

Children's Creative Dance Programs in Underserved Communities – From Personal to Global Connections

Author:

Terry Sweeting, Ph.D.

Faculty Emeritus- California State University, Northridge

Children's Dance and Physical Education Consultant

2024

Key words: Self-regulation strategies, dance teacher training, improvisational dance

Abstract total word count: 235

Manuscript Word Count: 4995

Abstract

The purpose of this article is to describe a unique, globally based, creative dance program for children in underserved communities. Based in London, England, Body Talks Movement is designed and implemented by the founder, Hattie Worboys, and her team of consultants, therapists and audio and video technicians. The intent is to expand programs in underserved and war torn communities to enable instructors to invite children to come together in safe settings. Through carefully planned and organized sessions, the children experience improvised and dynamic ways to feel, move and express dance that reflect their feelings and stories. These personal narratives become meaningful when each child feels safe, free, and open. Playfulness and joy in movement are recognized not only as inherent in each and every child, but as necessary to revitalizing and addressing fears of loneliness, and isolation. A unique aspect of the program is the use of video recordings on large screen installation that enable audience members to witness the spontaneous, expressive movements of children. As they watch the non-verbal communication and interactions of children, time and distance are forgotten. The BTM program continues to be developed and refined with attention to connecting all components of the program to best practice in pedagogy and research in trauma sensitivity strategies. Information in this article can, therefore, provide valuable insights not only to inform BTM, but all children's dance programs.

Introduction

The ramifications to children from the global pandemic of 2020, impacts of global warming, unfettered use of social media access, and in many communities, exposure to increased

gun violence and war, are of growing public concern not only in the United States, but globally. Parents, community members, educators and therapists are among the collective voices, speaking out, and demanding attention to the plight of too many young people who are bombarded by these external forces. The body's response to trauma becomes an embodied, relational experience, one that is dysregulated due to stress and damages our ability to build safe relationships with ourselves and others (Porges, 2021). Children suffer feelings of acute isolation, increase in fear and anxiety, and even self-harm. However, the body's response to trauma can benefit from body- and arts- based interventions that improve emotional and autonomic balance (van der Kolk, 2014). Consequently, community programs focusing on the arts, are proliferating with initiatives to address and support young people who are traumatized and struggling to cope.

One such community-based arts program for children is Body Talks Movement (BTM). The founder and director of BTM, Hattie Worboys, is a dance educator and artist (dancer, choreographer) from London, England, who has partnered with global organizations working with children. She has helped underserved and economically deprived communities in Mumbai, Brazil, Lesvos, Zimbabwe, Egypt and the United States. "Founded in 2015, BTM is an international participatory dance program that harnesses the healing potential of movement, sound, film and virtual communication and is designed to reveal restorative power of movement and the fundamental human need to dance and connect. BTM serves and connects children from mostly disadvantaged communities in the United Kingdom and around the world, through an evolving curriculum consisting of dance and video workshops." (Serlin, et al., p.173)

As a community program for children, BTM is multi-faceted and evolving. The BTM team consists of consultants, including myself, music and video technicians, and trauma-based

therapists each contributing professional advice and guidance. The children's dance curriculum is comprised of a series of consecutive lessons, designed with trauma sensitive pedagogy and activities infused throughout each lesson. The curriculum is designed to promote meaningful connections within and among children living in different cultures and contexts around the world through spontaneous, expressive dance. Numerous studies have supported creative dance and improvisation in promoting interconnections among motor skills, cognitive abilities, emotional and communication abilities (Biasutti, 2013; Carter, 2000; Chappell, 2007) Spontaneous expressive responses by the children are also further challenged and expanded through gentle guiding, questioning, and inviting by the teacher. Unleashing feelings and finding meaningful, somatic expression are enhanced through music, rhythm and percussions uniquely designed for the program. Also drawing from Laban dance concepts, BTM promotes the idea that children are invited to connect with what they are feeling through somatically reflecting and expressing with their bodies. It enhances the potential for sensations and feeling to flow into personal "stories", for clarity and meaning to evolve.

