

# Therapeutic Dance Experimentation: Implementation of Post-Pandemic Movement Therapy

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## Abstract

During the Covid-19 pandemic, people were constrained from carrying out physical activities due to social restrictions that had social, economic, and psychological impacts. People experience a decrease in body fitness, making them susceptible to disease. Dance therapy (DT) believes that the body and mind interact. Movements have a symbolic function and thus can help in understanding the self. Movement improvisation allowed people to experiment in new ways. Through non-verbal mediation, DT provided a method or channel for people to consciously understand the initial relationship with negative experiences, such as being affected by a pandemic. Through the unity of body, mind, and spirit, therapeutic dance provides a sense of wholeness to all individuals. DT enabled holistic creative expression by forming the whole person: mind, body, and spirit. The research aimed to apply a dance therapy model for children, disabilities, and older people to improve post-pandemic community fitness. This research supported the directives of the National Research Master Plan (NRMP) primarily on the health theme. It aligned with the ISI Surakarta Research Master Plan (RMP), focusing on developing art therapy. Method Development of the DT method went through four stages 1) Preparation: warm-up phase, a safe space was formed without obstacles or disturbances, and connections were formed that supported coparticipants' comfort in getting 2) Incubation: verbally encouraged participants to enter into the subconscious and develop an open attitude to create an atmosphere of serving participants, a relaxed atmosphere through dance movements. 3) Illumination: an integrated process through awareness with dialogue and self-reflection in which participants uncover subconscious motivations and increase self-awareness. 4) Evaluation: discussed the insights and significance of the DT process. This dance's creation applies the psychoanalysis theory by Sigmund Freud (1856-1939). We emphasized the behavioral aspects of human psychology by Sigmund Freud, which highlighted the realm of consciousness, which included three levels: the conscious, preconscious, and unconscious.

**Keywords:** dance, art therapy, holistic, disability, psychoanalytic

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## 1. Introduction

During the Covid-19 pandemic, people are constrained from carrying out physical activities due to social restrictions that have social, economic, and psychological impacts. People experience a decrease in body fitness, making them susceptible to disease. Research on therapeutic dance (DT) believes that the body and mind interact. Movements have a symbolic function and thus can help in understanding the self. Movement improvisation allows people to experiment in new ways. Through non-verbal mediation, DT provides a method or channel through which people can consciously understand initial associations with negative experiences, such as the impact of a pandemic (Levy 1988). Body fitness level is closely related to physical activity. During the Covid-19 pandemic, people were constrained from carrying out physical activities due to social restrictions that had social, economic, and psychological impacts. People experience decreased body fitness, making them susceptible to disease. WHO recommends daily 60 minutes of moderate to vigorous aerobic physical activity, with muscle and bone strengthening three times a week (WHO, n.d.). Adults and older people are advised to be physically active for 75 minutes/per week with heavy aerobic exercise intensity or 150 minutes/per week with moderate aerobic intensity, as well as strengthening muscles and bones twice a week (Hammami et al., 2020). According to WHO, one in four adults and three adolescents aged 11-17 do not meet the recommended physical activity standards. Meanwhile, in Indonesia, based on the 2021 Basic Health Research data, as many as 33.5% of people lack physical activity. The results of physical fitness measurements carried out by the Ministry of Health for state civil servants (SCS), the general public, and prospective hajj pilgrims show that 45% of the level of physical fitness is still lacking, and 44% are in the overweight (obese) category (Handayani 2021).

DT is guided by the belief that the body and mind interact. Gestures have a symbolic function and thus can help in understanding the self. Movement improvisation allows people to experiment in new ways. DT provides a method or channel through which people can consciously understand initial associations with negative experiences, such as being affected by a pandemic through non-verbal mediation (Levy 1988). Through the unity

of body, mind, and spirit, therapeutic dance provides a sense of wholeness to all individuals. The body refers to the dissipation of energy through the response of the muscles to the stimuli received by the brain. Mind refers to mental activities such as memory, image, perception, attention, evaluation, reasoning, and decision-making. Passion refers to the subjectively experienced feeling of being involved in or empathically observing dance (Hanna 1995).

This research is accompanied by a dance studio that focuses on developing dance creation and therapy for children, disabilities, and older people, with the specific aim of the study to apply a dance therapy model for children, disabilities, and older people to improve community fitness after the pandemic. This research supports the direction of the NRMP, which prioritizes the themes of green economy, blue economy, digital economy, tourism, and especially on the health theme, and is in line with the ISI Surakarta Research RIP on the focus of developing art therapy.

For thousands of years, humans have used dance as therapy. Traditionally, dance is associated with healing, influencing fertility, birth, illness, or death (Molinaro, Kleinfeld, dan Lebed 1986). Dance has been used as a healing ritual since the beginning of human history, but the establishment of dance therapy as a profession occurred in the 1950s (Chodorow 1991). DT is defined as the psychotherapeutic use of movement to advance individual emotional, cognitive, physical, and social integration and is based on the understanding that the body and mind are interrelated (Strassel et al. 2011). DT focuses on movement behaviors that emerge in the context of therapeutic functioning. As a core component of DT, body movement facilitates expressive, communicative, and adaptive behavior (Strassel et al. 2011).

DT has effectively treated people with developmental, medical, social, physical, and psychological disorders (Chrisman 2010). DT has been widely used to aid the development of people with mental and psychological problems (Milliken 2002) as well as to reduce stress and anxiety associated with chronic disease (Goodill 2005) and cancer (Dibbell-Hope 2000). Observational studies show that dance movements can increase the range of motion and freedom (Courmeya, Keats, dan Turner 2000). Additionally, DT has been found to improve patients' mood, body image, and self-esteem (Dibbell-Hope 2000). Research has shown that DT is comparable to other psychotherapeutic treatments (Bojner-Horwitz 2004).

