

"YOUTH SOCIAL INCLUSION AND REFUGEES INTEGRATION THROUGH DANCE-BASED INTERVENTIONS - YOU DANCE": AN EXPLORATORY RESEARCH

"INCLUSIONE SOCIALE DEI GIOVANI E INTEGRAZIONE DEI RIFUGIATI ATTRAVERSO INTERVENTI BASATI SULLA DANZA - YOU DANCE": UNA RICERCA ESPLORATIVA



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ABSTRACT

The contribution aims to present the results of an exploratory research conducted in 2024-2025 within the Erasmus+ project Youth Social Inclusion and Refugees Integration through dance-based interventions - YOU DANCE. The studies show how dance can become a form of personal narrative that can be translated into the body (Gallese, 2011), capable of stimulating attention and flow (Hefferon & Ollis, 2006), non-verbal communication (Kaeppeler, 1981), imagination and emotions thanks to the activation of neurophysiological processes that determine emotional response (Gallese et al., 2009). Dancing increases awareness of one's body and emotional states, motivations, and intentions, making it a device capable of stimulating better self-intimation and social cohesion (Gomez & Danuser, 2007). Through a qualitative approach, the research investigated the role of dance-based body-motor activities in fostering social and cultural inclusion processes of young people, especially refugees.

Il contributo si pone l'obiettivo di esporre i risultati di una ricerca esplorativa condotta nell'anno 2024-2025 nell'ambito del progetto Erasmus+ *Youth social inclusion and refugees integration through dance-based interventions - YOU DANCE*. Gli studi mostrano come la danza possa divenire una forma di narrazione personale traducibile nel corpo (Gallese, 2011), capace di stimolare l'attenzione e il flow (Hefferon & Ollis, 2006), la comunicazione non verbale (Kaeppeler, 1981), l'immaginazione e le emozioni grazie all'attivazione dei processi neurofisiologici che determinano la risposta emotiva (Gallese et al., 2009). Danzare aumenta la consapevolezza sia del proprio corpo sia dei propri stati emotivi, motivazioni e intenzioni, aspetto questo che la rende un dispositivo in grado di stimolare una migliore self-intimation nonché la coesione sociale (Gomez & Danuser, 2007). Attraverso un approccio quali-quantitativo, la ricerca ha indagato il ruolo delle attività corporeo-motorie dance-based nel favorire i processi di inclusione sociale e culturale dei giovani, soprattutto rifugiati.

KEYWORDS

Dance; training; inclusion; quali-quantitative approach
Danza; formazione; inclusione; approccio quali-quantitativo

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Introduction

The Erasmus+ YOU DANCE initiative, formally entitled Youth Social Inclusion and Refugees Integration Through Dance-Based Interventions, is an ongoing Erasmus+ Youth project that is being coordinated by three partners: The following organisations were included in the study: Borderlinedanza ETS (Italy), a contemporary dance company recognised and funded by the Ministry of Culture; Ipazia srl (Romania), a production and promotion agency for performance activities, with a focus on social inclusion and the fight against discrimination; and ECEM Ballet School (Turkey), a dance training centre for adolescents and pre-adolescents. The project, which is to be funded at the end of 2023 and launched between 2024 and 2025, aims to promote the individual (emotional and physical) and collective (social and relational) well-being of young people between 16 and 20 years old. This age group is of particular interest as it marks the transition from adolescence to adulthood, a period characterised by existential changes.

The project was conceived with the objective of providing support to young people facing marginalised circumstances, including those residing in suburban areas, those originating from socio-educational deprived backgrounds, and individuals with a migrant background or those who have experienced war refugee status. These groups often encounter socio-relational challenges that impede their progress towards social inclusion.