A second facet of BTM is the video feature component, capturing children's expressive movement through film. Large video installations are created by Hattie's team and presented to wider viewing audiences, members within the community, and also beyond. The intent is to reignite in audiences the immense value of body-centered awareness and non-verbal communication as expressed by the children.

A separate video component is presently in the development phase. Lessons will teach the children ways to safely video themselves under adult supervision, opening visual avenues for children in remote communities to convey to others what they feel while dancing and experience one on one connections with global peers. As a future focus, BTM is also developing a teacher

training set of materials, videos and guidelines, to encourage and promote the use of community-based dance programs for children around the world.

As BTM continues to develop and evolve, continued attention to grounding the program in scholarship and best practices is paramount. The purpose of this paper, therefore, is to describe how research can help to inform best practices in conducting and teaching children's creative dance programs in underserved communities and school districts. The information not only informs programs like BTM locally but is valuable in supporting and promoting the significance of the arts in serving as one of many solutions to the trauma and stresses too many children of today must face.

Self-Regulatory Strategies

For many years, research on the value and necessity of regulatory strategies has been extensively studied in various contexts with adults and children who have been severely traumatized. These include families who are in communities that are perhaps tormented by frequent exposure to gun violence and gang threats. Other studies focus in war torn areas that have been uprooted and displaced (Altieri Jr, et al., 2021; D'Andrea et al., 2023; Khalid, 2019; Panlilio et al., 2019; Dan, et al. 2016; Wyman, 2010).

However, research has also shown that self-regulatory strategies are life skills that benefit human development in general. Self-regulation allows each of us to positively engage with others, to initiate control processes such as monitoring one's own behavior, setting goals, managing emotions, shifting attention, and effortful control (Panlilio, 2019). It is necessary for emotional balance and well-being. Incorporating somatic self-regulatory strategies into arts and movement programs, such as children's creative dance, therefore, is for the benefit of all children. "The need for pleasure, beauty, meaning, authenticity, self-expression, being seen,

shelter, growth, creativity, and generativity can lead to aesthetic expression, and the experience of those factors can result from aesthetic expression.” (Koch, 2016,p.89)

Self-regulatory strategies have already been incorporated in curriculum created to address social and emotional learning (SEL) in schools, especially in Physical Education programs. Attention to SEL objectives and strategies have increased with growing awareness of school gun violence, and difficulties that many children experienced as a result of the COVID pandemic that swept the world. In their article, Becoming a Student of Your Students- Trauma-Informed, Culturally Relevant Practices for Physical Education Teachers, the authors state:

“In recent years, schools have begun to consider the importance of social and emotional learning (SEL) on all aspects of student growth. The importance of SEL reaffirms that PE teachers have unique opportunities to teach or reinforce skills that could help students with emotional regulation, impulse control, and development of the ability to work with others. But SEL work alone is not a panacea for addressing students with profound impacts from trauma. Fortunately, all students can benefit from trauma-informed approaches regardless of whether they have a history of trauma or not (Trauma Learning Policy Initiative, 2019). Therefore, integrating and continually updating trauma-informed and culturally relevant practice is a foundational part of sound pedagogy.” (Altieri, et al., 2021, p. 9)

Numerous publications have attempted to unpack the necessary components of trauma sensitive programs. Although a full review of such programs is beyond the scope of this article, identifying key components that can inform and enhance the implementation of self-regulatory strategies with children is critical. For example, the Substance Abuse and Mental Health Services Administration (SAMHSA) identified six key principles of a general trauma-informed framework. The principles are safety; trustworthiness and transparency; peer support;

collaboration and mutuality; empowerment, voice and choice, and cultural, historical and gender issues (SAMHSA, 2014). In the scholarly publication, Growing Up on the Edge: A Community-Based Mental Health Intervention for Children in Gaza, the authors conclude that their research supports “the beneficial potential of community-based programs that incorporate play and safe adult relationships into curricula which focus on emotional regulation and expression.” In addition, a model for arts-based approaches that integrate current best practices in trauma-informed care, the Trauma-Informed Expressive Arts Therapy (TIEAT), includes components such as support for promoting self-regulation and co-regulation; opportunities for children to engage in creative experimentation that integrate the experiences of unconditional appreciation, guidance and support; and, respect for the individual child’s preference for self-expression, including trauma narratives. (Malchiodi, 2023)

