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"Biodanza: between education and therapy"

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Good evening everyone.

Shortly after starting to practice Biodanza in Buenos Aires, I had the privilege of being called directly by its creator, Rolando Toro Araneda, thus becoming not only a pupil but also a collaborator and confidant. I can say that from that moment on, I partly "accompanied" the evolution of Biodanza, directly from the source. I wish to share some information of facts and readings with you, that can help us understand this powerful tool for transformation, namely Biodanza, in more depth.

This discourse of mine is an attempt to observe and talk about Biodanza from another perspective, where all those colleagues who have developed doubts and are looking for clarity are welcome.

The theme I am submitting is the following:

- **Does Biodanza have educational or therapeutic purposes and effects, or both?**
- **Consequently, by practicing Biodanza which of the two fields of experience does the student have?**
- **Finally, are we teachers aware of this? ***

You will understand that if the questions I ask are well asked, the reflection of this question inevitably extends to the "profession" of the Biodanza conductor.

I begin by defining these terms:

- What is meant by education and therefore by purposes and educational effects?

The term **education** comes from the Latin *educere* which literally means to lead out, therefore free, to bring something that is hidden to the light.

Let's look at the three main meanings:

- Education is an action that tends to develop what is already constituted in the human being.

- Education is a mediation intended to actualize the individual's native potential,

adapting them concretely to the socio-cultural models of the social environment in which the individual lives.

- Education is a process aimed at concretely promoting the realization of the individual in a complete and harmonious way.

These three meanings of the term education confirm the purpose and educational effects of Biodanza: it is a system of human development, of expression of individual potential and stands as a process of growth and realization of the individual in a complete and harmonious way. Furthermore, it promotes emotional re-education and facilitates the re-learning of the original functions of life.

- What is meant by therapy and therefore by purposes and therapeutic effects?

The term **therapy** derives from the Greek *therapeía* means cure and healing. The purpose of the therapy is to bring a pathological state back to a healthy state and/or make the manifestation of uncomfortable symptoms bearable, restoring the body's integrity. Cure may also indicate disease prevention, for example by promoting health.

Biodanza acts on the healthy part, so it is a cure as a promotion of health.

There are several types of therapies: pharmacological, surgical, preventive (prophylaxis), support, psychological or psychotherapies, rehabilitative and palliative that alleviate symptoms but are not aimed at healing (e.g. pain therapy).

In the book ***Biodanza***, in the first chapter *Origin, Definition and General notions*, under the title *Biodanza in the historical and anthropological context of dance*,

Rolando Toro defines **Biodanza** as **therapeutic dance**, together with Dance Therapy, suggesting that the therapeutic action is psychological and consists of strengthening the identity and inducing musical trance.

Under the title *The vivencia as method* Rolando Toro writes: "The Biodanza methodology involves the induction of integrative *vivencia*, since they imply an immediate and profound connection with oneself". "The *vivencia* is the immediate psychological expression of the function of connection with life". Biodanza acts on the participant's psyche, stimulating it intensely.

Shortly after, in the same paragraph Rolando Toro compares Biodanza with cognitive therapies, therefore, he treats Biodanza on a par with a psychological therapy. He writes: "cognitive therapies that work at the verbal level are based on the path that goes from meanings to emotions ... Biodanza is based on the inverse path: one that goes from emotions to meanings".

I'll take this opportunity to invite you to reflect together: How many generic meanings do we conductors offer to our students, during theory and the instructions, before they can experience an emotion?

Of course, after a *vivencia* the student can discover subjective meanings, that is valid for him or herself, and this is, in my opinion, one of the most powerful educational and therapeutic effects of Biodanza. But how many times does this happen? Instead, how many times does it happen that the student receives large quantities of generic meanings that they cannot make their own and that perhaps generate expectations that they are not able to satisfy?

Throughout the book ***Biodanza*** we find more references to therapy, health and disease, medicine, psychiatry, psychosomatic medicine, the interactions between the psyche and the somatic, and also some references to psychotherapy. All these references describe a therapeutic context.

Let's look together at only some of the countless examples (in brackets, the texts are by Rolando Toro):

"Biodanza is a system of human integration". Restoring integrity, the entirety of the organism is a function of therapy.

"Integration with oneself consists in redeeming the psychophysical unity."
That is, the unity between the psyche and the soma.

