Discussion
DISCUSSION

Negative emotions like suppressed anger are accumulated in abundance in adolescents. The common symptoms of suppressed anger include irritation, short tempered, annoyance, impatience, frustration, fury, rage and intolerance that lead to emotional difficulties. Youth with suppressed anger are deficit in interpersonal relationships, show emotional problem, and reflect academic complexities. The problem aggravates when anger sustains for long time. In the absence of emotional managing skills, the students suffer many obstacles in life (mentioned elsewhere). Therefore, they need to be managed. They need special interventions to enhance their emotional literacy.

Emotional Catharsis is a technique that helps in experiencing and expressing the hidden pent up/ suppressed emotions. There are various ways of catharsis and among them; the dance is one such approach which is highly preferred by adolescents as a means of recreation. Catharsis through dance therapy is a composite form of creative endeavor. Dance therapy is an efficient and effective way to deal with the challenges of day to day life and managing emotions according to situations positively.

Present study investigated the role of emotional catharsis through dance therapy using Navras through Dashavatar composition to cope with suppressed anger and improve emotional competence among school students. On the basis of the objectives and hypothesis, an experimental design with an intervention procedure was planned for this research. Statistical analyses of impact of emotional catharsis through Navras dance therapy in suppressed anger and emotional competence were performed before the intervention and after the intervention of 50 sessions (each session of one hour duration) of dance therapy in three months on 240 school students (120 students in control group and an equal number of students in the experimental group) to confirm the effectiveness of emotional catharsis through dance therapy on release of suppressed anger and enhance emotional competence. The interpretation of observations through statistical computations in favor or against the hypotheses is discussed in this chapter.
Hypothesis I: There will be no significant effect of emotional catharsis through dance therapy in suppressed anger among school students

Hypothesis II: There will be no significant effect of Navras dance therapy in emotional competence among school students

The present study rejects the hypothesis and confirms the alternate hypotheses that emotional catharsis though dance therapy significantly reduces suppressed anger and enhances emotional competence.

The intervention of emotional catharsis through dance therapy has special relevance in release of suppressed anger as Navras dance includes entertainment, music, song, movements, gestures, postures, different step patterns, foot work, and facial expressions to reveal nine core emotions. Dance and Theatre is all about doing not talking, thus, this study was concentrated on an interactive way of emotional management through dance. All the 50 sessions of emotional catharsis through dance therapy were conducted in an amicable school atmosphere. In addition, dance when learnt and performed in group of other dancers, it combines skills of cooperation, social skills, time, space and continuity. This make dance sessions as interactive educative programs are more accommodating to adapt and follow (Black et al., 1998) with greater impact on positive emotions (Tobler et al., 2000). During these dance sessions students were taught to express, control and modulate different emotions in coordination with the lyrics, for example with the lyrical line “Prasannavadanam Dhyaayeth; Sarvavighnopashantaye” (प्रसन्नवदनं ध्यायेत् सर्वविष्णोपशान्तये), they were instructed to smile fully by experiencing and expressing happiness. With the lyric “Shaantaakaarambhujagashayananam”, (शान्ताकारस्म भूजगशायनम्) the emotion ‘peace’ was at work by Yogi (saint) posture with gently closed eyes. The lyric “Vishwaadharam Gagana Sadrusham” (विश्वाधारस्म गगनस्दृशम्), the ‘wonder’ emotion was expressed with matsya (fish) posture, broadly opened eyes, widely opened mouth and balancing on one leg. In the played lyrics with music “Vandevishnum bhaya bhaya haram sarvalokaikanaatham” (वन्दे विष्णुं भव भयं भयं हरम सर्व लोकंकानाथम्), students were asked to express ‘fear’ emotion.
in them with narrow eyes, wrinkled forehead, closed fists and shivering body. During this line “Aushadamchintayedvishnumbhojanam cha janardhanam” (ॐ आशदमचिन्तयेदविषुभोजनम भजनेचजनार्दनम्), articulate ‘pity and sorrow’ within them by lying down, head bended forward and tears about to fall from the eyes. At the lyrics, “Shayane Padmanaabham cha, Vivaahie cha Prajaapathim” (शयने पदमनाधब्धम च विवाही च प्रजापाथिं), they were taught to express ‘beauty’ emotion with the postures highlighting eyes, makeup, jewelry, dress, love and admiring splendor. The lyric “Yuddhe Chakradharamdevam, Pravaase cha Trivikramam” (युद्धेचक्रधारमद्वम प्रवासे च त्रिविक्रमम्), ‘hidden anger’ was expressed with wide eyes, shallow breath, specific hand movements and vigorous foot works. At the lyric “JalamadhyeVaraham cha” (जलमध्येवराहम्), dance tutors were instructed to release disgust emotion with squeezed nose and hand postures. During the lyric “Parvathe Raghu nandanam” (पवतेघुनन्दनम्), ‘courage’ emotion was expressed with raised eyebrows, shikhar mudra (mountain pose) indicating ‘victory’. At the lyric “Sarva Kaaryeshu Maadhavam” (सर्वकार्येषु माधवम्), dancer completely ‘surrenders oneself with dedication and devotion for Lord.In the concluding part of Dashavatar lyrical chants of the song “Shodasaithani Naamaani, Praatharuthaayayapadeth, Sarvapaapavinirmuktho, Vishnu lokamsamopnuyath” (शोदासायथानिनामानि प्राथरुथाययायपादेथ शारवपापविनिर्मुक्तो विष्णु लोकांसमोपनुयाथ्), ‘Navras’, the nine core emotions were expressed by portraying ‘Dashavatār’, (ten incarnations of Lord Vishnu) such as wonder and curiosity by Lord Matsya, happiness and joy by Lord Kurma, disgust by Lord Varaha, anger by Lord Narsimha, sorrow and pity for depicting Lord Vaman, courage, bravery and sportsmanship by Lord Parshurama and Lord Rama, beauty by Lord Krishna, peace and tranquility by Lord Buddha and fear by Lord Kalki. There are 42 facial muscles that shape facial expressions. Though, few emotions are expressed with overlapping expressions like anger and disgust, surprise and happiness with increased visual attention and opened eyes, fear and sorrow with wrinkled forehead (Jack et al., 2014).