Art therapy and Sigmund Freud's psychoanalytic theory have a close connection because both of these theories focus on human psychological states. Art therapy involves an individual's creative expression through art, such as drawing, painting, or music, and aims to help individuals overcome psychological problems. Meanwhile, Sigmund Freud's psychoanalytic theory is a psychological theory that focuses on the structure and development of the human personality, in which the concept of 'unconsciousness' is the main focus of psychoanalytic analysis.

In Sigmund Freud's psychoanalytic theory, the unconscious can be expressed through association and disclosure techniques. These techniques can also be applied in art therapy, where individuals can use art to communicate and overcome hidden conflicts or emotions within themselves (Anoviyanti 2008). Therefore, art therapy can be considered a therapy inspired by Sigmund Freud's psychoanalytic theory. In this case, art therapy can help individuals to express hidden feelings and emotions, even those that the individual may not know. Thus, art therapy can help individuals understand themselves and overcome psychological problems they may experience. Art therapy can also help individuals to develop the ability to control their emotions and communicate effectively with their surroundings.

## 2. Method

The development of dance therapy for people with disabilities and older people was carried out in three stages—the first stage was developing the DT method together with adult participants. Participants were limited to adults so that they could conduct the evaluation process more openly and in-depth. The second stage was implementing the DT model for children and older people participants. This stage embodied studio-scale prototype validation testing using the principles applied to DT. The third stage was applying the resulting DT model to participants with disabilities. At this stage, the prototype had been tested with high studio/laboratory accuracy/fidelity on public simulations as its social basis. The indicators of achieving DT could be analyzed physically from the following qualities. 1) Agility. Transitioning from one movement to another in a dance requires a lot of agility. 2) Coordination. Dance moves, in general, require a lot of coordination. 3) Reaction Time — In a choreographed dance, many position changes require fast reaction times. 4) Balance. Balance was the main component of dance. Some positions depended heavily on good balance. An example was standing in the correct position. 5) Strength. Elements of dance, such as the jump step, require strength to lift the body off the floor repeatedly. 6) Speed. Walked across the floor, and other jumping activities relied on fast movement.

## 3. Result and Discussion

### 3.1. The development of dance therapy

The first stage was developing the DT method together with adult participants. Selecting adult participants was

to carry out the evaluation process in a more open and in-depth manner. The development of the DT method was adapted to the conditions of the participants, but in principle, there were four stages. 1) Preparation: warm-up stage, a safe space was formed without obstacles or disturbances, and connections were formed that supported participants' comfort in getting used to moving. 2) Incubation: verbally encouraged participants to enter into the subconscious and develop an open attitude to create an atmosphere of serving participants, a relaxed atmosphere through dance movements. 3) Illumination: an integrated process through awareness with dialogue and self-reflection in which participants uncover subconscious motivations and increase self-awareness. 4) Evaluation: discussed the insights and significance of the DT process. At the end of the first stage, TKT 4 (fourth Technology Readiness Level) was realized by conducting trials to get evaluations or criticism from competent observers. Figure 1 was a series of movements and descriptions explaining the purpose of the movements and their use in dance therapy.

The critical movement of the fingers as the basis for the next activity is depicted in Figure 1.

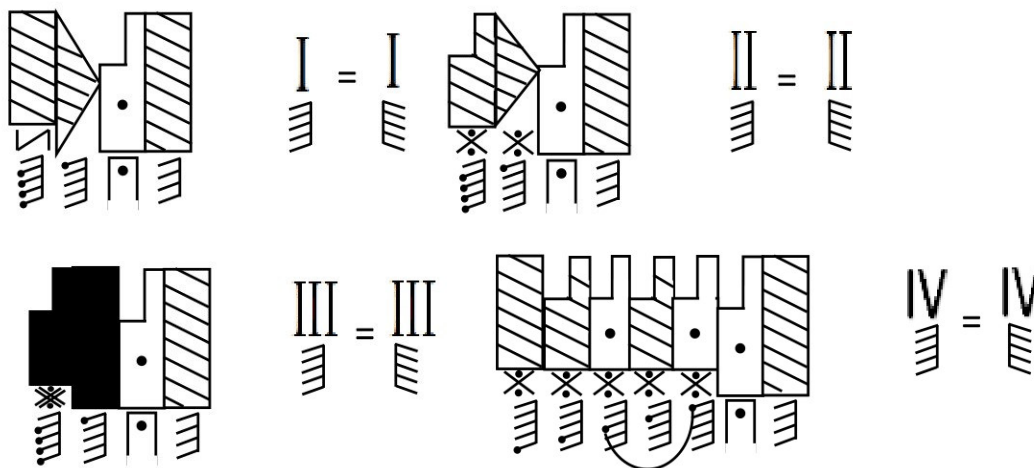


Figure 1. Core movement for the fingers

### 3.1.1. Part 1. Stretching

The movement of pressing the right hand to the side and vice versa and pressing the elbow to the back of the head is described in Figure 2 below.

The critical movement of the fingers as the basis for the next activity is depicted in Figure 2.