“Awakening the archaic function of connection to life represents one of the objectives of every therapy. This function ... can become ... a conscious attitude ... ”.

"... disease derives from the inability to establish the connection with all that is living ...".

- In short, Rolando Toro writes that Biodanza is a therapeutic dance and also a system of re-education and re-learning. Therefore, Biodanza is all this! It means that we bring the students into the two fields of experience: both the educational and in the therapeutic. **Are we aware of this?**

I'll tell you straight away that for me Biodanza has obvious therapeutic effects. It helped me to overcome a state of discomfort, to recover well-being, to express emotions, particularly during the sessions, and also outside but with fellow students.

And from an educational point of view, Biodanza helped me to relate to others, especially with my fellow students, and it opened my existential horizon. It has awakened new motivations for music, dance, literature and art in general. And I aspired to become a Biodanza conductor!

However, after 2 years of conducting, with difficulty and insecurity, I decided to train as a psychologist. And after another 2 years I decided to also train as a Body Expression Teacher, a contemporary dance technique used in the context of art therapy.

You should know that there were no Biodanza Schools then; we learned by participating in the weekly courses and through workshops with Rolando Toro, and by answering a series of questionnaires that he offered us.

Let's start from the beginning and dispel a myth. I was a pupil and then a teacher, filled with enthusiasm, but also with difficulty. Practicing it as a student and transmitting it as a teacher was stimulating and it stimulated me

intensely; however, I found, and still find, obstacles. In Psychology, there is a technical term, this is resistance. Shall we talk about it?

Resistance to change: it is that force that drives us to stay in our comfort zone. Changing presupposes altering our routine and our inner world, as well as facing the new and challenging ourselves. All this can cause fear. I have experienced, and I still today experience, the path of growth as "a rocky path". Sometimes obstacles can be overcome with little effort; other times, overcoming them requires medium and great effort. You'll be saying, and what does "resistance" have to do with Biodanza? Indeed, you will think, it's far from it.

As Biodanza teachers then let us now ask ourselves this question. In a presentation evening for adults who do not know Biodanza you will have all experienced a significant number of people who do not return, or do not continue after the first sessions. I have the impression that we do not dwell enough on this phenomenon, rather we "dismiss" it as physiological.

I invite you to include "resistance to change" in the explanations you give to this "low participation". In doing so we will find ourselves in this brief excursus to understand together that when we propose Biodanza it is quite likely that we are acting with a "perceived therapy".

In this 'obstacle strewn path', metaphorically speaking, the definition of this tool has had, and still has an important role: does it have educational purposes and effects? is it a pedagogy? If yes, am I clear about the methodological schemes to be applied? Or does it have therapeutic purposes and effects? is it a therapy? If yes, do I have clear idea of what to do? In any case, how do I control/accompany the process of change stimulated in each student? The difficulty in defining it inevitably turns into difficulty in communicating it.

I continue to do a little personal history that will help me in this endeavour.

Why did I arrive at Biodanza? To have fun! Certainly, not to heal. I was after a girl. I was totally aware of this. I encountered the girl. Meanwhile, I realized that practicing Biodanza was good for me.

In June 1976, I was 19 years old, I arrived at a gym to do Psicodanza, a **growth path**. Then in Argentina, as in other parts of the world, the "growth movement" was born: *the human growth paths*, which attracted many people: Rolando Toro's *Psicodanza*, Reichian Vegetotherapy, Lowen's Bioenergetic Analysis, Conscious Gymnastics, Massage, Meditation, Psychological Self-Assistance, Course in Miracles, etc. There was a great cultural ferment.

But what was a growth path? I did not have a clear answer and therefore I could not make myself understood by those who asked me what the practice was that I liked so much. To the people with whom I shared my daily life: my brothers, my parents, my friends, I repeated the definition of Rolando Toro, I said: "It is a path of growth". Another question came back at me: "What?" or a joke: "Aren't you grown up?" On a *vivencial* level I felt enthusiastic, but on a verbal level I experienced a sort of confusion. And this confusion complicated my life in society.

- The Biodanza session was a sort of oasis in the desert.

PAUSE - AUTOBIOGRAPHIC EXERCISE: MY BIODANZA BEGINNINGS, BIODANZA FOR ME

I am now trying to explain to you how I came to speculate that the **difficulty in explaining Biodanza** may be at the origin of misunderstandings between the operator and some people, participants and non-participants in the sessions.

