and civic competencies.

The idea is to start with guided dance choreographies and as it progresses that they can develop their choreographies based on their emotional states, their needs or simply their tastes at that moment in order to take responsibility for their development, as well



as the adaptation of the initial approach as well as its implementation and the evaluation of the final product.

A series of guidelines should be indicated when developing the educational process through dance:

- Students assume responsibility.
- The teacher does not focus on errors or disabilities.
- The different activities are initially presented in a guided and oriented way, but not controlled or directed. In order to avoid restricting self-responsibility, autonomy, initiative and individuality. With what is necessary to create a classroom climate of trust.
- The pressure must be consistent with the needs, based on a fun model.
- Activities should not be forced when a student does not want it for any reason; participation will be sought from another point of view, allowing them to join whenever they want.
- Avoid comparison and differentialism in front of others.
- Each student will be accompanied in the development of it to achieve their own development goals and creating spaces for the search for strategies to improve their results.
- Pay attention to students with special needs, to accompany them in their learning of Dance from their own and different characteristics, being the dynamic elements of the rest of the group.
- Stimulate self-organization, which will make it possible to generate more varied and inclusive responses.
- The teacher is initially the facilitator of the activities to pass through a distributive leadership of the development of the choreographies and presentations, which allow the enjoyment and pleasure of the dance.
- Gamification will become an essential resource, for the first moments of learning and in situations of exhaustion or tension.



MODULE 6

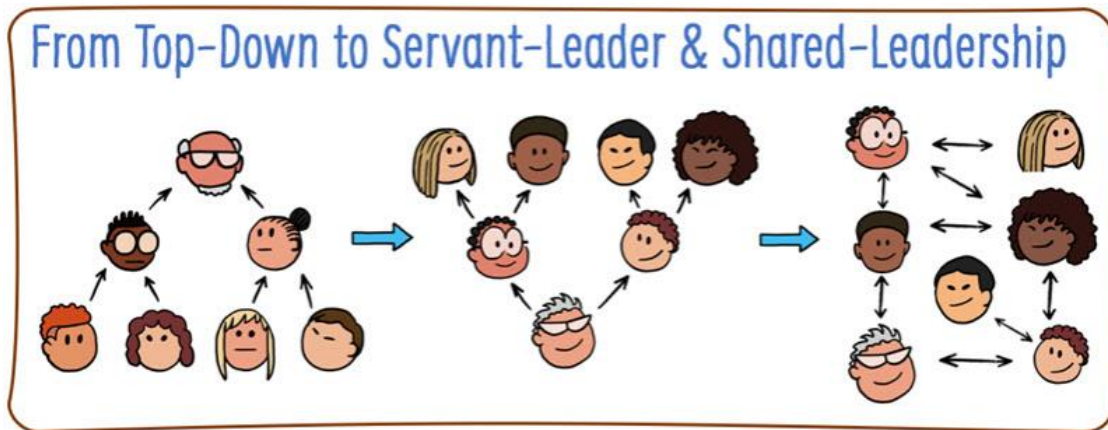
Leadership and organization

In this block it is proposed as a means of understanding it from two perspectives: on the one hand, from the trainer and the adults and on the other, from the adults with their environment.

When we delve into the analysis of the determination of effective leadership and the different optimal processes for improving the learning outcome, we are going to find the interaction of other people or situations that influence us directly.

In this notion, the influence within the organization is understood more as the result of the combination of different elements as it happens in the dance, which is necessary for the two people or more to work in a coordinated way to give rise to a single, coherent entity and harmonious. Therefore, each element displaces and integrates competencies that it has in order to receive what it does not have. It is wonderful to see that each person assumes and distributes leadership to achieve a global goal that is superior to the individual goals that each person has at a given moment.

The classroom or space has gone from a hierarchical and structured vision to a more horizontal, less individualistic and less structured model, framed in a knowledge economy, studies of leadership in educational or social organizations focus on a model of a distributive nature in leadership and, essentially, in practice as a faculty of the organization.