Post test (after intervention) analysis of Suppressed Anger and Emotional Competence profile of experimental and control group school students reveals that
hypothesis ‘there will be no significant effect of emotional catharsis through dance therapy in suppressed anger and emotional competence’ is rejected. Emotional Catharsis through dance therapy in the present research significantly decreased the level of suppressed anger and improved the level of emotional competence.

Adolescents experience several physical, psychological and emotional changes as this is the age for their physical growth, hormonal changes, mental state turmoil, peer pressures, subject selection dilemma, career related uncertainties and anxieties etc (Meredith, 2009; Kovelli, 2013; Shuja& Malik, 2015). It was reported that juvenile crime offences are being committed due to the impact of negative emotions like suppressed anger, ego problems, envy, greed, and so on at the average age of 13 years and the age of onset of such pathogenic and anti social behavior is declining in steeply in current time (Goldstein & Glick, 1987; Kehoe, 2006; Acharya, 2014). Large number of children has emotional difficulties at sometime during this age. A small percent of children have problems so serious and persistent that they are classified as having emotional or behavioral disorders (Kaukkman & Landrum, 2009; Kaiser, 2015). Because, poorly emotionally regulated children are at risk for serious adjustment difficulties, to help children improve in self-regulatory skills, for modulating and controlling the intensity of negative emotions and to switch swiftly from one emotional state to another is a critical need of the hour. Children during early adolescence undergo many socio-emotional developmental changes. Their growing mental processes and social experiences produce remarkable positive changes in the development of their self-concepts, emotional maturity, moral development and gender specific role awareness (Howes, 2009).

Students are young, energetic and innocent by heart. They learn and adopt the skills of dance fast and make it a part of their daily life. After dance training, students of experimental group who learnt dance for 50 sessions of one hour for three months decreased in the level of suppressed anger and enhanced their emotional competence significantly. Whereas, students of control group who did not received any dance therapy, training or interventions did not gained in either suppressed anger or in emotional competency. This rejects the research (Charlesworth & Kreutzer, 1973) that proves that adolescent behavior is universal in
nature. Even a blind person from birth can produce the appropriate facial expressions as per the happy or sorrow situation without ever having witnessed those expressions on others. This strongly supports the idea that emotional expressions have their basis in biology rather than in learning. As the present study revealed the significant reduction in the level of suppressed anger (t=48.40, p=.000) and improvement in emotional competence (t=83.39, p=.000) by emotional catharsis through Navras dance therapy among students of experimental group.

These results of the present study are in line of the results of therapeutic use of movement to further the emotional, social, cognitive, and physical integration of the individual in the treatment of psychological disorders like stress, depression, anxiety, eating disorders and obsessive compulsive disorder (Anderson, 1962; Rangparia, 2011). Another study revealed that music, dance, art, writing, and drama are the ways to unknot the mysteries of the past memories, embody the present situations, and explore aspirations and dreams for the better future (Levy, 2014).