Rolando Toro brought his photocopied texts, to the sessions, which he gave us as part of the growth path. One of these surprised me because he defined *Psicodanza as a group psychotherapy, based on the induction of integral vivencia through music, song, dance and the group encounters*. When I asked Rolando for an explanation, he replied that he was inspired by the American, Marian Chace, who came from modern dance and who proposed *Psicodance* as a therapeutic method. So, he also initially proposed *Psicodanza* as a group psychotherapy.

On page 81 of the book, under the title **Origin of the 'theoretical model of Biodanza'** Rolando Toro writes:

"In 1965 I started my first dance experiences with mentally ill people at the hospital psychiatric hospital in Santiago de Chile. At that time, I was working at the Centre for Medical Anthropology at the School of Medicine of the University of Chile, directed by Francisco Hoffman. Our concern was to try different techniques of development in order to 'humanize medicine': group psychotherapy following the line of Carl Rogers, art therapy (painting, theatre), psychodrama, etc. I therefore directed dance encounters with the ill people interned in the section of the hospital directed by Agustin Tellez. "

From this text, it is clear that the clinical experiences with interned psychiatric patients were those that gave the material to elaborate the first drafts of the theoretical model of Biodanza. It is here that the first concepts of **Identity and Regression** were formed. We also know that initially his proposal was called ***Psicodanza*** and that Rolando Toro loved to call it a **group psychotherapy**, with an innovative methodology that introduced the induction of integrating *vivencia*. Why innovative? Because he did not propose a cure with words, like the classic psychotherapy, but significantly and I would add essentially, a cure with the *vivencia*.

I would add, to what you already know, my personal experience which has enjoyed, as I said, a privileged observation point.

Now I will let you know how the emotional and erotic contact exercises were introduced and why they were added.

Rolando Toro told us, his students at the time, that a medical friend of his, having heard of *Psicodanza's* good outcome, had asked him to experiment with a group of his own patients suffering from epilepsy.

The observation that Rolando made was that by applying *Psicodanza* these patients manifested epileptic seizures both with the exercises of "sympathetic adrenergic activation" and with those of "cholinergic parasympathetic stimulation". The more intense the stimulation, the more intense were the crises therefore he decided to continue experimenting, reducing the intensity of the exercises. The crises repeated but were less intense.

Rolando Toro also observed that these epilepsy patients, unlike those with psychiatric complications, spontaneously entered into visual and tactile contact with each other, and that these contacts reassured and calmed them.

His proposals for exercises which included eye and tactile contact arose from these observations, which he grouped in a new pole which he called EROS and placed halfway along the horizontal axis. So, this then was a new draft of the theoretical model: 'Then, on the far left of the horizontal axis, he located the exercises with rhythmic music to stimulate **identity**, and to increase self-awareness. Halfway along the horizontal axis, he placed the exercises with melodic music to stimulate the **affective and erotic encounter**, in which the participant experiences alternately self-awareness and the other's consciousness. On the far right of the horizontal axis, he has located the exercises with very slow emotional melodic music that induces **trance** and **integrating regression**, in which self-consciousness decreases.

Along with this first theoretical model, Rolando Toro also proposes a therapeutic model. He writes: "The therapeutic model that I proposed in *Psicodanza* consists in establishing a psychophysical training to be able to increase or decrease self-awareness, in accordance with the individual's real needs: 'fight and move away' or 'integrate and bond' '" (from the text *Psicodanza, a body technique for self-control of the identity process*). In other texts Rolando is more concise: "Health is generated in the ability to exercise self-control of the identity-regression process".

The vertical axis of the theoretical model appeared later, in stages that I will now summarize for you: 1st Rolando Toro places it under the **Eros** pole and above the **Integration** pole. Subsequently, the term Eros will be replaced with **Differentiation** and, finally, with the term **Genetic Potential**.

Hence, the horizontal axis describes self-control, while the vertical axis describes the process of development or growth.

In my opinion, from now on, and more specifically with the new proposal 'General theory of *vivencia*', what Toro will later simply call 'The 5 lines of *vivencia*', the development process proposed by Biodanza appears more clearly within a pedagogical framework.

Before the appearance of the vertical axis, we saw that Rolando Toro worked with the only therapeutic hypothesis of self-control of the identity-regression process. This hypothesis which, in my humble opinion, he never abandoned.