We rely on different conceptualizations of a distributive leadership approach, based on the combination of aspects of distributive cognition, activity theory and analytical dualism.

The meaning of the leader, from the distributive vision, is not going to focus on the maximum person in charge of the organization as the teacher would be in the classroom, but it is dispersed towards each and every one of the people who can appear in an educational center, classroom or dance group. Thus, the function of leadership is based as a start on the formal structure so that from that position it distributes the needs of the organization so that others and others acquire that responsibility during the development of their objective or goal (Anderson, 2012; Crawford, 2012; Spillane, 2006; Spillane, Diamond, and Jita, 2003).

We will understand the distributive leadership approach as an accumulation of practices for determining goals and processing a potential influence "by subjects at each and every one of the different levels, rather than the result of the personal composition and particularities of people in the most top of the organization" (Fletcher and Kaufer, 2003). From the point of view of the authors Leithwood and Riehl (2005), Murillo (2006), Spillane (2006), and Harris (2009, 2012a), it resides in the sense of organization, which focuses on transferring power and influencing to converge in shared intentions. Leadership becomes a resource of the organization itself that allows maximizing and developing the qualities and contributions of each person. Being the student body main axis of leadership.

The importance of this leadership will be found in the construction of an environment that allows the use of this model of relationships between the members of the work or learning team. With which the teacher or facilitator of the group must be an important part in the creation of confidence, reduction of the managerial ego and self-knowledge of Weaknesses, Threats, Strengths and Opportunities, giving rise to an assertive approach to power.



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The implementation of a model of distributive leadership in the course plus an approach of full attention and search for self-knowledge and that of others generates an exponential development of the effectiveness of learning.

In Dance, the confidence in the one who leads you shows us the confidence in the one who accompanies you in the dance, as a way of distributing leadership, the other party being responsible for its use. For this reason, Dance will allow us to create models of future leaders where they can understand and experience that trusting, feeling and being as each one is, will be the basis for the development of a more just, equal and inclusive society.

MODULE 7

Choreography and inclusion

In educational projects in which dance is used as an inclusion tool, we can consider choreography as a somewhat more advanced or second level tool.

Thus, initially the students build skills and aptitudes in pairs or small groups under the watchful eye of the teacher.

However, choreography can be used as an element to reinforce the autonomy of the students. As well as, at the same time, certain fundamental skills, such as creativity or leadership.

In this sense, in projects with a longer duration, making it easier for students to design their choreographies as the final project or course work is a high value-added tool for their personal development.

Choreography and leadership

In educational projects in which inclusion is a fundamental element, promoting student autonomy becomes one of the priorities.





In this sense, it is essential to promote the personal leadership of the students. But frequently the concept of personal leadership is confused with the leadership of groups or business activities in general.

What exactly is personal leadership?

Personal leadership could be defined as: the ability to lead oneself and lead one's life according to one's liking.

In other words, it is an ability to develop one's own lifestyle.

Perhaps it is strange for you to hear the concept of personal leadership since we are used to a leader guiding a group or a team of people, but the truth is that within us there are many elements which we must know how to lead in order to take control. of our lives. In this sense, in a generic way, we can say that the difference between people who achieve their objectives and those who remain stagnant is their personal leadership.

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To have personal leadership we must learn to promote:

- the way of thinking
- the way to act
- self-knowledge
- self-esteem
- empathy
- personal security
- ability to make decisions
- the way of relating

Ultimately, personal leadership consists of a set of skills that can be learned and practiced.

In this sense, the possibility for students to design and carry out their own choreographies within a course to promote inclusion is extremely important, as a tool for the development of personal leadership.

Taking responsibility for a task is an essential way to get to know each other, boost self-esteem in students who often have low self-esteem, as well as boost personal relationships.

Finally, it should be noted that the fact that students design and carry out their own choreographies is an important tool for developing that other skill that is group leadership. And it is that in that it is a fundamental part of the choreography, leading a part of the students to carry it out.