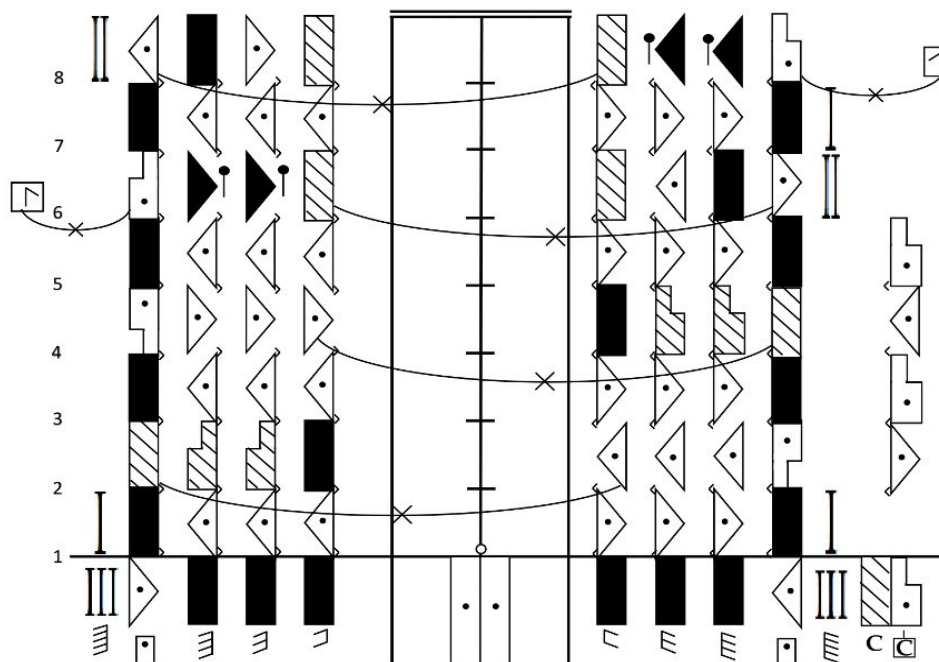


Figure 2. The stretching movement chart

This movement increased flexibility in the back of the neck before starting more energetic activities and maintaining posture and joint stability. The purpose of this movement was almost the same as the movement of nodding the head down, which was to increase, flex, and stabilize the muscles. Its function was to prepare the neck muscles for further action, train neck muscle stretches, stretch the muscles on the right and left side of the neck, relax the muscles in the right and left arms and shoulders, and reduce the risk of injury. Arm muscles were stretched so they would not get injured. This activity was to prepare the body for further movement. It also trains the calf and neck muscles and maintains the stability of the posture and joints in the legs. Flexing the leg muscles and alternately lifting the legs could also train balance - this combination of movements aimed to train the muscles and joints throughout the body and prepare the body to warm up.

The benefits of this movement were minimizing muscle injuries and increasing muscle strength to maintain an active range of motion. This activity also reduced injury risk and improved the neck muscles' functionality. Muscles became more relaxed and made joints more flexible. This movement also prevented stiff arm muscles and cramps in the muscles. In addition, this movement also minimized the occurrence of arm and shoulder muscle injuries. This movement also reduces the risk of injury and stretches the muscles. Hence, the muscles were not stiff, increased the strength of the footholds, kept the leg muscles from getting injured, improved body performance, increased muscle metabolism, and increased the conduction of nerve impulses.

### 3.1.2. Part II Warming-up

It consists of moving the head down, up, right, and left in Figure 3a.

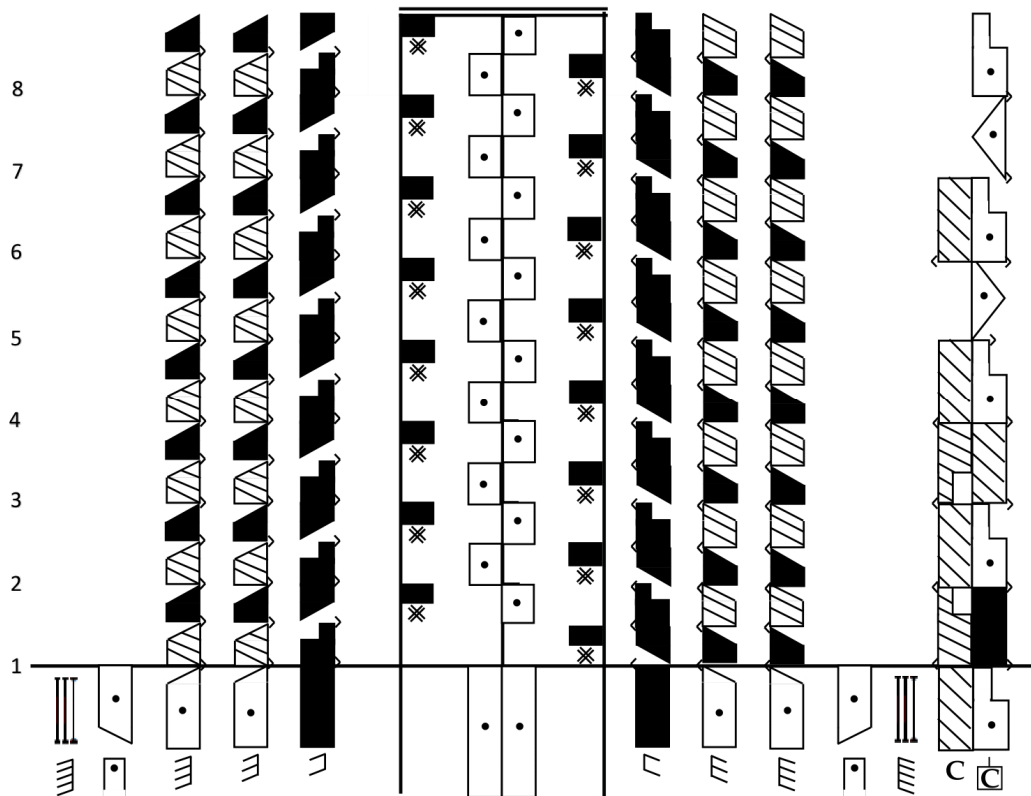


Figure 3a. Head movement for warming up

The double-step movement of the arms and legs is shown in Figure 3b.