Many community-based children’s creative dance programs are not designed nor equipped to provide therapeutic solutions and remedies for children who may have experienced chronic trauma. In such cases, professional services by licensed practitioners and therapists in schools and communities who are specifically trained to support children identified with chronic trauma, are necessary. Although BTM focuses on underserved communities, it is not a certified therapeutic arts program for children. It is, however, uniquely created to imbed self-regulatory components into the very nature of the dance experiences for children. As Hattie Worboys, explains: “We aim to empower and give voice to those who feel unheard and marginalized. Dance has been a communal way of honoring the fundamental forces inside us and a form of ritual expression and social bonding for millennia.” (Serlin, et al. 2023, p.173) She further states, “While working internationally with children living through challenging situations, the program

revealed its potential to benefit neurodiverse children and those who had lived through trauma.”
(Serlin et al 2023,P.174)

Finding ways to incorporate academically sound and effective self-regulatory strategies into community-based children’s dance programs, like BTM, requires thoughtful deliberation to connect theory into practice. Questions such as, “What specific teaching practices and routines could be implemented in the children’s dance workshops to enhance self -regulation? What are strategies to promote children’s agency and incentive to practice self-regulation in the home and in the community? How do we assist beginning dance instructors to feel confident and informed about self-regulation in themselves and with children? In the BTM Curriculum, several self-regulatory strategies, based on the current research, have been implemented and are found in the next section.

Somatic Self-Regulatory Strategies in BTM

A key element to all successful programs involving children is establishing an emotional and physical classroom environment of safety. Safety in the dance workshops includes not only in word choices that the teacher/instructor uses, but also in the embodied nonverbal communications. This is fundamental to the BTM program. The idea is to provide openings, invitations, ways to invoke curiosity, and set up situations where the child is successful regardless of how they respond. Children are free to choose actions as responses to teacher invitations and questions. The nature of the dance experience emphasizes choice, and spontaneous improvisation. The intent is to empower the participant. “The satisfaction with improvising arises from the contact with creativity that comes forth from the interaction of personal and collective potentialities with resources and circumstances within reach of

experience, by improvising, the *power* takes place and manifests itself through dance.” (Gouvea, 2009, p.4)

As trust and feelings of safety are established with time, the BTM Curriculum is designed to promote more varied children’s responses and encourage children to explore beyond their immediate reactions. For example, using movement vocabulary prompts to expand awareness of choices. Most children’s creative dance programs incorporate components of Laban content, such as attention to body parts and shapes, spatial levels, directions and pathways, and attention to dynamic qualities such as force, and tempo. This content is ripe with movement vocabulary and rich potential to safely expand a child’s interest and ability for self-expression.

However, the self-regulatory strategies are not only about safe choices in what the child wishes to express but also how the child can safely express, without harming self or others. For example, using imagery such as carrying a protective “bubble” around themselves, may help to reduce risks of bumping others, and to create a sense of safety if they feel vulnerable.

Opportunities to explore a full range of emotions through movement, can promote personal narratives to flow and emerge, and through this somatic experience, a catalyst to find meaning. For many children, healthy and effective ways to express emotions of sadness, fear, and anger may be limited if they are expected to only “use their words”. Experiences and activities built into the BTM curriculum offer ways to unleash and revisit such emotions. Children are encouraged to adopt ways to express in safe, spontaneous ways. Rather than suppressing or closing down, the invitation is to feel, to open, to express. Children are invited to explore action words that include effort of force, power, strength, and speed such as kick, punch, slash, etc., framed within fun and stimulating metaphors and imagery. The stimuli evoke somatic expression! Children experience new dance narratives of empowerment, not through their

speech, but through the language of their body in motion. Reflections afterwards in the form of writing, talking with a peer, drawing, etc. could identify strategies to use in the home and community. The intent is for the child to use their self-regulation “tools” to seek safer means to manage and express difficult emotions. Beyond the workshops, children are encouraged to locate safe spaces, perhaps in the privacy of their bedroom or in the backyard. Places they can safely and spontaneously, dance, express, and breathe into and through difficult emotions.