The present study which was based on emotional catharsis through dance therapy is very appropriate for intervention by the fact that approximately 85 percent of communication is nonverbal and also more relevant means to reveal feelings and communicate. Incased verbal and nonverbal messages contradict other than it is advised to rely on nonverbal messages (Glickman, 2005). Children understand the language of movements even before they learn to speak (verbal language). This is an active process that they are passionate and bring about positive change.

Hypothalamus is the seat of emotions. Amygdala, in the limbic system on right and left brain is associated with facial expressions. Damage to Amygdala causes impairment of the ability to recognize the emotions. Negative emotions such as sorrow, anxiety, and depression are the function of left hemisphere of the brain. In the absence of negative emotions right brain generates positive emotions (Voyer & Rodgers, 2002). During intervention when students are trained to release negative emotions like anger, sorrow, and fear and disgust their brain would work to generate positive emotions.
The types (content) and expressions of emotion are outward signs of emotions which are shaped by cultural ideas, values and practices (Rushworth, 1994; Mesquita & Markus, 2004). Emotions are linked to many adaptive behaviors that help to survive and adjust to change according to the conditions (Plutchik, 2003). Human face produces some 20,000 different facial expressions or emotional blends (fusion of two or more emotions) (Schlosberg, 1954). During these dance practice sessions participants are encouraged to experience, express and explore all the nine emotions. They learn to switch from one emotion to other swiftly and rhythmically. They were trained to switch to different emotion (from positive to negative to positive etc.) in group setting. Initially they were asked to feel positive emotions in its pure form and then were trained to replace those with the negative emotions This concept of positive and negative emotions simultaneously is supported by Plutchik’s (2001) concept of polarity of emotions where he explains that emotions are bi polar that range from positivity to negativity at two different poles: joy with sorrow; anger with peace; fear with courage; and disgust with beauty (Williams, 2013) along with the variation in the intensity e.g. rage, anger annoyance. Such training has enhanced emotional competence of the sample of the present study.

Adolescents start developing guilt and pride during this age. It is mandatory to monitor over child’s negative emotions to overcome emotional disturbances at an early stage. All children are supposed to grow alike at developmental stages but their culturally tuned upbringing, social life and education bring about differences in their mental, affective and behavioral domains. The ability to modulate one’s emotions is an important skill that benefits children in their relationships with peers. The expression of emotions plays a major role in relationships. Adolescents become more mature as they understand way to present them and impact on other’s emotional expressions (Mussen, 1979).

A student spends approximately 25,000 hours (14-15 years) in the school campus. The school must have the ability to teach and inculcate love and moral qualities (Kalam, 2003). Regular dance training in schools can bring about positive influence in students. Lessons learned during this age at schools are retained
lifelong. Intervention of emotional catharsis through dance therapy will teach the art of expressing emotions. This would impact the overall personality positively. Navras dance therapy would also assist children in learning to label (recognize and express verbally) emotions and skills to deal them effectively to enhance positive emotions (Guttmann, 1997). Children with mood swings and negativity are more likely to experience rejection by their friends, whereas emotionally positive children are more popular among friends, class and school (Stocker & Dunn, 1990). Negative emotions will always crop in, in some way during unfavorable situations but it should not be allowed to rule. Rather, these have to be conquered by improving emotional competence. It will result in improving the emotional wellbeing of the child.

It is found that positive emotions like hope, self-esteem, happiness, life satisfaction and psychological wellbeing significantly decreases negative emotions by 4 to 17 percent. Similarly, ability to cope with problem emotions by 5 to 14 percent, ability to function with emotions by 5 percent, encouragement of positive emotions by 3 to 32 percent, enhances positive emotions by 4 to 8 percent (Renu & Sharma, 2014). Dancing is an expressive as well as recreational activity that enhances mood, creates optimism, makes one feel happy healthy and esteemed.