The target demographic of this project encompasses young individuals from low-income households, migrants, and refugees who are adapting to new cultural contexts, frequently situated in urban peripheries characterised by limited opportunities. It is also important to note that attention was paid to young people who have experienced traumatic events related to conflicts, including those occurring in Ukraine and Nigeria, as well as forced migration due to the unstable situation in sub-Saharan Africa. Adolescents who are deemed to be "at risk" and "fragile" frequently encounter a state of profound subjective suffering, which often manifests in the form of loneliness, a deficiency in empathy, and antisocial behaviour. In this age group, these factors have the potential to compromise their inclusion processes in the context of peers and the community of reference, thereby negatively impacting their professional fulfilment. The challenges associated with socioeconomic inequalities, social isolation, and cultural discrimination frequently coincide with the paucity of opportunities to cultivate emotional, social, and relational skills that are imperative for fostering proactive and prosocial behaviour. It is important to acknowledge the potential for contemporary events, such as economic crises, wars, pandemics, uncontrolled migratory flows, and climate change, to have a profound impact on the emotional,

social, and relational spheres of young people. These developments can lead to a phenomenon described as "erosion of social cohesion" (Ithra, 2022).

In this context, dance has been employed as an emotional and corporeal metalanguage, capable of forging connections between people, facilitating understanding between them, enabling self-expression and the articulation of emotions, and inspiring reflection on themes and events through the creation of movements and choreographies. Dance thus becomes a medium for dialogue and comparison.

In this perspective, the notion of dance as a form of response is predicated on the indications articulated in the European Commission's communication to the Parliament of 10 October 2023. The communication pertains to the cultivation of a sense of belonging to the European Union that transcends ethnic groups and geographical origins, while ensuring the absence of inter- and intra-national discrimination or inequality. In order to achieve this objective, it is imperative that young people are encouraged to perceive themselves as agents of crucial social and cultural transformation. They must be equipped with a comprehensive understanding of contemporary issues and guided to contemplate established remedies. This process must commence with the acknowledgement of the inherent value of each individual. In this process, it is vital to emphasise the importance of care and valorisation of diversity as a resource to face the future.

The notion that dance can effectively promote well-being has been substantiated in the project through the implementation of a dance-based intervention (Aruta, 2022), accompanied by the utilisation of specific data collection and evaluation tools. The ultimate objective is to validate dance-based interventions as educational tools that can be reproduced in other countries, thereby creating art-based educational planning capable of promoting collaborative models with local entities such as social cooperatives, social assistance centres, reception centres for migrants and refugees, Pro Loco, and territorial associations.

The objectives of the project were as follows:

The enhancement of the individual's sense of self-efficacy is paramount. This is defined as the augmented capacity to discern, articulate, and adeptly regulate one's emotions, alongside the cultivation of empathy and emotional resilience.

The acquisition of social and relational skills is achieved through the enhancement of interpersonal communication skills and the acknowledgement of differences and diversity as a value to be shared.

The project is focused on the inclusion of children and war refugees who are marginalised within their respective societies. The integration of these individuals

into the countries involved in the project is facilitated by addressing the traumas associated with their previous living conditions.

This paper sets out the findings of the "YOU DANCE" project, a collaborative effort that sought to establish creative spaces as a means of facilitating the development of values and enhancing the ability of young people to articulate their thoughts. The project's central premise was that such spaces are crucial for the inclusion and social integration of young individuals grappling with existential challenges. The experience of dance offers the possibility of practising a series of skills and abilities within a protected and accompanied environment. In this environment, dysfunctional behaviours related to emotional regulation can become the subject of reflection and discussion. These behaviours reflect a lack of awareness, understanding and acceptance of one's emotions, as well as the failure to acquire regulation strategies appropriate to life contexts.

It is the contention of this paper that body-motor activities can be interpreted as signs and codes, the meaning of which is constructed on the historical and social context in which they are generated (Pontremoli, 2018). Furthermore, the acquisition of a choreography through diverse didactic-motor approaches has been demonstrated to enhance memory and overall psychomotor competence in subjects of developmental age (Oppici et al., 2020). Indeed, in the domain of dance, individuals are required to achieve a "synthesis" between contingent motor elements and subjective tensions (Biffi, 2006) within a space wherein body and consciousness operate in a concurrent manner (Bortolotti & Delprete, 2019).