In short, encouraging students in inclusive projects to design and perform a final-year choreography before a small audience is a second level tool that should be part of the recommended activities.

Choreography and creativity

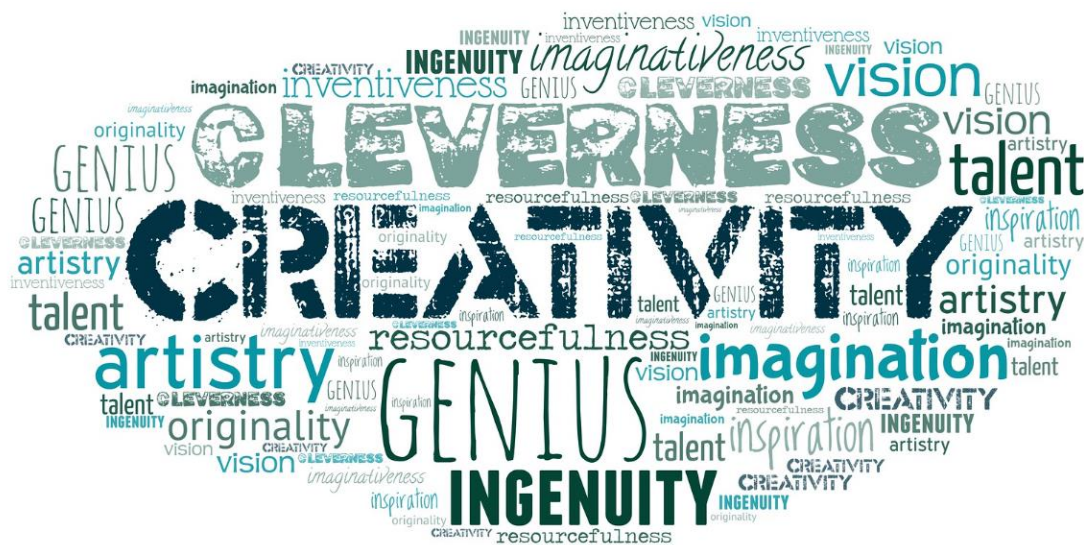
Frequently, in educational inclusion programs, creativity is not one of the elements that receives the most attention. However, it seems evident that in inclusion projects in which dance is used this is an opportunity.

Encouraging the creativity of students in inclusion is always a good idea.



What do we understand by creativity?

Creativity, also called original thinking, creative thinking, inventiveness, constructive imagination or divergent thinking, is the ability to create, innovate, generate new ideas or concepts, or new associations between known ideas and concepts, which usually lead to new conclusions. They solve problems and produce original and valuable solutions. Creativity is the production of an idea or a concept, a creation or a discovery that is new, original, useful, and that satisfies both its creator and others for some period of time.



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Creativity can be understood as original thinking. That is, it is a mental process that is born from the imagination and encompasses several intertwined mental processes.

The quality of creativity can be assessed by the final result and this is a process that develops over time and is characterized by originality, adaptability and its possibilities of concrete realization. Consequently, the realization of a choreography as a final work meets all these characteristics.

It is clear that there are creative individuals and others who are not so much, but we all have a creative capacity that must be stimulated.

It is in this precise sense that creativity must be introduced into educational projects for inclusion. In the case at hand, choreography is a first-class educational tool in this specific sense.



Therefore, creativity must be developed and improved. Obviously, artistic activities are especially suitable for this. Like the dance.

The simplest thing is to be clear about what creativity is for, that is, the advantages of creative learning.

These are some of the most prominent:

- Efficiency when solving problems.
- Greater capacity for innovation.
- Better adaptability.
- It positively influences self-esteem
- Helps express emotions

There are many techniques to develop and increase creative ability, for example (group brainstorming), lateral thinking, mind mapping, idea selection, idea quantification, idea classification, concept mapping, etc.

The interesting thing is that all these tools can be learned using the choreography to be developed by the students.