Trustworthiness and transparency apply to adult-child relationships, such as parents, community members, teachers, assistants, etc., and those involved in successfully nurturing and supporting children. In addition, it includes acknowledging ways that children can build or rebuild trust in themselves. This can be particularly difficult if they have experienced family, peer, or community agents, who may have undermined, ridiculed or even abused them. Attention to mindfulness practices and ways to “be present in the moment” have flooded the airways and yoga studios, across not only the USA but globally. Within the realm of mindfulness, attention to the breath is a staple of all good practice, including for children.

Routines early in the BTM sessions focus on breath awareness and control, as strategies that children can carry with them during, and outside of, the dance workshop sessions. Children are free to choose to close or open their eyes. Focused breath control is a time for children to “empty” their minds of thoughts of unease, concern or fear. Attention to breath, as a singular focus, also creates a time for centeredness, calmness, and preparation to more fully engage in the dance experience. The teacher uses a soft, gentle voice, to shift the energy in the room to a place of stillness. Guided experiences in BTM focus on inhaling and exhaling one’s breath, body sensations, deep breathing, and progressive muscle relaxation. By emptying to release creative expression, children are opening themselves to experiences, in a way they can participate being

more confident of themselves to the point of revealing their potentialities by dancing free from internal and external pressures. (Gouvea, 2009)

The BTM curriculum, also includes opportunities to choose to hug self, perhaps at various levels, an act of somatic embracing of self-kindness. Gentle stroking of arms, and hands either on self or a favorite soft toy can promote a comforting, grounding sensation, and activate calming aspects of the nervous system. As trust is developed over time with peers, children may be invited to ask a partner for permission to hug (or even shake hands) as a gesture of peer support and awareness. Use of mirroring and matching partner dance activities can also promote early group trust, cooperation and cohesion.

Group ceremonial dance is another component of BTM's self-regulatory strategies, with the intent to promote peer support and feelings of inclusion while in the dance experience. The ceremonial dance is used to bless the space, the land, the indigenous people, and the cultures of the children in the room. Scaffolding by the teacher allows the children to observe the actions, practice on their own, and experience guided practice with the teacher. The ceremonial dance is performed early in the lesson and then in the closure. Music, instrumental or percussive, is used to support tempo and group rhythm.

Teacher training

Creating and sustaining community children's dance programs, that could be implemented around the globe, require addressing how best to train interested dance instructors and/or community members who wish to develop their own programs. Their counterparts, certified teachers who are teaching in private and public schools, have different legal requirements. Credentialing involves completing a teaching degree or certification from a State or Nationally Accredited Institution. Community based arts/dance programs often do not have

teacher certification requirements. Volunteers may be genuinely interested in teaching and supporting children in underserved communities. They may have graduated from programs that offer Fine Arts degrees, specializing in dance. They may even be highly accomplished and skillful in executing complex and unique dance movements, confident in their ability to demonstrate and perform in front of children. However, a key question is necessary. “How can we best assist a novice dance instructor to simultaneously blend effective pedagogical strategies (Best Practices), children’s creative dance content, and self-regulation routines and activities into a program with children in underserved and war torn communities? Veteran and master dance educators, like Hattie Worboys, have gained this knowledge and understanding over many years of extensive training and teaching experience.