Furthermore, some unstructured dance-based body-motor activities have been shown to stimulate the creative process, which solicits the cognitive areas responsible for collaboration and sharing ideas (Giguere, 2011). It has been demonstrated that dance facilitates the enhancement of creative thinking and the improvement of cognitive abilities (Keun & Hunt, 2006; Rahmah et al., 2023).

Research has demonstrated the efficacy of dance practice in stimulating neural and biobehavioral functions (Christensen et al., 2017). The functions in question include, but are not limited to, attention and flow, emotion, imagination, communication, self-intimation, and social cohesion. The term "flow" is employed to denote a specific condition of attention and concentration that encompasses both the mind and the body. This phenomenon is particularly pronounced in tribal or underground dances, such as hip-hop and house dance (Hefferon & Ollis, 2006). The induction of a flow state has been demonstrated to engender significant benefits for subjects exposed to sensory hyperstimulation, cognitive overload and stress, since it has been shown to induce an immediate state of pleasure. In this

context, attention should be conceived as a "recruiting resources" strategy necessary for flow (Csikszentmihalyi, 2008). Furthermore, dance has been demonstrated to promote the activation of another fundamental function, namely emotion. The intricacies of the human emotional system are exhibited through neural and hormonal signals that fluctuate according to the degree of sensitivity and adaptability with which it adjusts to different contexts, thereby influencing an individual's behavioural response. The experience of dance, therefore, stimulates a series of neurophysiological processes that determine the emotional response (Goleman, 1995; Le Doux, 1996; Berthoz, 2003).

Music has been demonstrated to enhance the activation of these processes through emotional contagion, which in turn stimulates the production of cognitive representations (Juslin & Västfjäll, 2008; Daprazi et al., 2009). Imagination can thus be defined as a visual modality of cognitive representations mediated by emotion (Cela-Conde & Ayala, 2018), to be understood as a symbolic restitution of a personal experience. In this sense, the concrete dance experience has the capacity to generate images that constitute expressions of an individual narrative, translatable through the body (Gallese, 2011). Finally, communication represents a pivotal function in the domain of dance, which is predominantly and characteristically non-verbal (Kaepler, 1981). This process is facilitated by neural mechanisms that underpin the comprehension of others' emotions and intentions, such as emotional and bodily resonance (Gallese et al., 2009).

The practice of dancing has been demonstrated to enhance awareness not only of one's physical form, but also of one's emotional states, motivations, and intentions. This renders dance an efficacious medium for the stimulation of enhanced self-importation, that is to say the capacity to experience positive emotions concerning oneself, in addition to the promotion of social cohesion. It has been demonstrated that dance forms accompanied by music can contribute significantly to the establishment of social groups and communities (Gomez & Danuser, 2007). From a biochemical standpoint, the act of dancing with another individual has been shown to stimulate the release of oxytocin and prolactin, hormones that are known to be associated with the formation of social bonds (Rilling et al., 2012). These hormones are released in response to activities that involve physical contact between bodies. In conclusion, scientific literature highlights how dance's different neural and biobehavioral functions can generate indirect positive effects for the individual, including greater psycho-physical wellbeing and a more positive attitude towards life (Hui et al., 2009).

1. The research

This contribution is based on the results of exploratory research conducted in the 2024-2025 academic year as part of the Erasmus+ Youth Social Inclusion and Refugees Integration through Dance-Based Project Interventions – YOU DANCE initiative. The reference literature was the starting point for this study.

One of the primary objectives of the project was to gather data regarding the self-perception of emotional recognition and management skills among young individuals aged between 16 and 20 residing in the three participating countries. Italy, Romania, and Turkey.