Starting from 1976 Rolando Toro changed the definition and name of his creature. However, much of the theory and methodology remained the same: theory and methodology for psychotherapy. Identity, Regression, *Vivencia*, Emotion, Feeling, Consciousness, Unconscious, etc. Rolando removed the term psychotherapy, but everything else has remained practically the same.

To reinforce this fact, I remember that the first book (not poetry) written and published by Rolando Toro was the **Minotaur Project**, then subtitled '**therapeutic approach of the Biodanza System**', in 1988, in Brazil. It contains clear and balanced references of theory and methodology, including the cure process it proposes. What does all this tell me? That Rolando had learned the therapeutic application of Biodanza very well.

Instead, to learn its educational application it was necessary that another twelve years passed: in 2000, in Italy, finally, Rolando Toro published the book **Biodanza**. A huge achievement for all of us operators. However, as I pointed out before, it contains many references to health and disease, enough to suggest a therapeutic proposal. The fact is that various texts included in this book Rolando Toro had already written them when I knew him, they were the texts for ***Psicodanza***.

You should know that when I started doing *Psicodanza*, the *Minotaur Project* didn't exist. It was born gradually, for therapeutic needs! Rolando Toro had started to propose advanced sessions and explained to us that his aim was "to **act on the nuclei of irreducible conflicts**", his textual words, which you

will find in the book *Progetto Minotauro*. I remind you that in the theory of Biodanza Rolando Toro includes the Personal Unconscious described by Sigmund Freud, therefore also his theory of the psychic conflict underlying mental disorders (see the course notes on the Psychological Aspects of Biodanza).

In these advanced sessions Rolando Toro, proposed exercises and music that induced very intense vivencia: the first challenges, even if he did not call them that yet. For me it has been clear from its beginnings that the **Minotaur Project** was the deepening of the therapeutic approach of Biodanza itself. Rolando Toro told us so explicitly. In the *Progetto Minotauro* book, we can read countless confirmations of this. Now I describe only one, on page. 13, chapter 1, the book begins like this: “*The Minotaur Project* allows the for the participation of those who are 'ill from civilization' to participate in their own healing process ... Personal development requires that the individual be a protagonist of his or her own existence and not a passive agent of the therapeutic tools... ”. (the underlining's are mine).

Regarding the origins of the **Minotaur Project**, I read a passage from the *Introduction* of the eponymous book on page 10: “I started the first theoretical essays on the Minotaur Project over thirty years ago. Nonetheless, its operating structure was born subsequently starting from the workshops of Biodanza *vivencia*”. I add: in the Biodanza workshops, as he calls them here, Rolando had observed that certain changes did not happen in the participants, and he 'read' or 'interpreted', you choose, that at the basis of this resistance to change there were psychological conflicts without a solution with the *vivencia*, albeit intense, induced by the Biodanza exercises. There was a need to induce even more intense vivencia. So, he introduced exercises and music that erupted in much greater intensity, still within the Biodanza sessions! Generating no small difficulty ... In fact, Rolando Toro realized that it was necessary to create another context to introduce what he then called **challenges** to **fears**. In summary, the **Minotaur Project** was born from this.

The desire to remove any immediate reference to the therapeutic from the definitions of **Biodanza** and the **Minotaur Project** is evident. However, they are born with evident psychologically-oriented therapeutic purposes.

Rolando Toro allows to understand that Biodanza is a psychologically oriented therapy in the Biodanza course notes of *Ars Magna: Classification of therapies according to the nature of the therapist-patient relationship*. Note that here Rolando uses the terms "therapist" and "patient", and not "teacher" and "student", therefore he considers them all **therapies**. It should also be noted that of the 120 disciplines listed by him, 86 are therapies indicated for mental disorders therefore in the field of psychiatric medicine and psychology. The other 34 are disciplines of meditation, body expression, vocal expression, modern dance, theatre, mime and pantomime, relaxation, sensitization, acupressure, massage, yoga, martial arts, sensory awakening and Biodanza. All these 34 disciplines have therapeutic effects for the participants' psyche. What do these 34 disciplines have in common with the other 86 with a clear psychological orientation? The therapist-patient relationship! These 34 are also disciplines with psychological direction. However, at the end of the lecture notes Rolando Toro describes Biodanza as a **system** (of a heterogeneous and semi-open, scientific, orthodox and integral, *vivencial* cenesthesia, immanent and transcendent, caressing group), without however specifying whether it is a therapeutic or educational system or both. One thing is certain, the Biodanza system is included in a **classification of psychologically oriented therapies**.