In the next phase of development of the BTM program, attention to quality teacher training in community-based settings will be the focus. Guiding the development of this phase is the recent publication of How Learning Works- 8 Research-Based Principles for Smart Teaching by Lovett et al (2nd Ed.) which is organized on eight learning principles. The book is a compilation of learning principles and teaching strategies that reflect current Best Practice in the science of learning and the science of instruction. It focuses predominantly on ways that adults learn and thus can inform teacher training programs including dance/arts. The eight principles are:

1. Students differ from each other on multiple dimensions- for example, in their identities, stages of development, and personal histories- and these differences influence how they experience the world, and in turn, their learning and performances.
2. Students’ prior knowledge can help or hinder learning.

3. How students organize knowledge influences how they learn and apply what they know.
4. Students' motivation determines, directs and sustains what they do to learn.
5. To develop mastery, students must acquire component skills, practice integrating them, and know to apply what they have learned.
6. Goal-directed practice coupled with targeted feedback enhances the quality of students' learning.
7. The classroom environment we create can profoundly affect students' learning, positively or negatively.
8. To become self-directed learners, students must learn to monitor and adjust their approaches to learning.

The authors frame these Principles around a perspective that learning is developmental and holistic even for adults and can be applied across all subject areas (p.7) For each of the Principles listed above, the authors identified strategies to guide instructors on how best to implement the principle into effective learning experiences. Each of the Principles will be addressed here with suggestions on how the strategies could be beneficial and implemented into BTM. However, these strategies can be applied to any community based and university based dance teacher education programs that focus their teacher development components in research based facts and principles.

Principle #1- Strategies to address Awareness and Self-Reflection; Students' Identities; Development Stages; Margin, Power, and Load

The intent of these strategies is to highlight the importance of understanding and appreciating that novice dance educators are diverse and each student is on their own developmental path of learning. Opportunities to engage students interested in training to become community dance educators, includes explicit support of their social identity development and intellectual development as adults.

Principle #2 – Students’ Prior Knowledge

The intent of these strategies is to highlight ways to gauge the extent and nature of students’ prior knowledge, to identify insufficient or inaccurate knowledge. The authors caution that, “if prior knowledge is applied in the wrong context, it may lead students to make faulty assumptions or draw inappropriate parallels.” (p.63)

Teaching teachers to understand the complexities of dynamic learning environments with children, including dance programs, involves attention to various knowledge bases as first proposed by Shulman (1986). Effective instructors must possess strong organizational and management skills (General Pedagogical Knowledge), to plan and implement a children’s program within the allocated time. Dance Pedagogical Content Knowledge includes not only knowing children’s dance content but understanding when and how to pedagogically present and develop the content effectively with children. Working in underserved communities requires a good understanding of the nature of the children, who desire to participate in the dance experiences. Learning about self-regulation strategies and how to incorporate such strategies effectively and consistently into daily sessions is also critical. There are many “pieces” to the complex puzzle of what effective teachers need to know and be able to do, and the overall size of this puzzle has expanded due to the plethora of present day social and emotional challenges of families and communities.

In an effort to reduce the decision making by the novice student teacher, and provide opportunities to identify areas needing more or less attention, case studies, group peer teaching, and self-reflection assignments could be used.

Case studies could include descriptions or theatrical reenactment of situations that might occur with children in a community dance setting. Follow-up discussions and self-reflections could address possible outcomes and alternate solutions. For example, “How might teacher observation of children’s spontaneous responses, connect to classroom climate and feelings of safety at that moment?” “What alternatives could you provide for the children to expand their responses if you are not seeing much variety?”

Small group peer teaching also provides opportunities for teaching contexts to be represented with fewer critical decisions or distractions for the novice teachers. Student teachers are given practice opportunities to clarify wording of invitations and questions posed to children during the lesson, finding ways to better communicate to children, and when to model with demonstrations.

Principle #3 How students organize knowledge

In novice dance teacher training, it is important to emphasize not just what the adult student knows but how that knowledge is organized. A popular tool for identifying knowledge structures is the use of concept maps. It becomes a visual schema of a student’s understanding of how component “chunks” or concepts are connected. Deep and meaningful features become more visible over time as students gain awareness and insights into how separate or discrete information can be interconnected into more meaningful wholeness. Guiding questions might include, “How is the skill of teacher observation connected to children’s responses? How are the three self- regulation strategies discussed today, connected with teacher voice and energy?”