Learning has long since ceased to be a mere process of memorization to become a sequence of empowerment of the most peculiar abilities of the student. In this sense, many differential pedagogical methodologies have appeared. And the use of dance to promote creative learning is one of them.

It is not strange, therefore, that a specific discipline called creative dance has even emerged.

In conclusion, it is worth noting the enormous contribution to the integral learning of the students that is obtained through the design and realization of their own choreographies.





PART II

PRACTICAL EXERCICES



Practice I:

Initiation to full consciousness

Practice attention to breathing

Objective: to concentrate on the breathing process without intervening in it.

Materials: wide clothes, comfortable seat and emotional diary.

Description:

- Focus all attention on the breath as it happens.
- If distraction processes occur, observe what is causing it, and return the mind to the breath.
- Then record what we have felt and share.

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Practice paying attention to the breath wave

Objective: to concentrate on the breathing process without intervening in it.

Materials: wide clothes, comfortable seat and emotional diary.

Description:

- Focus all attention on breathing through the nose and sending the air into the belly. Then raise it to the chest to expel it later.
- Observe how to do it, during the process let go as your body releases tensions and thoughts.
- Incorporate into the process the perception of the things that surround us or feel.
- Return to the current situation.

We must remember that observing our breathing without more, without making judgments or evaluations (actions that appear naturally).



The key to mindfulness is being aware of when a thought, image, sound, emotion, etc. appears that separates us from our goal at that moment, being able to reconnect with what at that moment must be made to be, to enjoy living.

We always end with a personal reflection that is transferred to the diary.

VIDEO: https://youtu.be/qc_Wf8ppmA0



Practice II:

Attention to the senses: Learning to Look from the Heart

Objective: To exercise mindfulness focused on something around us, regardless of thoughts of past or future situations.

Materials: Comfortable clothes and a comfortable seat will be used that allow us to maintain a meditative but relaxed posture, which brings us closer to staying "awake" during the development of the activity. Diary, overhead projector and loudspeakers.

Detail: A video of a dance is initially presented with the idea of developing mindfulness in movement, in music, in our thoughts, senses, body and mind. As an action prior to the development of Dance.

The following videos will be displayed:

<https://youtu.be/H5kl0jqQdZ4>

<https://youtu.be/Pd2KM3qjcKk>

Simply observe and let our attention focus on the dance and its meaning for each of the people who attend the course. With the intention of feeling and living the experience as a means of channelling our full attention.

When we observe that our attention has left the video, observe what it is that caught your attention and return to the moment to observe the video, through the support of breathing exclusively.

We can increase the duration of the videos as a means of training our sustained and non-appraisal attention.

We must remember that watching the videos or the movement of our companions (as) without more, without making judgments or evaluations (actions that appear naturally).



The key to mindfulness is being aware of when a thought, image, sound, emotion, etc. appears that separates us from our goal at that moment, being able to reconnect with what at that moment must be made to be to enjoy the dance.

We always end with a personal reflection that is transferred to the diary.

VIDEO: <https://youtu.be/CqjPw1ahSI0>



Practice III:

Awareness of the body “in the here and now”

Duration: 45 minutes.

Objective: to experiment with mindfulness the different body postures and the different changes perceived in each of these movements.

Materials: Loose clothing, comfortable shoes, emotional diary, having a comfortable seat that allows you to adopt upright but relaxed postures during the process. Mat or a blanket that allows us to isolate ourselves from the ground.

Details: We are going to train mindfulness through a sequence of body postures: initially sitting, standing and finally lying down.

- **Meditation on the body:** Focus all attention on the body, seeking to feel the posture. We must observe without judging and accept it as it is. We seek to focus attention on the body.
- **Meditation on the inner movement:** Focus all attention on the inner body. We must observe without judging and accept it as it is. We seek to focus attention on the heartbeat, breathing, etc.).
- **Meditation on external movement:** Focus all attention on the outside that surrounds us. We pay attention to everything around us.
- **Internal and external movement:** We now focus both inside and outside the body. Now the reality is observed as the world is.