To this end, a questionnaire was administered, consisting of nine closed-ended questions, in which participants could express their opinions through a five-point Likert scale and two open-ended questions. The instrument designed for the collection of information was administered in the various languages of the countries involved in the research (Italian, Turkish and Romanian) and subsequently translated into Italian, where necessary, in order to ensure its accessibility for all participants. This questionnaire was created by the research group based on the reference literature. The group developed a tool to measure how subjects perceive their emotional states in everyday situations. The sample size will enable the statistical analyses required to validate the tool internationally, a process which is still ongoing.

The survey received responses from 311 young people, with 99 from Turkey, 109 from Italy, and 103 from Romania. The research utilised convenience sampling and adopted a mixed-methods approach with a simultaneous triangulation design (Trinchero & Robusto, 2019), thus integrating quantitative and qualitative data in a complementary manner. The employment of a dual qualitative and quantitative approach enabled the investigation of a complex phenomenon without relinquishing the potential for generalisation that is characteristic of statistical analyses, nor the interpretative depth that is ensured by examining open-ended responses. Utilising this methodology, it was possible to explore both the breadth of the problem and the specificity of the perceived emotional difficulties, the associated causes, the consequences identified, and the strategies adopted by young people to manage such difficulties, which were perceived as influencing their wellbeing. However, it is important to emphasise that the decision to include open-ended, ad hoc constructed questions has imposed methodological constraints, related to the study's validity and the challenge of comparing the responses of the participants. These challenges have been addressed through a triangulation of methods (Benvenuto, 2015).

The analysis of quantitative data was conducted using SPSS software, and descriptive statistical analyses were conducted on closed answers. With regard to the analysis of qualitative data, the MAXQDA software identified macro-categories and sub-categories that emerged from the participants' statements.

The present study has been undertaken with the intention of providing a comprehensive overview of the qualitative results, with a particular emphasis on the categories that emerged relating to negative emotions and perceived emotional difficulties. In addition, the study will address the causes identified, the consequences experienced, and the strategies implemented to deal with such situations.

The subsequent paragraph will present and structure the results by presenting the identified categories and their respective frequencies, reported in absolute values in brackets.

2. Results

The analysis of the data shows that the majority of young people declare to have experienced negative emotions and emotional difficulties during their lives. The most frequently reported emotions are anxiety and worry (85), followed by stress (69), anger (65), loneliness (60), fear (59) and sadness or unhappiness (57). Other emotional difficulties reported include: frustration (49), lack of self-esteem (31), insecurity (30), difficulty expressing emotions, feelings and opinions (29), sense of inadequacy and discomfort (27). Furthermore, 22 participants stated they did not know how to answer the question. In contrast, only 4 young people stated that they did not encounter emotional difficulties daily or frequently. The other negative emotions and emotional difficulties that emerged from the responses are represented in the figure below (Tab. 1). Analyzing the data by nationality, it can be observed that young Turkish people report a higher incidence of anger. In contrast, Romanian participants mainly report anxiety and worry, and young Italians report fear more frequently.

Emergед categories	No. of coded segments
Anxiety and worry	85
Stress	69
Anger	65
loneliness	60
Fear	59

Sadness and unhappiness	57
Frustration	49
Lack of self-esteem	31
Insecurity	30
Difficulty expressing emotions, feelings and opinions	29
Sense of inadequacy and discomfort	27
Difficulty controlling one's emotions	18
Irritation	17
Feeling overwhelmed	17
Feeling guilty	16
Depression	15
Helplessness and sense of uselessness	15
Disappointment and sense of failure	14
Jealousy and envy	13
Boredom	13
Nervousness and tension	13
Feeling stuck	13
Shame and embarrassment	11
Shyness	10
Feeling misunderstood	8
Pessimism	8
Perfectionism	8
Mood swings	8
Feeling of despair	7
Nostalgia	7
Confusion	7
Dissatisfaction	6
Impatience	6
Burnout	5
Impulsiveness and lack of attention to consequences	5
Aggression	4
Feeling of emptiness	3
Regret	2
Indecision	2
Annoyance	1
Disgust towards the lack of personal care of others	1

Table 1. Emotions and emotional difficulties emerged from the words of young people.