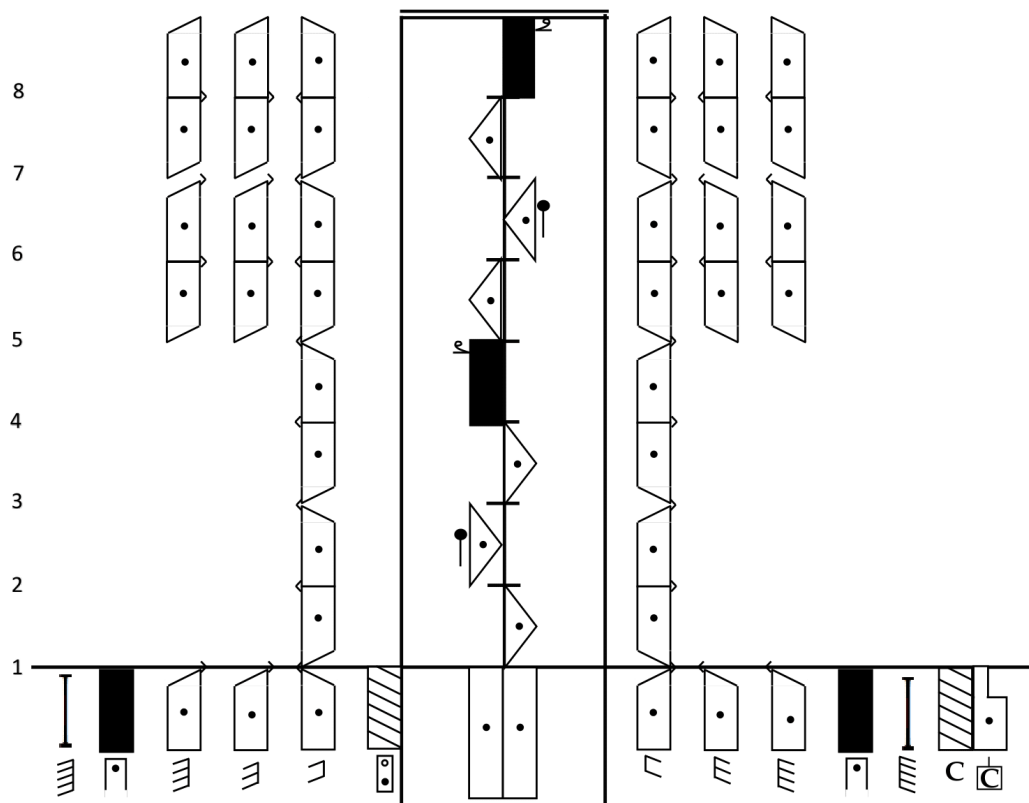


Figure 3b. Foot movement for warming up.

Movement II aimed to practice proper breathing, increased heart rate, flexed neck muscles, and improved body performance. It also trained chest muscles, arm muscle strength, hand and leg joints, upper arm muscles in the back, upper and lower leg strength and leg joints, front upper arm muscles and forearm, and the back joints and back upper arm muscles. This movement also trains balance, stability, and the strength of the footrest and trains breathing so that the chest cavity opens. In addition, this movement also beautifies and sweetens the previous activities.

The benefit of this movement was that breathing became more regular, so the body was better prepared to warm up. Brain function, heart rate, and oxygen uptake also increased. This movement flexed the upper arms and forearms and opened the chest cavity to stay straight; it strengthened the joints of the hands, feet, and muscles of the back of the upper arms so that they became strong. This movement also provided strength and balance to the feet. This movement also improved blood circulation in the legs and arms and tightened the upper arm muscles.

### 3.1.3. Part III Strength

The strengthening movement was leaning the body to the right and left, as shown in Figure 4.