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We must remember that observing our body in different postures without further ado, without making judgments or evaluations (actions that appear naturally). The key to mindfulness is being aware of when a thought, image, sound, emotion, etc. appears that separates us from our goal at that moment, being able to reconnect with what at that moment must be made. To enjoy our body. We always end with a personal reflection that is transferred to the diary.

VIDEO: <https://youtu.be/aQDEG71iBoU>



Practice IV:

Attention to movement

Objective: To train mindfulness by becoming aware of the body, posture, movement and balance when walking.

Materials: Loose clothing, comfortable shoes, emotional diary and pencil.

Description:

We are going to walk, becoming aware of the process that is carried out, we seek to be present initially in ourselves to later be present with the environment. Change rhythms: slowly, on the fly and very fast. We will stop and notice the heart, breath and mind.

We must remember that observing our body before the movement at different rhythms without more, without making judgments or evaluations (actions that appear naturally).

The key to mindfulness is being aware of when a thought, image, sound, emotion, etc. appears that separates us from our goal at that moment, being able to reconnect with what at that moment must be made to be. enjoy simply walking and living in balance with our body and our space.

We always end with a personal reflection that is transferred to the diary.

VIDEO: https://youtu.be/L60_X1G5ii0



Practice V:

Attention to the mind

“Consciousness and thought are not the same. Consciousness transcends thought, although it uses thought and recognizes its value and power. Consciousness is similar to "a container" that can encompass and contain our thinking. It helps us see our thoughts and recognize them as such so that we don't get caught up in them believing they are reality” (Kabat-Zinn, 2009)

We seek to be able to free ourselves from emotional slavery, making it become an emotional river that flows, that gives us something to drink, refreshes us, does not move us and calms us as a means of learning to live with us, letting the emotion come and go, without allowing it to enslave us to them.

Objective: Cultivate attention through the state and content of our mind.

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Materials: Loose clothing, comfortable shoes, diary and pencil.

Description: Start the activity by pausing to observe you.

Now think about a situation that has happened to you recently and that has been able to mark you (evoked emotion). Visualize that situation to connect with the mind and be able to connect with what you could think and feel at that moment.

- Identify the state of your mind (how are you feeling right now? Are you nervous? Are you calm?)
- Identify the content of the mind (what content is occupying your mind and what causes it).
- Notice the sensations on a physical level.
- See what your thoughts are right now.
- Pay attention to the feelings you may have right now.



The key to mindfulness is being aware of when a thought, image, sound, emotion, etc. appears that separates us from our goal at that moment, being able to reconnect with what needs to be done at that moment.

We must remember that observing our body before the state and content of the situation, without making judgments or evaluations (actions that appear naturally).

We always end with a personal reflection that is transferred to the diary.

VIDEO: <https://youtu.be/LrpV4TnyBak>



Practice VI:

Meditation on my path

Objective: To observe with conscious attention the question raised when faced with a question about our life: What do I want to do? What is my meaning in life?

Materials: Wide clothes, emotional diary and pencil.

Description: Start the activity with a meditation focused on the breath.

The facilitator begins the session by raising a question to the group so that the participants pay attention to how the mind has received it on a physical and mental level.

The question would be: What do I want to do? What is my meaning in life? or What is my path? (choose one of the three options).

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See what your thoughts are right now. or feelings you may have right now.

The key to mindfulness is being aware of when a thought, image, sound, emotion, etc. appears that separates us from our goal at that moment, being able to reconnect with what needs to be done at that moment.

We must remember that observing our body before the state and content of the situation, without making judgments or evaluations (actions that appear naturally).

We always end with a personal reflection that is transferred to the diary.

VIDEO: <https://youtu.be/-i6B2639PTU>



Practice VII:

Composition of sung or written poems

This activity continues to work on understanding and experiencing the importance of realizing how we feel at this moment because it is the way in which we will perceive the things or tasks that we carry out at the current moment.