An emotional response is one that has three observable components: internal or organic reactions, expressive movements and some feeling tones (Guilford, 2007). The dance intervention in the present study offered a rich content of emotions that kept participants lively, active with the involvement of mind, body and soul. In India, students are familiar with dance as a part of their school/social function, marriages, parties, celebrations, festivals and events. Learning how to deal with feelings is a very important part of the healing process. In most families around the world, the child is not given the liberty to express feelings in a natural way which leads to suppression of emotions and carrying a baggage of pent up emotions. Pent up emotions in adolescents lead to suicidal tendencies, depression (Hoban, 2000; Paunesku et al, 2010), stress, hypertension (Cottington et al., 1986), anxiety, hostility, voilence (Koshland & Wittaker, 2004; Hervey &Kornblum, 2006), hatred, mental pressure (Bryan, 1983; Bacon, 2007), problems in regulating emotions, disturbed social life, interpersonal relations, handling interpersonal conflicts,
behavioral functioning and personality disorders (Amarillas, 2002). Findings of the present study also proved that suppressed anger in students of control group and experimental group were almost similar. Before intervention, both groups scored high in their trait anger, anger in, anger out and anger control. Higher the score, higher is the suppressed anger. The present study reports dance therapy is effective in releasing the pent up emotions (suppressed anger). However, for the therapy to be effective, it must be practiced with the assimilation of musical compositions with emotional content to recognize, identify and express emotions with resilience. NAVRAS (collection of nine emotions) through the composition of Dashavatar is an excellent example of musical composition of different emotions in lyrical form.

It is said that bad is stronger than good, similarly negative emotional states over power positive emotional states (Glassman & Hadad, 2010). Whereas, other researches (e.g. Berk, 2007) suggest that positive emotions are also powerful to contribute to good health even during bad times. Positive emotions have physical and mental health promoting effects beyond the negative emotions in their ability to offset the potentially toxic effects. Repression of emotions is one of the major causes of alcohol addictions, substance abuse, depression, and disease in our culture. In many families, emotions are either repressed or expressed in abusive/ socially tabooed ways. When children are dealt with anger by parents and are punish or insult them children feel rejected and inhibit or internalize their anger. Ernest Harburg (2014), reports that anger shortens life. Children should be taught to manage their anger rather than inhibiting it. When child says that he/she is feeling angry, sorrow, scared, etc it is immediately said that be brave, you are not suppose to feel that, be grown up now. The child slowly but surely learns to distrust their own sensitivity and suppresses what they actually feel. If suppression is for long and frequent then it converts into repression. Children observe and imitate parents, grandparents and significant others in the family. Their mental video camera records everything they see in day to day life to bring into play the same later on. They notice slapping, kicking, clenching of teeth, tapping foot, punching pillows, throwing objects in anger and other sentiments. They imitate to feel and respond in the similar fashion. Children copy the faulty coping strategies of parents to numb/displace their own emotions (alcohol/ drug addiction).
Catharsis will help to release all those pent-up emotions like suppressed anger, fear, sorrow, disgust, etc., that have collected from years ago. It can be thrown out and be free of them to become more sensitive and open. It can let go emotional burden. Catharsis through dance portrays innermost feelings, emotions, and state of mind. However, it does not necessarily mean permanent change but of course with regular practice. If continued to act the same way as done for intervention. Karp (1998) argues that the body reminds what the mind forgets. This is easy and entertaining to adopt as a hobby that will develop into emotional wellbeing. In order to preserve and build up mental and emotional health, it's important to notice one's own mindset and inner feelings. It is essential to care for positive emotions and letting go suppressed anger and other negative emotions. In ancient India, there were no dedicated theatres, halls, and auditorium. Dance was only limited to temples dedicating deities, as a mode of worship, mythological stories, thus it was also named as temple dance. Indian Classical Dance, with its integrity and organizing power, affects the total personality and can provide the oneness all need. It offers great benefits in developing the body by improving posture, strengthens the arch of the foot and fingers and eye & neck muscles. The presentation of Indian dance styles in Hindi cinema and films has exposed the wide collection of dances in India to a global audience. Bollywood movies beautifully depict expression of love and sorrow through dance and music. Therefore the present study suggests the dance intervention through Indian Classical Dance have facilitated to channelize anger and promoted emotional competence among school students.

Emotional Catharsis through dance therapy works like a placebo effect. Initially foot works, facial expressions, movements in the dance stimulate to reflect all positive emotions and negative emotions release cortisol and adrenaline (stress hormones) then flows oxytocin (cuddle hormone) to reduce anger by bringing balance and harmony (Sharma, 2014). Students start to cultivate emotional traits through dance. They feel different emotions without inhibition. This teaches them the art of emotional management at young age artistically because students understand through creative and healthy entertainment ways that touch their heart directly (Sharma, 2014). It will also promote a healthy life whereas, unexpressed
emotions like grief, anger and anxiety result in heart attacks. Those who are more emotionally competent are found less aggressive (Eisenberg, 1998). Emotional literacy lays a strong foundation of emotional competence by making the students capable of using right emotion in a right way at the right time. This will teach them how to express what they want to express. Present study supports this assumption by the results that the students who enhanced emotional competence have decreased suppressed anger (beyond the scope of the study).