On page 38 of the book ***Biodanza*** under the title *The areas of application* I read: "Through the use of differentiated methodological schemes, Biodanza can be applied to three types of human groups with their own peculiarities.

1. "*Specific groups* of children, adolescents, adults and the elderly; pregnant women (methodological schemes aimed essentially at prophylaxis are applied to pregnant women and children); couples; families". It must be understood that these are groups of people without problems, that is, healthy.
2. "*Heterogeneous groups of adults with problems* such as insecurity, affective lack, difficulty in establishing deep bonds, stress, lack of vital impetus, psychosomatic symptoms".
3. "*Existential rehabilitation groups* for individuals with motor or mood disorders".

Note that each of these groups, whether they are healthy people or people with problems, needs different methodological schemes.

I have worked with both children and adolescents and I can say that resistance to the change proposed by Biodanza has arisen. Of course, in groups of 6-year-olds, resistance was manifested only in one or two students, whereas in groups of adolescents, resistance occurred in more than one student. In my opinion, even if I proposed Biodanza as a pedagogy, that is, through what I believed were the methodological schemes for people of that age and without problems, some students perceived it as a therapy.

In all the groups of adults with whom I have worked and work, in addition to the resistance to change, I can say that rarely some participants join the Biodanza group declaring their motivation as the desire to overcome problems of insecurity, lack of affection, difficulty in establishing deep ties, lack of vital impetus. What some people declare as problems are stress and psychosomatic symptoms such as headache and back pain. Of course, those who participate continuously can discover or rediscover problems of insecurity, lack of affection, etc. But rarely will they declare it to me as a conductor or share it with the group.

I have worked and worked with Biodanza in a clinical setting for the purpose of existential rehabilitation with **groups of individuals suffering from motor or mood disorders**. It is clear to me that in this area, the application of specific methodological schemes is more fundamental than ever, in order to achieve positive results. Furthermore, the importance of knowing how to communicate Biodanza, due to the fact of working in collaboration with the attending doctor and with other healthcare professionals of reference who are in daily and direct contact with the sick. I take this opportunity to share with you that from this year, 2020, I have joined a colleague who has been proposing Biodanza from 2009 in a Protected Community for people with psychiatric disorders, an annexe of the Civil Hospitals of Brescia. How was it inserted? As **Biodanza method** dance therapy. The authorities, with complete awareness, have chosen to insert it in a clear manner, within the sphere of therapeutic dances, as indeed Rolando Toro proposes it in the book.

- What are the differences between Biodanza and Dance therapy?

"Dance therapy is an art therapy in which the therapist uses the body and movement as the primary means of achieving therapeutic purposes. Then uses body expressiveness to regulate emotions" (Wikipedia). It is addressed to those who recognize in themselves a mental discomfort.

“Dance therapy has recognized therapeutic effects, but its goals are limited to the sick. For us, creative activity is the natural development of a biological function, an extension of the life process" (Rolando Toro). The objectives of Biodanza reach ALL, the healthy and the sick.

In line with Rolando Toro's desire, Biodanza has been recognized as a bio-natural, non-healthcare discipline since 1 February 2005. On that date, the Lombardy Region promulgated Regional Law No. 2 "Rules on bio-natural disciplines", where it states: 1. This law aims to valorise the activity of operators in bio-natural disciplines ... 2. The performances of the operators in bio-natural disciplines consist of activities and practices that have the purpose of maintaining the recovery of the state of well-being of the person. These practices, which do not have the character of health services, tend to stimulate the individual's vital resources ... ". "Biodanza is a system that favours human development and existential renewal". Biodanza, is a discipline of well-being, for everyone. A remarkable achievement for all of us Biodanza operators.

More recently, in 2015, the *Biodanza e Wellbeing* research, conducted for BIOITA by a group of psychologists from the La Sapienza University of Rome, tenure of Health Psychology, found that those seeking Biodanza arrive with greater levels of alexithymia (emotional dysregulation), that is, without the words to express emotions, compared to those who choose a tango or tropical dance course or those who choose to stay at home reading a book or watching a movie.