Poetry seeks to express emotions and their relationships. We are facing a powerful emotional facilitator that helps us connect the emotional aspects with the verbal ones.

What we are looking for is that during this course we can verify the multitude of means that we can use to become aware of our interior and how it acts internally and externally.

Objective: To observe with conscious attention how emotions affect the way of interpreting art.

Materials: Wide clothes, emotional diary and pencil.

Description: Each person contributes a word. We proceed to the elaboration of a poem with the list of words acquired. Each poem does not have to be very long. Now the words cannot be repeated.

What is sought is to allow the creation of art. The composition should not follow any particular metric. We must place ourselves fully in the activity. No expectation of the text or the song is sought. The key to mindfulness is being aware of when a thought, image, sound, emotion, etc. appears that separates us from our goal at that moment, being able to reconnect with what needs to be done at that moment. We must remember that observing our mind is the state and content of the situation, without making judgments or evaluations (actions that appear naturally).

We always end with a personal reflection that is transferred to the diary.

VIDEO: https://youtu.be/qICRn_iEbI8



Practice VIII:

Dance to the sound of the tune

Objective: Allow the body to express us from the music that sounds.

Materials: Emotional diary, a piece of music.

Description: The practice will start with an entrance meditation with breathing and management. Later, pairs are formed to dance. In turn, each member of the pair will carry out the two situations. One will cover his eyes so that when the music plays he starts dancing, while the other person will take care of protecting him in case he can be hit. When the music ends, the roles change.

The key to mindfulness is to be aware of when a thought, image, sound, emotion, etc., appears that separates us from our objective at that moment, to be able to reconnect with the person we are dancing or dancing.

We must remember that observing our body before the state and content of the situation, without making judgments or evaluations (actions that appear naturally).

We always end with a personal reflection that is transferred to the diary.

VIDEO: <https://youtu.be/zVyuH5zG6vA>

Practice IX:

Interpersonal emotional facilitation

Duration: 35 minutes.

Objective: Observe the partner to perceive the emotions aroused by the observation.

Materials: emotional diary.

Description: Shared meditation (5 or 10 min)

1. Observe the partner (a) (5 min) keep alert to what is experienced.
2. Lean on the breath to focus, there is no logical explanation for anything.
3. Self-observation (5 min), avoiding judging ourselves.

The key to mindfulness is to be aware of when a thought, image, sound, emotion, etc., appears that separates us from our objective at that moment, to be able to reconnect with the sense of accompaniment.

We must remember that observing our body before the state and content of the situation, without making judgments or evaluations (actions that appear naturally).

We always end with a personal reflection that is transferred to the diary.

VIDEO: <https://youtu.be/Z2xesL6fq38>



Practice X:

Will you dance with me?

Duration: 45 minutes.

Objective: Allow care and care for others through mindfulness.

Materials: Emotional diary, handkerchiefs or masks, a piece of music.

Description: We start the session with a short meditation focused on the breathing process.

Pairs are formed to dance. In turn, each member of the pair will carry out the two situations. One will cover his eyes so that when the music plays he starts dancing, while the other person will take care of protecting him in case he can be hit. When the music ends, the roles change.

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The key to mindfulness is being aware of when a thought, image, sound, emotion, etc. appears that separates us from our goal at that moment, being able to reconnect with the movement both when we observe it and when we do it, seeking with it, a means of learning to listen and develop harmony with others.

We must remember that observing our body before the state and content of the situation, without making judgments or evaluations (actions that appear naturally).

We always end with a personal reflection that is transferred to the diary.

VIDEO: <https://youtu.be/4xDQ4bZUYao>



PART III

DANCEFUNNESS VIDEOS

(VIDEO-PILLS)



VIDEO 1: BREATHING

https://www.youtube.com/watch?v=qc_Wf8ppmA0

Introduction

We are going to introduce the student to the process of mindfulness or full attention. For this we are going to work on breathing. Let's breathe from the diaphragm. To do this, we inhale for five seconds. We release the air. And we repeat the process. Inhale. Exhale. This is how we manage to focus attention.