Garner (1987) reported that adolescents with better managed emotions would perform, academically and socially, better in schools. Dance therapy leads to higher academic achievement (Lizwet et al., 2012) by helping them to manage their negative emotions that can impact their academic life adversely. Students could also be taught to observe the warning signs of negative emotions and its adverse effects by enhancing emotional competence. Physical signs include heart beats, pulses, breath rates, clenching your fists, muscle tense, shivering of hands and legs, tapping feet, red face and gridding of teeth. Emotional competence will enable students to manage negative emotions at its inception.

Students connect themselves with the beats and lyrics of the music while dancing and expressing each emotion. Finding dance as a substitute of company they cope with their feeling of alienation/loneliness and makes them feel comfortable with dancing.

“The mind is its own place, and in itself can make a heaven out of hell and a hell of a heaven” (Milton, 2005). An angry person destroys the work of lifetime, whereas a moment of love can break the barriers that took a lifetime to build. Angry person, when opens the mouth covers the power of vision (mental state). An angry person wherever lives world looks like a hell and for a person with positive emotions the world looks like a heaven. It is said that “The body heals with play, the mind heals with laughter, and the spirit heals with joy”. Dance is performed in the absence of hesitation to achieve the dance goal. Therefore students could adapt dance to act as stress buster “Work like you don’t need the money, love like you have never been hurt and dance like no one is watching” (Leighton, 2000). Students
could be motivated to assimilate dancing as a natural routine to keep release inhibited emotions and enhance positive emotions.

Today, many film producers, singers, music directors and actors are misusing music and dance to stimulate vulgarity, shallow tendencies excitement, lust, obscenity and imprudent behavior. The young people’s impression able minds are intoxicated. Dance and Music should be used to helps in awakening in deeper sentiments and elevation of vital energy that would enhance significantly. If we could present rich Indian art to young children we could lay a foundation of new ideal before the world (Sharma, 2012). Dance plays a crucial role to regulate emotions by enhancing positive emotions (joy, love, laughter) and releasing suppressed thoughts, negative emotions (hatred, fear, anger, worries, disgust) and make children emotionally competent. As dance is practiced in a group setting, it helps children to develop coordination, cooperation, harmony and healthy competition, and relate well with people. It helps in making new friends ignoring communal boundaries, facilitates team spirit, improves group cohesiveness and boosts group morale. Dance supports students to boost their confidence, self esteem and open up new possibilities. It facilitates to learn balance, harmony, composure, balance, strength and stamina, and facilitates body language.

Dance therapy is the psychotherapeutic use of facial expressions, gestures, movements and postures for physical, cognitive, emotional, social, and spiritual growth. It is also applicable for the treatment of certain illness like anxiety, tremendous grief, exhaustion, fear, traumatic events, dementia, sadness, depression, dyslexia, stigma, fatigue, violence, aggression, Obsessive Compulsive Disorder, cardio vascular diseases, Parkinson disease, breast cancer, cancer patients, laryngectomy patients, ruminations, Rheumatoid Arthritis, Osteoporosis (Dhailey, 2005; Narita et al., 2007; Mulherkar, 2010; Jennifer, 2014; Loman, 2016). It is also one among the talent and skill categorized for competitions at school, colleges, occasions and reality shows not only in India but worldwide. Dance can express all human emotions. Dance is a means of divine expression which ultimately leads to transcendental status. It has been known to have powerful effects on mind and body (Dingfelde, 2008). This is the most challenging skill of adolescents that lay a strong
foundation to be emotionally literate. This helps in tolerating frustration better, minimize the arguments and fights, helps to create constructive, less impulsive and more focused behavior (Lizwet et al., 2012).

Dance is a tool very appropriate for intervention as they were based on depicting the Navras (nine emotions) (Naryan, 2004). Present study confirms the role of emotional catharsis through dance therapy by Raudra Tandav and Dashavatār theme in the Classical dance (Kuchipudi and Bharatnatyam) to manage suppressed anger and improve emotional competence among school students. Students in this study, through dance intervention learned to, experience different emotions, switch from one emotion to another at a fast succession, and synchronizing them with facial expressions and bodily movements while dancing. Such conscious effort of emotional regulation helps in enhancement of adequate depth of feeling, adequate expression and control of emotions, ability to function with emotions, ability to cope with problem emotions and enhancement of positive emotions, the vital components of emotional competence (Sharma & Bharadwaj, 2007). While dancing in group, by placing oneself in alignment of others’ position develops empathy with self and others which is an important element of emotional competence (Shafer, 2016). To enhance positive emotions, the intervention sessions were conducted in large groups specially to teach these social skills through group coordination, working in team and observing the group norms of the endeavor (Olakitan, 2014). Such activities beyond conventional class rooms also facilitates cooperation, coordination, healthy competition compliance to group norms and team spirit enhances through such an intervention in the group setting (Schutte, 2010).