Participants state that their emotional difficulties mainly arise from worries about the future and responsibilities in daily life — in areas such as school, work, financial management, and interpersonal relationships — (116). Other relevant factors

identified are social pressure (40), fear of other people's judgment (31), lack of family support — both due to geographical distance and relational conflicts — (29). The other leading causes identified by the participants are summarised in the following figure (Tab. 2). It is interesting to note how, across different national contexts (Italy, Romania, and Turkey), the negative emotions of fear and anxiety are frequently associated with uncertainty about the future, the burden of daily responsibilities, and the perception of failure. This data highlights the centrality of existential instability and social expectations as the primary sources of emotional distress among young people.

Emerged categories	No. of coded segments
Worries about the future and responsibilities in daily life — in areas such as school, work, financial management, and interpersonal relationships	116
Social pressure	40
Fear of other people's judgment	31
Lack of family support — both due to geographical distance and relational conflicts	29
Personal or academic failure	26
Negativity in behavior and interpersonal relationships, such as lying	23
Socioeconomic difficulties	16
Excessive time spent on social media	11
Migratory experience and impact of cultural diversity	10
Perception of injustice	8
Loss of events or painful situations	5
Difficulty in reconciling private life and work commitments	5
Perception of an unsafe environment, for example, due to violence or natural disasters such as earthquakes	3
Episodes of discrimination	3
Health problems	2
Violations of personal boundaries	2
Concerns related to the change in the world order	1
Feeling forced to hide one's happiness	1

Table 2. Causes of emotions and emotional difficulties emerged from the words of young people.

Regarding the consequences related to emotional difficulties and their impact on daily life, participants believe that they mainly affect interpersonal relationships, generating arguments and conflicts with others (48). Another significant consequence identified is the decrease in the ability to concentrate, resulting in

decreased school or work performance (39). Other reported effects include loss of motivation and interest (27); an increased need for recognition and approval from others, which can lead to complacent behavior (25); lack of energy (23). The other main consequences reported by the participants are summarized in the figure below (Tab. 3).

Analyzing the differences between the three countries involved, it emerges that:

- for young Italians, the desire to obtain recognition and approval from others prevails;
- for Turkish participants, emotional difficulties impact interpersonal relationships more;
- for young Romanians, however, the main perceived consequence is difficulty concentrating.

Emerged categories	No. of coded segments
Affect interpersonal relationships, generating arguments and conflicts with others	48
Decrease in the ability to concentrate, resulting in decreased school or work performance	39
Loss of motivation and interest	27
An increased need for recognition and approval from others, which can lead to complacent behavior	25
Lack of energy	23
Sleep problems	21
Restlessness	12
Difficulties in planning and prioritizing, which often results in procrastination	11
Worsening of mental and physical health and general wellbeing	10
Increased levels of anxiety	7
Changes in eating habits, such as loss of appetite	4
Episodes of panic attacks	4
Problems in managing feelings and dysfunctional behaviors	4
Increased distrust towards other people	2

Table 3. Consequences of emotions and emotional difficulties emerged from the words of young people.

Finally, participants were asked to indicate the strategies adopted to manage the emotional difficulties they feel most vulnerable. The primary methods that emerged from the respondents' statements are the solitary processing of emotions,

characterized by the tendency to withdraw into oneself and isolate oneself from others (63); dialogue and sharing time with friends and loved ones (61); the practice of physical activity, sports or hobbies (53). Other participants reported coping with their emotional difficulties through meditation and relaxation techniques, such as breathing exercises or mental counting (32); listening to or playing music (22); outdoor activities (19); using distraction through various activities (18). The other main strategies reported by the participants are summarized in the figure below (Tab. 4).