Exercise

Breathe in deeply and slowly, swelling the relaxed abdomen. Hold the air for an instant (about 5"). When you feel the need to exhale, do it long, slowly and deeply (about 5"). Look to run out of air in your lungs for a moment, and when you need to breathe in, repeat the steps. The time will allow you to generate a model of cardiac coherence.

Diaphragmatic breathing is a type of relaxing breathing used by the diaphragm. The diaphragm is the muscle that lies under the ribs and above the stomach. With this type of breathing, the diaphragm causes the stomach, instead of the chest, to rise and fall.

Conclusion

The main objective is that the student learns to anchor his attention in the process of breathing. For this we use inspiration and expiration as attention processes. In the following videos we will see other resources.



VIDEO 2: BODYSCAN

<https://www.youtube.com/watch?v=aQDEG71iBoU>

Intro

We are not only going to pay attention to breathing, when we breathe in and out until we run out of air. Now we are going to work the different parts of the body, doing a bodyscan from the head to the feet.

Exercise

Work on mindfulness through a sequence of body postures> initially sitting, standing and finally lying down.

- a. Meditation Bodyscan: centers the focus of attention on the body, seeking to feel the posture. We must observe without judging and accept it as it is.
- b. Meditation on internal movement: centers the focus of attention on the inner body. We seek to focus attention on the heartbeat, breathing, etc.
- c. Meditation on external movement: centers attention on the surroundings. We focus attention on everything around us.
- d. Internal and external movement: focus attention inside and outside the body. Seeking the observation of reality.

Conclusion

We have seen the importance of students learning what the body is expressing. Thus, with the bodyscan we pay attention to each of the parts of the body. So we can channel blocked emotions.



VIDEO 3: SYNCHRONICITY

https://www.youtube.com/watch?v=L60_X1G5ii0&t=61s

Intro

This is a video on dynamic meditation. Now we are going to use walking as an anchor. For this we are going to pay close attention to the movement.

Exercise

We proceed to walk, becoming aware of the process that is carried out, we seek to be initially present in the internal action and expand the focus on what surrounds us, observing how a union is generated between the environment and us.

Perform changes in the rhythms: slowly, on the fly and very fast, grow the movement in dance actions. We will stop and notice the heart, breath, and mind.

We must remember that observing our body before different postures without more, without making judgments or evaluations (actions that appear naturally).

Conclusion

In full meditation it is important that the person walks barefoot. Now we pass the anchoring of the breath to the movement. This is how we want the student to pay full attention on a day-to-day basis. That's why we started slowly and then we went faster.



VIDEO 4: EMOTION MANAGEMENT

<https://www.youtube.com/watch?v=LrpV4TnyBak>

Intro

We are going to work on mindfulness to manage emotions. Thus, students will go from a negative emotion to an emotional change through mindfulness. They will begin to manage emotions through breathing. We inspire. we retain. And we are releasing the air slowly.

Exercise

To find liberation from emotional slavery, making it become an emotional river that flows, that gives us to drink, refreshes us, does not move and calms us as a means of learning to live with us, leaving emotion to come and go, without allowing it to enslave us to them.

Now think about a situation that has happened to you a short time ago and that has been able to mark you (emotion evoked). Visualize that situation to connect with the mind and be able to connect with what you could think and feel at that moment.

- Identify the state of your mind (how is it now? is it nervous? is it calm?)
- Identify the content of the mind (what content is occupying your mind and provoking in it).
- Notice what your thoughts are right now.
- Attend to the feelings you may have right now.

Conclusion

We have seen how a student has gone from a negative emotional state to one of balance. Remembering that the object of meditation is to achieve an emotional balance in the here and now. That is why anchoring in the here and now is important.



VIDEO 5: GET UP

<https://www.youtube.com/watch?v=Z2xesL6fq38&t=2s>

Intro

In this video we are going to see how the walk of life offers us moments of fall, of recovery, and we are going to try to manage those moments. To do this, students will learn to manage all these changes in a positive way.