Though, there are studies which show that dance is a cathartic therapy for emotional release (David, 1985, Simon and Schuster, 2006; Zeidan et al., 2010; Weider et al., 2012) the emotional catharsis through dance therapy enhanced emotional competence is a significant step in the research pool. Since emotional competence is basically handling negative emotions and enhancing positive emotions of self and others and developing empathy and social skills with raised motivation, emotional catharsis through Dance proved to be an effective technique because of the following reasons.

Role of Emotional Catharsis through Dance Therapy in Suppressed Anger and Emotional Competence Among School Students
During emotional catharsis through dance therapy the subjects were trained in releasing anger and frequently switching of nine core emotions from one emotion to another. Intervention through dance therapy portraying ten incarnations with various deities specifying nine different emotions also make understand the importance of playing every role wisely that to with balance. Negative emotions are released through physical energy that is sublimation of emotional expressions. The expressions made some physical changes and resulted in emotional modification. It improves their voluntary control on the expression of emotions. Since dance is a recreational and expressive therapy (Schaefer & Deborah, 2012), it retains high level of motivation in students (Weare, 2012), because they enjoy any form of dance. The dance theme of intervention is emotion focused dance where disciplined, rhythmic body movements are matched to the music, words and the beats of orchestra (Izard, 1977; Iyer, 2004). In a group dance practice the social skills of coordination, cooperation, team work group cohesiveness of “WE” feelings are generated which are vital elements of emotional intelligence (Chatterjee, 2013). Emotional Catharsis through Dance therapy demands active participation of the trainee that makes the therapy more effective and long lasting in its effects. Dance being recreational and expressive mode of activity, it acts as a stress buster (Hunt & Evans, 2003), motivates participation which generates experiential learning and such learning leaves long term impact on the trainee. This study recommends the incorporation of dance, music, fine arts, liberal and performing arts training in the school curriculum which is grossly neglected on account of cut throat competition for excellence in core and technical conventional subjects like science and math. If we target to be successful not only in our professional life but in our personal life, evolve as superior human beings and experience ultimate happiness, we need to focus on training of emotional and social skills early in life and dance therapy is an excellent means to enhance emotional intelligence which incorporates many life skills (empathy, social skills, handling emotions etc).

The gardening, digging, chopping, jogging, exercising are popular sublimating activities of certain pent up emotions. All the vigorous body movements postures, and facial expressions of Raudra Tandav could be understood in light of having a great value of release through sublimating negative emotions, specially anger into physical vigorous actions, posture, facial expressions in rhythmic and
aesthetic form, which is also a recreational activity of elevating mood and sense of well-being. The variation, dilutions and modifications of Tandava has been witnessed in cinema, theater, cultural and social platforms in form of dance or dance drama symbolizing the themes of anger, its expression and the soothing effects of release thereafter. As other activities like jogging, exercising, yoga are practiced as the integral part of our routine life, if dance is practiced in real life situations to handle, manage and effectively control anger, and it’s devastating effects in personal and professional life, the negative impact of mismanaged anger in interpersonal relations, decision making, stress management, problem solving, critical thinking, could be reduced and behavioral skills like creative thinking empathy could be enhanced. Instead of or along with boxing dummies in anger management (Doyle, 2006), the dance and music floors at the work places could be provided to release anger. The action and form of any dance is determined by the mood, the feelings, the emotions that are to be expressed e.g. anger is depicted by vigorous body movements, and fast rhythmic instrumental beets accompanied with the appropriate words of the song (the music composition). Even without any formal training, if appropriate music composition at certain beat is played the mood is created, the body movements, facial expressions and gestures and postures shall be automatically evolved and modulated. Since it is to sublimate anger, the person would tailor his/her dance steps that he associates with his emotion and can find release through self-choreographed dance. The training of different forms of dances from an early age could equip the children with the successful sublimation of destructive emotions as well as expression of positive emotions that they experience in different life experiences they encounter in their life. Shri Ravi Shankar, The propounded of Art of Living School stresses the emotions of joy and bliss and Bhakti through getting into a trance of dance to experience happiness and enhance well-being. The followers of Swami Prabhupada, ISKCON (International Society for Krishna Consciousness) practice devotional yoga tradition through dance. The dance is an integral part of our all our social, religious, cultural festivals and the basic utility of it is usually depiction of certain moods and emotions through dance.
Gender analysis of suppressed anger and emotional competence of school students in control and experimental group