Principle #4 Factors motivating student learning

Strategies to support this Principle include ways to establish value, and to help students build positive expectancies. In novice dance teacher training, the idea is connecting to adult learners in ways that support how they maintain confidence and preparedness, within and for themselves, and to promote peer support among the novice teachers themselves. As beginning teachers gain awareness and broaden their understanding of teaching responsibilities, particularly in underserved communities, embracing mindfulness activities and breathing exercises as ways to deal with potentially unpredictable and stressful situations, are vital personal and self-help tools.

Principle #5 How students develop mastery

Strategies related to this Principle include ways to expose and reinforce component skills, build fluency and facilitate integration and transfer of knowledge. In relation to student dance teachers, this principle requires the most attention as it serves as a prerequisite to teacher autonomy. Opportunities to progressively address increasingly complex teaching contexts through developmental on-site engagement is foundational to this Principle.

The teaching contexts and experiences are developmental, as student teachers transition to:

1. on-going observation of children's dance lessons, taught by master teachers, such as Hattie Worboys;
2. teaching a mini lesson in class to adult peers (teaching scenarios);
3. directing one or two on-site assignments of individual component parts within a lesson such as presenting a movement activity to the children;
4. teaching a small group of children and having lesson videorecorded for follow-up self-analysis, and reflection;

5. organizing and teaching one complete children's creative dance lesson under master teacher supervision; and finally,
6. "graduating" to independently teach 2-3 consecutive curriculum lessons, under the supervision of a master dance teacher.

Principle #6 How to identify kinds of practice and feedback to enhance learning

Strategies related to this Principle include ways to address the need for Goal-Directed Practice and Targeted Feedback. In relation to dance student teachers, frequent opportunities for self-reflection, sharing and providing constructive comments with peers, and feedback from the master teacher, are invaluable in supporting professional growth and early success.

Principle #7 Course Climate

Strategies include ways to foster a strong sense of belonging, ensure that course tone is positive and supportive, make course content more inclusive, and foster a sense of presence. In relation to dance students, live experiences during their teacher training should reflect the climate and energy that would be matched in the weekly dance workshops with the children. BTM promotes safety, support, and unconditional acceptance of each individual. The challenge with adults is to reflect open and honest dialogue and to seek ways to address different perspectives and approaches with intentions of support and mutual respect.

Principle #8 Self- Directed learners

Strategies include ways to promote assessing the task at hand, evaluating one's own strengths and weaknesses, and reflection and metacognition. In relation to dance student teacher training, this Principle promotes the idea of transparency of the thinking process. It requires master teachers to honestly and thoughtfully reflect on questions such as "how would I approach or handle this situation?" The intent is to share with student dance teachers, the thought processes

of how master teachers make decisions about how best to plan, present, and assess lesson content and strategies.

Beginning dance teachers will also have access to the BTM children's creative dance curriculum which is in the final stages of development and future publishing. Video recordings of master teachers such as Hattie Worboys in model lessons will be made available. These video recordings will be conducted in underserved communities to better represent more realistic examples.

Guided voice over analysis will be used to assist observers in focusing attention to what is happening in the lesson and gain insights into the metacognitive processes used by the master teacher during the lesson.

Conclusion

Body Talks Movement has rich potential as a movement based program, for children in underserved communities. As they enter into the BTM experience, children are safely guided to venture into a playful world of spontaneous somatic expression. Each child is encouraged to confidently express their authentic selves, a visual portrayal of their personal feelings and narratives. When these spontaneous dances are shared with peers in other communities, through video recording, silent conversations through dance, create a momentary release of feelings of loneliness or isolation. The intent of BTM is also to reach beyond the walls of the dance venue, and support children as they return to their families and communities. Strategies that assist with self-regulation during the dance experience can become daily tools to support and enhance feelings of "settling, centering and re-focusing".