It is interesting to observe how differences emerge between national groups: young Turkish and Italian people tend to mainly manage emotional difficulties through solitary processing, isolating themselves from others, while young Romanians show a greater propensity to seek social support, preferring to talk and spend time with friends and loved ones. It is highlighted that most of the participants are distributed between two main ways of responding to emotional difficulties: on the one hand, those who choose to deal with them individually, isolating themselves; on the other, those who prefer relational support through dialogue and emotional closeness.

Emerged categories	No. of coded segments
The solitary processing of emotions, characterized by the tendency to withdraw into oneself and isolate oneself from others	63
Dialogue and sharing time with friends and loved ones	61
The practice of physical activity, sports or hobbies	53
Meditation and relaxation techniques, such as breathing exercises or mental counting	32
Listening to or playing music	22
Outdoor activities	19
Using distraction through various activities	18
Reading books	16
Avoiding new activities to reduce emotional load	14
Comparing and communicating with other people	12
Crying as a form of emotional release	11
Planning and creating routines	10
Actively searching for solutions and problem solving	10
Maintaining a positive attitude and constructive self-talk	10
Gradually approaching goals through small, realistic steps	9
Accepting the situation	9
Attending social events and meeting new people	9
Practicing yoga	8

Seeking professional support	7
Learning from mistakes to improve	5
Additional strategies mentioned, although less frequently, include rest	5
Writing as a means of analyzing situations and progress	4
Breaking objects as an emotional outlet	3
Indifference or attempting to ignore the situation	3
Increasing effort at work	3
Practicing gratitude	2
Showing empathy towards others	2
Taking care of one's diet	2
Working on expressing one's feelings	1
Controlling emotions	1

Table 4. Consequences of emotions and emotional difficulties emerged from the words of young people.

Finally, the analysis of the co-occurrences of the codes - carried out through a "code overlap" model aimed at representing the number of documents in which two or more codes appear simultaneously - reveals a particularly significant picture. Anxiety and worry appear to be frequently overlapped with other emotional experiences. They are associated, in particular, with stress, identified as a concomitant experience, and with the future and life responsibilities, recognized as the leading causes of these emotions. In terms of consequences, anxiety and worry seem to influence the difficulty of concentration and the decline in school or work performance. As regards the strategies adopted, many young people report resorting to physical activity, sports, or hobbies as a preferred way to face and manage their emotional difficulties. These results suggest a close interconnection between negative emotions, perceived causes, practical consequences, and the resources the participants activated to preserve their psycho-physical wellbeing (Fig.1).

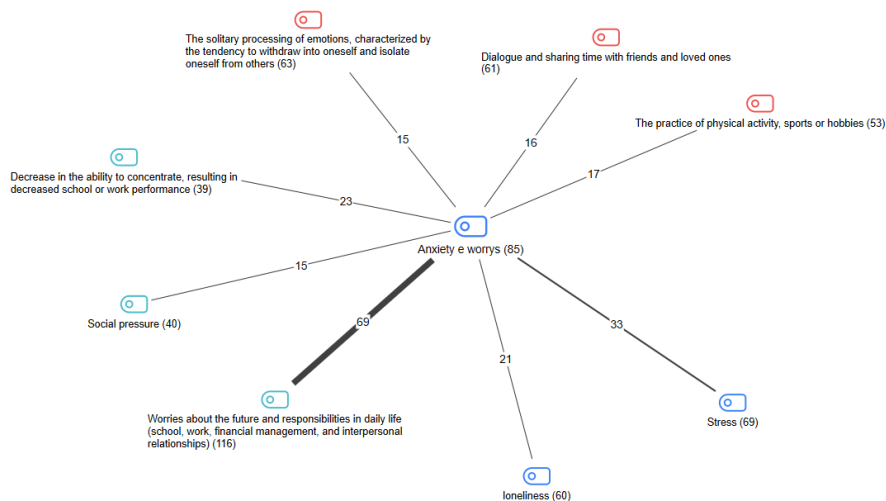


Figure 1. Co-occurrences of the most frequent codes and related to emotional difficulties, causes, consequences, and strategies implemented by the participants

3. Discussion

The survey results highlight how young people frequently experience emotional difficulties, particularly fear and worries about the future and life's responsibilities, with significant impacts on interpersonal relationships and the ability to concentrate, resulting in a decline in performance.