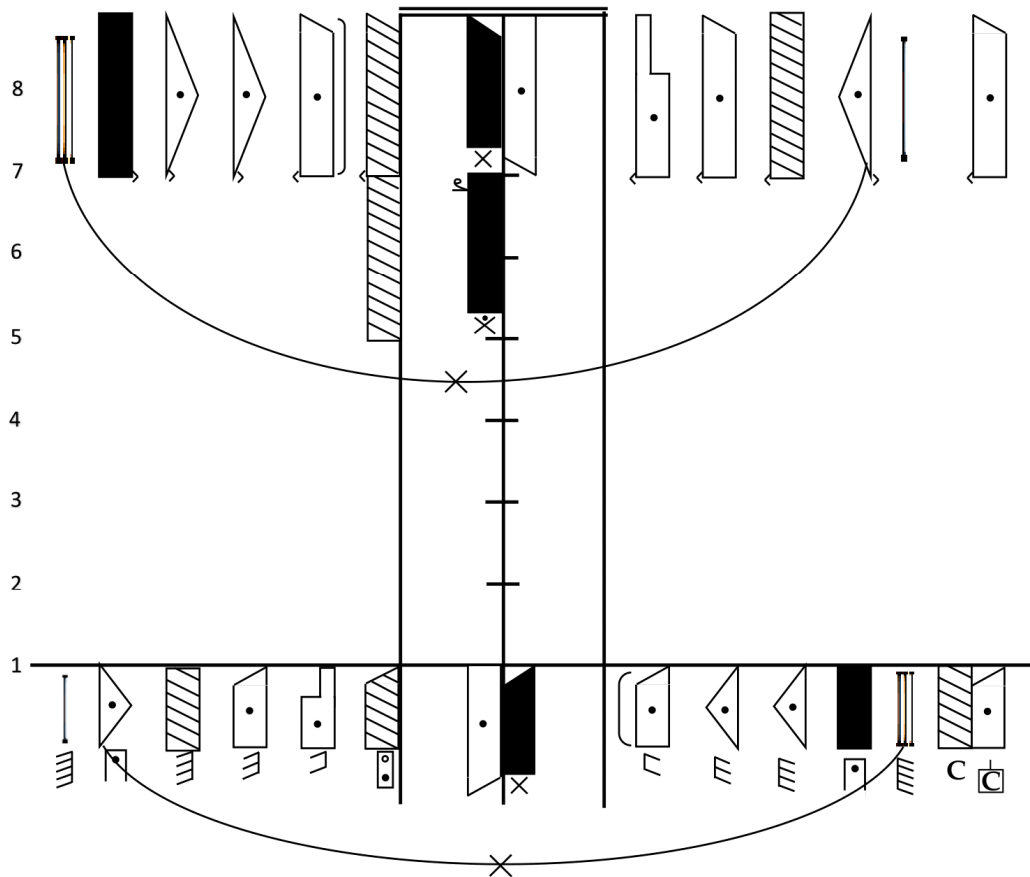


Figure 4. Series of exercises for strength

This movement aimed to train body balance, train motor skills, and regulate breathing to form flexibility and increase muscle mass. This movement also strengthens leg muscles, reduces excess stress, and improves concentration. Routinely doing this movement makes the body relax and trains abdominal breathing.

The benefits of this activity were improving balance so that flexibility and body strength were maintained and increasing lung capacity. This movement also made the body more flexible; the leg muscles became stronger to be used as a pedestal. Posture could also be improved by routinely doing this movement. Furthermore, muscle strength and back flexibility increased, peace of mind was achieved, the body got balance, and breathing was more regular to improve concentration. Routinely doing this movement also increases the body's metabolism and relaxes breathing. Because this movement had the same goal, the benefits were not much different from the benefits above, which were also beneficial for the strength and stability of the legs.

### 3.1.4. Part IV Relaxation movement

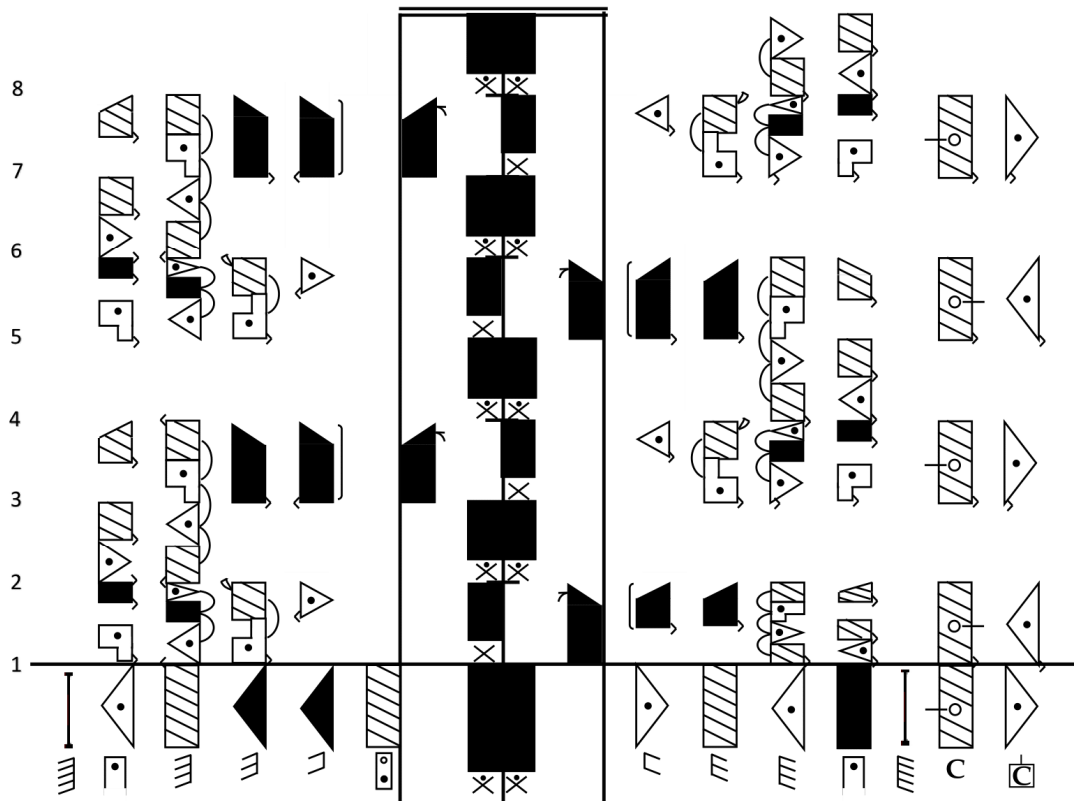


Figure 5. A series of relaxation movements

Part IV movement had the same goal: to move for a moment to forget anxiety, rest the mind, create an inner mechanism within a person to form a good personality, and channel excess energy or mental tension through fun activities. This movement eliminated negative thoughts due to powerlessness in self-control, made it easier to control himself, saved the soul, and made the body healthy.