Conclusion

We have shown how in life there are falls and recoveries. And how mindfulness makes it easier to recover. Ultimately, the important thing is to be consistent with yourself.



VIDEO 6: DAILY LIFE

<https://www.youtube.com/watch?v=-i6B2639PTU>

Intro

In this video we are going to learn how, with so many social networks, we can manage all those influences in our day to day. To do this, the first thing the student will do is pick up the cell phone, watch a news story, and show how excited it is. Through respiration we will channel those emotions.

Conclusion

We have seen the importance of teaching to channel the emotions that arise at the moment and cause us discomfort. Through social networks we receive many impacts and mindfulness helps us manage them in the here and now.



VIDEO 7: FREE DANCE

https://www.youtube.com/watch?v=qICRn_iEbl8

Intro

In this video we are going to work on the relationship between emotions and dance. Body expression reflects the music we listen to. Thus, now we must focus attention on music and body language. Mindfulness allows us to connect with the here and now.

Conclusion

We have seen how the combination of dance and mindfulness allows the student to channel their emotions through dance.



VIDEO 8: HELP ANOTHER

<https://www.youtube.com/watch?v=4xDQ4bZUYao>

Intro

Now we are going to work on managing emotions in pairs. In this case, a student expresses an emotion and a student will try to channel that negative emotion through mindfulness, achieving a state of calm and peace.

Exercise

Cooperative mindfulness:

1. Observe the partner, maintain alertness to what is lived.
2. Leaning on breath to focus, there is no logical explanation
3. Self-observation, avoiding judging ourselves

The key of mindfulness is to be aware of when a thought, image, sound, emotion, etc. appears that separates us from our goal of that moment, to be able to reconnect with the sense of accompaniment.

Conclusion

We have seen how mindfulness allows us to understand how one of the people was having a bad time, due to news or a situation. The partner understood him and through managing his emotions she has helped him achieve a state of balance.



VIDEO 9: HELP ANOTHER DANCING

<https://www.youtube.com/watch?v=zVyuH5zG6vA>

Intro

Now we are going to try to combine dance with meditation, with two people. Before we have seen how with the breath we could anchor the emotions. Now we will see how it can also be done through dance. We will see how we can transform negative emotions into positive ones through dance.

Exercise

Couples are formed for dancing. Allow the harmony and connection between people to flow, creating a model of joint and harmonious coexistence. To do this, music will be played that makes people engage in a conversation based on dance, allowing them to see how it evolves as the song progresses.

The key to mindfulness is to be aware of when a thought, image, sound, emotion, etc. appears, that separates us from our goal of that moment, to be able to reconnect with movement both when we observe it and when we perform it, seeking with it, a means of learning to listen and develop a harmony with others.

Conclusion

We have seen how, through dance, we can help other people, simply by dancing and allowing the emotions to flow. We hope you liked it.



VIDEO 10: EMPATHY

<https://www.youtube.com/watch?v=CqjPw1ahSI0>

Intro

Now we are going to show the students a short video in which, in a dance school, they express their emotions by dancing. Thus, the student learns to channel emotions with this tool.

A series of videos is initially presented with the idea of developing mindfulness in thoughts, feelings and emotions, in music, situations, that act on our body and mind. As an action prior to the development of Dance as a channeler of mindfulness.

We seek to understand how our mind develops and anticipates thoughts, feelings and emotions to certain scenes of everyday life. With what we lose attention in the now, letting lived situations lead us to not be present and to possess greater pictures of anxiety.

With this activity we seek to train the development of attentional activities of greater complexity, generating training against the response inhibitors that each person has.

Conclusion

We have seen how meditation does not always have to be done in a certain space. We can also use the classroom to introduce them to mindfulness and dance. The students have seen emotions expressed in the dance. Thus, the students have learned to know and observe themselves from an external point of view. Thanks.



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