As BTM develops and expands, future steps must focus on evaluation and assessment of the program. Data collection, for example, on the children, care-givers, and community are necessary to address short term and long term goals of the program. Assessing ways to expand

the program into other communities, globally, requires on-going relationship building and trust. These are huge challenges but as momentum is gaining to support global Arts initiatives, it is truly a worthy cause to seek solutions that honor and support the rights of all children.

References

- Carter, C. (2000). Improvisation in Dance. In *The Journal of Aesthetics and Art Criticism*. 58 (2)
- Charter, K. (2007). Creativity in Primary Level Dance Education: Moving Beyond Assumption. In *Research in Dance Education*. 8 (1)
- D'Andrea, W., Aboagyge, A., Lee, K.A., Freed, S., Joachim, B., Khedari-DePierro, V., Yates, E., Wilmes, S., Krohner, S., Madhoun, S., Hannawi, A., Bergholz, L. (2023) Growing Up on the Edge: A Community-Based Mental Health Intervention for Children in Gaza. *Research on Child and Adolescent Psychopathology*.
<https://doi.org/10.1007/s10802-023001124-2>
- Dan, A. (2016). Supporting and Developing Self-Regulatory Behaviours in Early Childhood in Young Children with High Levels of Impulsive Behavior. In *Contemporary Issues in Educational Research*. Vol. 9, No.4.
- Gouvea, Raquel (2009) Dance without frontiers: Improvisation as a way for social interaction. In *11th Dance and the Child International Conference*. Kingston. Cultures Flex: Unearthings Expressions of the Dancing Child. Kingston. Vol. 1.
- Khalid, H. (2019). Building Resilience in Chronic Trauma through Self- Regulation. *European Journal of Educational Sciences*, Special edition, Oct.

- Koch, S., (2017). Arts and Health: Active factors and a Theory framework of embodied aesthetics. In *The Arts of Psychotherapy*. 54, 85-91.
- Lovett, M., Bridges, M., DiPietro, M., Ambrose. S., & Norman, M. (2023). *How Learning Works- 8 Research-Based Principles for Smart Teaching*. Hoboken, New Jersey. John Wiley & Sons, Inc.
- Malchiodi, C. (2023). Trauma-Informed Expressive Arts Therapy. In *Handbook of Expressive Arts Therapy (2nd ed.)*. ed. C. Malchiodi.
- Panlilio, C., Ferrara, & MacNeil, L. (2019) Trauma, Self- Regulation, and Learning. In *Trauma-Informed Schools*, ed. C.C. Panlilio. Springer Nature Switzerland
- Porges, S. (2021). *Polyvagal safety: Attachment, Communication, Self-Regulation*. New York, N.Y., W.W. Norton & Co.
- Serlin, I., Kurainsky, J., Gill, L., Graber, L., Worboys, H., Li, A., Villavicencio Carrillo, P., & Rivera, R. (2023). International Somatic and Creative Arts Whole Person Approaches- Ch.8. In *Pandemic Providers: Psychologists Respond to Co-Vid*. Eds. Figley, C., Walker, L., Serlin, I. Springer Nature Pub. Switzerland.
- Shulman, L. (1986). Those Who Understand: Knowledge Growth in Teaching. *Educational Researcher*, Vol.15., No.2, 4-14
- Substance Abuse and Mental Health Services Administration. SAMHA's Concept of Trauma and Guidance for a Trauma-Informed Approach. (2014) HHS Publication No. (SMA) 14-4884. Rockville, MD: Substance Abuse and Mental Health Services Administration
- van der Kolk, B. (2015) *The Body Keeps the Score: Brain, mind and body in the healing of trauma*. London, England. Penguin Books Pub.

Wyman, P., Crosse, W., Brown, C., Yu, Q., Tu, X., Eberly, S. (2010) Intervention to Strengthen Emotional Self-Regulation in Children with Emerging Mental Health Problems: Proximal Impact on School Behavior. In *Journal of Abnormal Child Psychology*. 38 (5).707-720