After doing a mind-relaxing movement, several benefits will be gained, including avoiding stress. This movement reduced anxiety levels, making it easier to control oneself. The subsequent positive impact was increased self-esteem and increased individual self-confidence, grew logical thinking, creativity, and a sense of optimism or confidence.



### 3.1.5. Part V Cooling-down movement

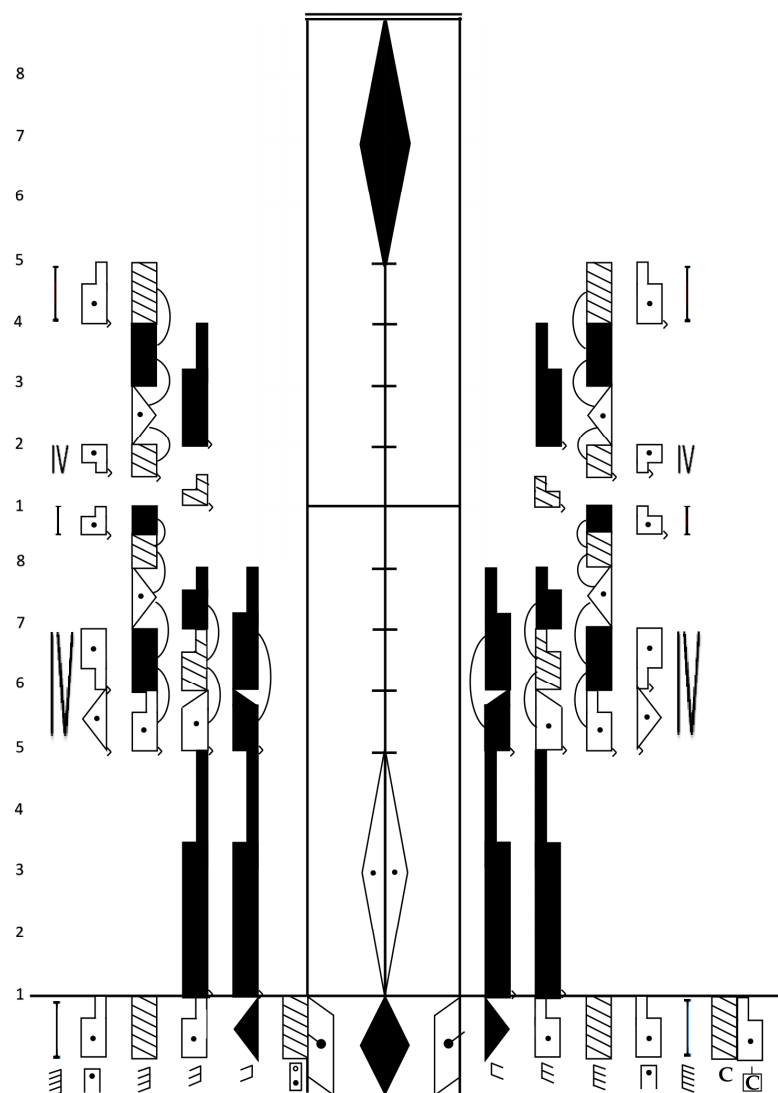


Figure 6. A series of cooling-down movements

Movement V aimed to stretch the muscles in the shoulders, pull the upper limbs and back muscles, and avoid blood accumulation. This movement flexes the wrist, stabilizes breathing, and relaxes the back and hip muscles. Routinely doing this movement makes the joints flexible and helps blood circulation so the heart rate returns to normal. Furthermore, this movement prevents stress on the body, and the mind becomes calm.

### 3.2. The Application of Therapeutic Dance

The next stage was applying the resulting DT model to the child and older people participants. This stage embodied TKT 5 and passed studio-scale prototype validation testing using the principles that apply in DT. The final step was applying the resulting DT model to participants with disabilities. This stage realized TKT 6. The prototype had been tested with high studio/laboratory accuracy/fidelity on public simulations as its social basis. The indicators of physically achieving DT could be analyzed from the following qualities. 1) Agility. Transitioning from one movement to another in a dance requires a lot of agility. 2) Coordination. Dance moves, in general, require a lot of coordination. 3) Reaction Time — In a choreographed dance, many position changes require fast reaction times. 4) Balance. Balance was the main component of dance. Some positions depend heavily on good balance. 5) Strength. Elements of dance, such as the jump step, require strength to lift the body off the floor repeatedly. 6) Speed. Walk across the floor, and other jumping activities rely on fast movement.



Indicators of physical achievement of dance for fitness can be analyzed from the following qualities.

- 1) Agility. Transitioning from one movement to another in dance requires a lot of agility.
- 2) Coordination. Dance movements, in general, require a lot of coordination with one another.
- 3) Reaction Time. In a choreographic dance, many position changes require fast reaction times.
- 4) Balance. Balance was the main component of dance. Some positions depend heavily on good balance.
- 5) Strength. Elements of dance, such as the jump step, require power to lift the body off the floor repeatedly.
- 6) Speed. Crossing floors and other jumping activities rely on fast motion.

### 3.2.1. Agility aspect

Agility is a person's ability to adapt to body positions, for example, shifting from front to back or left to right.