The coping strategies adopted vary, with some young people opting to isolate themselves, while others seek support from friends and family. It is evident that a significant proportion of participants utilise physical activities, sporting pursuits, or pastimes as a means of emotional regulation.

A particularly intriguing finding is that dance emerges as a significant strategy among the range of approaches cited by young people for managing negative emotions. As stated by one of the participants: "Music is one of the things that relax me, as well as the dance", while another young person emphasizes: "I want to express my feelings in a relaxed way [...] I think this is very easy with dance and music". A further comment reads: "Pursuing my artistic interests (theater, music, painting, dance) can become [...] a haven where I can explore and understand my feelings". The aforementioned testimonies corroborate the significance of activities that facilitate the integration of body and mind in the process of emotional processing. Consequently, body-motor activities have been shown to serve as

effective instruments in the promotion of emotional expression, self-awareness, and social inclusion. In accordance with the extant literature, the data demonstrate that dance can be considered a form of personal narration that is translatable into corporeal expression (Gallese, 2011), thereby facilitating non-verbal communication (Kaepler, 1981) through the mechanisms that underpin the comprehension of emotions (Gallese et al., 2009). Dancing increases body awareness and awareness of one's emotional state, motivations and intentions. This makes it an effective way to promote self-awareness. It is imperative to emphasise that the analysis presented herein constitutes a component of an inaugural phase of comprehensive exploratory research undertaken within the ambit of an Erasmus+ project. However, the data collected offers significant indications that the majority of the sample, faced with the uncertainty of the future and the responsibilities of life, uses strategies such as physical activity, sports, hobbies, or sharing with friends and family to cope with anxiety and worries. In conclusion, the need for targeted interventions highlighted that support young people in expressing their emotions, using activities that integrate body and mind, and that help them to find balance, strengthen self-confidence, and equip themselves with concrete tools to face the emotional challenges of the present and the future with greater awareness. These final considerations pave the way for broader reflections that reinforce the pedagogical scope of the research. The findings, indeed, offer a significant field confirmation of the need to "inhabit one's corporeality" (Iavarone, 2013), to rediscover in the body an important space-time for existential adaptation. The theoretical aspects supporting this reflection clarify that cognitive and emotional processes are not abstract and disconnected from the body, but are deeply rooted in our sensorimotor experiences (Toljia & Puig, 2016). From this perspective, dance is not a mere "outlet" for emotion, but an integral part of the emotional processing itself: the act of moving becomes a way of thinking and feeling (Vincent, 2019). It is also pertinent to contextualise this need for corporeality in the digital age and to clarify the design possibilities that dance can support and engage to foster educationally significant experiences (Aruta & Natalini, 2024). While a large part of young people's interactions occurs in virtual and "disembodied" contexts, our data highlight a profound, and perhaps compensatory, need for "embodied" experiences. The educational intervention through the body and movement, therefore, also assumes the value of a rebalancing action, offering young people a space to reconnect with their physicality, with the here-and-now, and with authentic, unmediated communication. All this urges for the proposed interventions to be framed not only from the perspective of "curing" manifest distress but, above all, from a perspective

of primary prevention. Providing young people, from pre-adolescence onwards, with corporeal and expressive tools to know and regulate their emotions means equipping them with internal resources for resilience and educating them for active citizenship. It is also an opportunity for them to feel less alone and part of something that can help, support, and soothe.

In other words, it is a crucial formative investment to equip them to face life's inevitable challenges, reducing the likelihood that anxiety and future fears will transform into deeper and more structured forms of malaise.

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