The good news is that continuous practice of Biodanza during an annual course (9 months) decreases the levels of alexithymia. **So it has been verified that Biodanza has psychological therapeutic effects.**

Speaking of emotional dysregulation, let's see his solution: "For effective emotional regulation it is necessary: To be available to experience both positive and negative emotional states (and I would add, also to state it!); Being able to discriminate, recognize and be aware of one's emotions and feelings; Being able to pursue one's goals/purposes even in the face of unpleasant moods and in the absence of immediate gratification; To use strategies to regulate adaptive emotional states with respect to the contingent environmental and relational context" (taken from the website: centrointerapia.it).

I have heard Rolando Toro say several times that for him therapy was synonymous with help. In fact, this is an implicit meaning in the meaning of therapy as a cure: taking care, accompanying someone in a moment of need.

For me, those seeking Biodanza manifest the need to be accompanied, even if they are not totally aware of it. I suggest: that the operator must be totally aware.

I enquire: why despite all the evidence both in the texts and in Biodanza's voice as a therapy, Rolando Toro proposed Biodanza as a pedagogy of living, presenting himself as "professor/teacher" and calling us "students"?

I answer: Rolando Toro has chosen to remove from the name and definition of Biodanza any reference to the psychological and the therapeutic, as well as for the reasons that he expresses in the change of the name from *Psicodanza* to Biodanza, also to attract the greatest number of people. In fact, he often said that Biodanza was a **therapy for multitudes**. Note that in words Rolando Toro continued to define Biodanza as a therapy! He observed, together with other scholars, that, in a certain sense, there was no time to waste with individual or small group psychotherapeutic approaches; which urgently served to encourage change in the hearts of many individuals. As he writes in the *Introduction* to the book ***Biodanza***: "World War II had shown

that man can reach inconceivable levels of perversity. (...) The crisis of western culture was clear. " (...)

And further on: "The therapeutic action of Biodanza implies the awareness that our lifestyle can lead to certain pathologies; in this sense, Biodanza can be considered a system of affective re-education for those with 'civilization illness' ".

So if Biodanza performs a therapeutic action, it means that it is proposed as a **therapy** or if you will with **therapeutic effects**. However, in removing the term therapy from the definition, no other valid alternative remained other than the term **education**. With this less specialized characteristic with a more humanistic orientation, the user base would certainly have been greater.

What has this, let's call it "communication strategy" brought? In my humble opinion, once the "pedagogical" value was assumed, the "therapeutic" value was consequently "relativized" with however a non-trivial reflection on the **lack of awareness of the operators**.

In conclusion: it is clear to me that when Rolando Toro chose to define his creature *Psicodanza as a growth path*, and then chose to rename it *Biodanza*, he took a different path. The *definition of Biodanza* he says it clearly: "If the goal of Psychotherapy is to heal the sick, the goal of Biodanza is to develop health potentials. The alternative is, therefore, to work starting from disease or alternatively from biosocial optimization factors. "

However, it has happened, and may happen again, that by stimulating the *vivencia*, perhaps inappropriately, the operator generates situations in which some participants perceive excessive emotional involvement. The question I ask myself is this: is it possible to avoid or limit the emergence of these emotionally stressful situations to a minimum? My answer is: Yes. It is possible, by applying appropriate methodological schemes, and with meticulous progressivity.

It is also clear to me that Biodanza, through its method of induction or stimulation of integral *vivencia*, generates educational and therapeutic effects

without the student feeling the need to put words to this process or to these results.

However, I believe it is important to support and encourage the student's verbal expression, both in the context of the verbalization of the *vivencia* and in other contexts that are not methodologically structured, as in before and after the session, with attentive and empathic listening by the operator.

Because we know that the word that cures in psychotherapy is that of the patient and, in the same way, *vivencia* and the word that they cure in Biodanza are those of the participant. Lacan further clarified this, going beyond Freud and his hypothesis of making unconscious conflicts conscious, stating that "Language is the constitutive foundation of psychological life, it has a formative and regulatory function of the reality of the human subject, it delimits thought and adapts it for shared human reality". Put in another way, the human being cannot do without the word.

It is clear to me that this instrument was born with psychologically oriented therapeutic purposes, and today it is practically the same instrument that I knew more than 40 years ago. Of course, in addition to changing its name and definition, throughout this time it has been enriched with content, but the essence of the tool has not changed. Therefore, I underline the two proposals made before, to operators, which concern the application of Biodanza: appropriate methodological schemes with progressivity, and words to *vivencia* and emotions.

Thank you for your attention.

I await your questions.