Tables and descriptions of movements with agility

Series of Movements	Movement Agility Description
Part I	The movement made is that both hands touch the floor with the body bent while the legs remain straight. This movement begins with the position of both hands against the body, and then the body is bent until the hands touch the floor. The challenge in this movement is the combination of activities performed. The flow of movement must adjust the flexibility, balance, and accuracy of motion.
Part II	This movement is an exercise with one leg straight back and both hands straight forward. The movement starts from a parallel leg position, then one leg is straightened back, and both hands are stretched forward. Furthermore, one leg is used as a pedestal. The difficulty that may occur is an imbalance of support, so it is necessary to coordinate mastery of breathing.
Part III	This movement starts from a ready and upright position. Then both hands are rotated to the right until they reach the front of the body, with the left leg bent as a pedestal, and the right leg is on tiptoe and lifted. The difficulty in this movement is the balance and strength in holding the right leg from the tiptoe and then lifting it.
Part IV	The movement is taken from Sundanese dance, walking to the right or left side with two counts of musical accompaniment. The difference is this movement is done in three steps. The movement starts from the perfect stance, after that walks to the right, taking a step right, right foot ' <i>gejuk</i> ' to the left foot (smacking the sole of the right foot behind the left foot, which is used as the pedestal), hands rotate from left to right, then do the opposite. The difficulty that may be encountered is in adjusting the rhythm of the music to the motion, which can result in motion delays.
Part V	Gymnastic bridge movement The movement starts from a perfect stance; both hands are raised straight up, the body is flexed backward until the view is backward, and the pedestal of both legs is slightly bent. The challenge when doing this movement is the need for balance and flexibility.

### 3.2.2. Coordination Aspect

Movement coordination was a reciprocal connection between the center of movement arrangements and the locomotors in regulating and controlling power impulses and muscle work, as well as the motor processes that occur for the execution of movements. From this definition, it could be concluded that movement coordination combines several exercises arranged into a series of harmonious movements with a specific purpose. Coordination of head, hand, and foot movements was one of the basic movements in physical-motor development.

Table of movements with coordination

Series of Movements	Movement Coordination Description
Part I	Perfect stance-Hands stretched to the sides; right leg bent in front, and left leg straight behind. A simple movement that requires sensitivity and precision by stepping right and left. The body moves to follow the direction of the hand. When doing this movement, we need to pay attention to the width of our feet.
Part II	Walk in the spot by nodding our heads up and down. Hands also move to follow the count. Incorrect movements will affect the coordination between the feet, the head, and the hands, reducing the proper coordination of activities.
Part III	The movement moves the right foot from the position in front by lifting the right leg in a bent state and then placing it beside the left foot. Left leg in a straight position with both hands facing forward. The difficulty when doing this movement is to precisely align the movement between the legs and body so that the motion looks clear and neat.
Part IV	Movement with a jump combination. This movement begins with a perfect stance, after which both hands are straightened forward, then rotated to the side, jumped ahead, then the hands are pulled back. The movement is performed alternately to the left and right. The difficulty that may be faced is adjusting the tempo of each limb to match the rhythm.
Part V	The movement begins by standing straight; the right foot goes forward with the toes bent upwards. Both arms are swung up to the back, chest against the right knee. The challenge faced by this movement is the pulling of the waist muscles, which must be stable and robust.

### 3.2.3. Reaction time aspect

In choreographic dances, many position changes require a reaction time, often done quickly according to the beat/rhythm.

Table of reaction time

Series of Movements	Reaction Time Description
Part I	Head movement switches to hand movement. This motion begins: after the head is bent to the side, the hands are moved up. The action must be fast because there must be a change of motion in four counts. Furthermore, both hands are raised, and the eyes are directed upward. Body upright with both feet parallel as a pedestal.
Part II	Posing movement, left foot in front, then moving the body to the side, left foot first. The left hand is swinging; the right is in front of the stomach ( <i>cethik</i> ). The body is straight, and the eyes follow the swing of the hands. This movement is fast because of the rhythm of the music, and the tempo is also fast.
Part III	The movement starts with the right leg in a raised position, then straightens, and ends in a stance with the front leg bent. In this movement, the head faces forward, the body is rotated to meet the right, and the right leg is lifted. The straight left leg becomes the pillar, and both hands are spread out. Next, the right leg is straightened again until it hits the floor while the body is brought forward, followed by getting the right leg into a stance position. The difficulty faced when doing this movement is the tempo of each dancer's action, which may not be the same.
Part IV	Double-step followed by one step at a time. This movement is in the form of stepping twice right-right, left-left. Every time we step to the right, the right hand is straight, and vice versa; every time we move to the left, the left hand is straightened. The body is slightly bent when taking a step, and the view is toward the foot that is stepping. After two-by-two steps, the movement is changed to walking in place with one-by-one steps. Displacement requires the proper reaction when changing the rhythm of the action from two-two to one-one.
Part V	The movement starts from the bridge position, after which the body and head are straightened until the body bends forward and the head touches the knee. Hands follow, swinging from the side of the body to the back, with the feet as support. This movement requires a slow reaction but a different balance because the abdominal muscles from a pulled position are bent in the opposite direction.

### 3.2.4. Balance aspect

Balance was the main component of dance. Some positions, for example, standing in a proper stance, were greatly influenced by good balance.