Results of the present study clearly show a non-significant relationship between gender and suppressed anger. The comparison of mean scores of suppressed anger indicates that both boys and girls have almost similar level of suppressed anger. This might be due to the fact that with similar child rearing practices and exposure of both girls and boys to similar life events and challenges negative emotions are equally felt by both genders. Similar results were reported by Bailur (2006), who also supported the argument that insignificant gender differences in suppressed anger could be due to the fact that boys and girls are getting equal opportunities and facilities as well as causes to be angry in the present time. These results refute the old English saying (Southey, 1820)–‘boys are made of frogs, snails and puppy dogs tails because and girls are naughty made of sugar, spices as they are nice’ The pretest results proved that globally girls and boys behavior are gradually becoming alike and their culture, education and social pattern, is not planned to make any difference in learning (Darwin, 1898). Similar to these findings, present investigation proved that in both the groups (control group and experimental group) there is no gender difference in suppressed anger. In the present investigation, the mean difference of emotional competence showed that girls and boys were almost similar. Independent ‘t’ test revealed non-significant gender differences. The deficit in emotional competence is similar for both girls and boys. The reason might be due to emotional fluctuations and lack of positive emotions in both the genders.

Former studies (Fischer et al., 2004) suggest that girls are more emotional than boys and are different in the types of emotions they express. They are nurtured to feel and express emotions like sadness, fear, shame and guilt quite naturally, while, and boys are taught and expected to express anger and hostility. Emotions like crying is discouraged or rather looked down upon if they are expressed by boys. Boys of west have difficulty in expressing their emotions (Fischer et al., 2004). Levent (2003) believes reports that those who fail to express emotions become less aware of their own emotions and becomes a barrier in culminating satisfy relationships. The hormonal changes and environmental experiences (life
experiences) both bring about changes in emotions during adolescence (Saarni, 2006). A study revealed that the right brain (that produces positive emotions) in women is more active than the left brain (Voyer & Rodgers, 2002) which is the seat of tender emotions. But in the current study, both girls and boys participated in Navras dance intervention and have expressed all sorts of emotions (positive or negative) equally without any gender difference and finally revealed no significant differences in suppressed anger as well as emotional competence and both responded equally positively to the intervention in releasing suppressed anger and enhancing emotional competence.

A research study by Hali (1987) shows that girls are far better than boys in understanding emotional cues. Another study (Grossman et al., 1993) reports that women have greater emotional responsiveness in positive and negative situations. Eisenberg & Lennon, (1983) proved that females are more likely to express empathy for sorrow and distress. Kring & Gordon, (1998) reported that girls react emotionally very fast through laughter or weeping while watching a film or a video than boys (Coon & Mitterer, 2009). Generally girls are taught to behave more sober at social situations to create a good image and they are not supposed to express anger publically. They are expected to be emotional, sensitive, and nurturing in interpersonal relationships, which differentiate them from boys in their emotional behaviors. Along their development, girls internalize their negative feelings because they are aware that anger expression result in negative image, social rejection and emotional distress (Bhave & Saini, 2008). Whereas, boys are physically more aggressive than girls, but verbal aggression is found equal among girls and boys (Lagerspetz et al., 1988; Bjorkquist et al., 1992; Crick & Grotter, 1995). Present research reports the findings contrary to these evidences and arguments. Girls and boys were equally eager to participate in the dance sessions and came up with its positive impact on their suppressed anger and emotional competence. Such finding suggests less pronounced gender discrimination and differentiation in child rearing practices and common codes of conduct for both girls and boys. With the better education of the parents the gender stereotypical attitudes and behaviors are reducing. The educational institutions have an important role to play in removing
such gender stereotypes. Modern parents are open minded follow equal norms and standards of upbringing, provide equal opportunities, and practice fairness in dealing girls and boys of the family and the society. Earlier dance was considered as a feminine activity and was much popular in social and familial functions or in devotional prayers. But, today boys participate uninhibited. The randomly selected population of this study had greater number of boys (n=77) than girls (n=43). This proves that dance as a cathartic technique for the release of suppressed anger and enhancement of emotional competence for both girls and boys equally. Dance is as popular and preferred by the boys as by the girls.