Table of movements with balance

Series of Movements	Movement Balance Description
Part I	This movement begins with a perfect stance, and then one leg is lifted and bent forward. This movement requires the proper balance because it has to last a few seconds according to the beat of the music.
Part II	Spin on the spot. The movement is a rotation done in place, resting on the left foot and turning the right foot. The right hand is swung above the head. The difficulty encountered is maintaining a fixed body position and not swaying.
Bagian III	This movement begins with a stance (right foot in front), then the right leg is bent while facing forward. After that, with the same position, the legs are pulled back until the feet are in the side position of the body.
Part IV	The movement starts from the perfect stance, then jumps to the right starting with the right foot, and the left foot follows—both legs in a squat position, with arms straight forward and back. The body is bent forward, and the eyes look forward.
Part V	This movement is in the form of bending the body, crossing the legs, and swinging the arms beside the legs. The gaze is directed downwards. This movement requires balance when swaying the arms.

### 3.2.5. Strength aspect

Elements of dance, such as steps with jumps, require strength to lift the body off the floor repeatedly.

Table of movements with strength

Series of Movements	Description of the Movements with Strength
Part I	This movement bends both legs with both hands holding the ankles, body, and eyes pointing forward. This position makes the body horizontal and the buttocks lifted. The position is maintained according to the count, requiring leg and shoulder strength. Balance is also needed.
Part II	Move two steps to the right side and two steps to the left with arms stretched open. This movement requires leg strength so that leg muscles are formed. The difficulty of this movement is the coordination between the feet and hands to produce a harmonious movement and generate power.
Part III	The movement starts with a perfect stance, then the left leg opens to the left until it is bent, and the right hand is straight forward while the left is turned above the head. The body is stretched like being rich. This movement requires the strength of the left leg, which is the foundation, and maintaining balance because the body is also bent. The action is complex because the balance must be kept in a few counts.
Part IV	The movement begins with a perfect stance, then the right leg is lifted in a circle in front of the hip and lowered at the side, facing right. The right hand is <i>ngruji</i> (fingers straightened, tight, with the thumb bent into the palm) in front of the mouth, and the left hand is straight to the left side. This movement requires balance on the left foot. The proper stance will help the action to be correct. The difficulty encountered during this movement is maintaining balance when lifting and touching your feet.
Part V	Movement of swinging hands forward. The movement starts from a perfect body posture, and then both hands are lifted with the feet on tiptoe; the hands are then turned forward and down, and the body follows by bowing. Early movement helps practice balance in standing. The difficulty encountered when doing this movement is setting the tempo. This training determines the balance of the body.

### 3.2.6. Speed aspect

Some movements depend on fast body movements; crossing the floor, jumping, etc., were examples.

Series of Movements	Movement Speed Description
Part I	This movement is lifting the right leg in front of the chest, then changing the left leg. This movement requires speed because it only uses four counts. This movement also requires balance. Lack of balance will cause people to have difficulty lifting their feet.
Part II	Walk in place, stepping to the right side with your hands opening and closing. This movement requires speed in doing so. The challenge will occur when the foot movement is wrong, thus disrupting the rhythm of the action.
Bagian III Part III	This movement straightens one leg with the proper support. The action begins by lifting one leg, then straightening it again until the foot hits the ground in a bent position. This movement requires the right speed and tempo in straightening the legs. Balance can be disrupted when you step your feet at times that do not match the rhythm.
Part IV	This movement begins with both legs straight and hands in front of the chest, then the legs jump back, and the hands are straightened. The hands then follow the feet that step to the side. In doing this movement, speed and the direction of hands and feet must be set when jumping and landing. The challenge is to ensure the right tempo in making the move.
Part V	This movement begins with a stance, front legs bent and back straight. Then both hands are straight forward, then one hand is rotated backward, alternated. This movement requires speed in moving and changing hands—a straight look at the moving hand. The challenge will arise in body balance and movement intensity so that the tempo is always maintained.

## 4. Conclusion

During the Covid-19 pandemic, people's physical activities were minimal due to social restrictions that had social, economic, and psychological impacts. People experience decreased body fitness, making them susceptible to disease. DT believed that the body and mind interact with each other. Movements had a symbolic function and thus could help in understanding the self. Movement improvisation allowed people to experiment in new ways. DT provided a form or channel through which people could consciously understand the initial relationship with negative experiences, such as being affected by a pandemic, through non-verbal mediation. Body fitness level was closely related to physical activity. During the Covid-19 pandemic, people were constrained from carrying out physical activities due to social restrictions that had social, economic, and psychological impacts.

The indicators of achieving DT could be analyzed physically from the following qualities. 1) Agility. Transitioning from one movement to another in a dance requires a lot of agility. 2) Coordination. Dance moves, in general, require a lot of coordination. 3) Reaction Time — In a choreographed dance, many position changes require fast reaction times. 4) Balance. Balance is the main component of dance. Some positions depend heavily on good balance. 5) Strength. Elements of dance, such as the jump step, require strength to lift the body off the floor repeatedly. 6) Speed. Crossing floors and other jumping activities rely on fast movement. It was necessary to conduct a physiological study regarding good physical ability resulting from coordinating elements of good physical condition. Strength, speed, endurance, flexibility, accuracy, and coordination are good body conditions that must be prepared and trained. This research needed to be studied further by involving health disciplines with quantitative data analysis to get better validity.

The connection between psychoanalysis and education was complex. Psychoanalytic theory was implemented to change one's behavior. If this research was analyzed from an educational point of view, then there must be harmony between trainers and participants. In many ways, psychoanalytic theory contributed to various thoughts in education development. Art therapy and Sigmund Freud's psychoanalytic theory had close connections in the clinical practice of therapy. A person's psychological state could be reflected in their art, and through creative expression, they could access and process emotions and experiences buried deep in their subconscious. Art therapy is a form of expressive therapy that utilizes individual creativity to address psychological problems.

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