Hubbard (2001) reports that boys felt more arousal during angry games and that was observed through their facial expressions and attitude, while, girls react angrily less than boys (Zeman & Shipman, 1996; Underwood et. al, 1999; Shipman et al, 2003). Cole et al, 2003 argues that process of gender socialization behavior towards anger for girls and boys is the cause for such difference, Fabes & Eisenberg, (1992) noticed that girls express anger with different ways from boys and also far less than boys but it was refused by Underwood et al, 1999 saying girls are equally active towards anger expressions at different provoking situations but they use assertive ways.

In a study Clay et al, 1993 argued that role of gender is related to anger expression, behavioral and emotional problems, thus physical symptoms of anger are more associated with girls than for boys. It was believed that girls express more facially and verbally and boys express physically. Reviews of Cummings et al (1989) suggest boys tend to express anger outwardly (Anger-Out) to a greater extent than girls and girls tend to anger inward (Anger-In) more often than boys (Gjerde et al., 1988; Jacobs, et al., 1989; Cox, Stabb, & Hulgus, 2000), whereas, in this study girls responded high in anger-out expression in both control and experimental group. However the results were not significant in gender analysis. It is seen that females have been found to control (Anger-Control) their anger more often than boys (Zisowitz, 1989; Musante, 1999; Cox et al, 2000). In contrast, Hagglund and colleagues (1994) found no differences between girls and boys on anger expression concepts.
Girls are better at reading emotional cues and describing themselves as empathetic (Hall, 1987). Parents accept anger of boys quite naturally than girls; scared feelings of boys are treated as shameful. Girls are encouraged to keep down their angry feelings, thus it is assumed that girls suppress their negative emotions that disturb at later stages of life. But girls’ are more aware of their own emotions and express facially while boys express physically such as hitting, breaking things, throwing, etc (Bhave & Saini, 2008). Coats & Feldman (1996) argued that women convey their emotions quite well. It was demonstrated by asking students to recall about the situations they felt happy, sad and angry. Girls were able to recall nearly two thirds of time than boys. A seed when grows it never let disclose its power and infinite potentials to the wide development capacity hidden in a small tiny seed, but a tree when falls makes a huge noise and destroys many similarly the construction showed be considered and destruction that harm self and others is to be avoided. One of the biggest challenges to emotional health is repressed anger, releasing anger in a safe and appropriate manner for health and wellbeing (Grzona, 2010).

Thus this study has been undertaken basically to understand catharsis through dance therapy as a promising tool to release hidden emotions and develop positive emotions in a specialized zone of research. Goleman (1995; 2001) explains that emotional Quotient (EQ) is imperative than Intelligence Quotient (IQ). EQ involves soft skills, capacity, and self perceived ability, identify access and manage self and others. A person with a positive attitude and optimistic behavior gains more success than a person who scores high in IQ. Hence, it is necessary to be equipped with emotional tools to battle out the ever increasing agonies and negative emotions in past paced lives like suppressed anger whereas, positive emotions like emotional competence works as an emotional shield (Prabhupada, 2014). Thus it is said that “Dance for laughter, Dance for tears, Dance for madness, Dance for fears, Dance for hopes, Dance for Screams” (Jorden, 2012) to be emotionally fit.
CONCLUSION

The final chapter aims to conclude by summarizing the present study. It helps to have a quick look on the research and key findings that has generated exceptionally motivating results on the basis of literature reviews that could provide a large room for further studies and research in this area. The present research was entitled as “Role of Emotional Catharsis through Dance Therapy in Suppressed Anger and Emotional Competence among School Students”.

It was an intervention study set for school students with pretest post test experimental control group design. The results of the present study are concluded as follow:

**Phase I:** This is to ensure the base line assumption to observe if there any significant differences between control and experimental group, $t=-.073, p=.942$ of suppressed anger and $t=.908, p = 0.10$ of emotional competence. When it comes to gender analysis $t =-.781, p =.436$ of suppressed anger of control group, $t =.331, p =.741$ of suppressed anger of experimental group, $t =-.276, p =.783$ of emotional competence of control group, $t =-.206, p =.837$ of emotional competence of experimental group. The $t$ and $p$ values indicate that there is no significant difference between control and experimental group on suppressed anger and emotional competence and their components.

**Phase II:** Dance intervention of 50 sessions (each session of one hour duration in tenure of three months) with the renowned dance themes Raudra Tandav and Dashavatar in the combination of Bharatnatyam and Kuchipudi.

**Phase III:** After the intervention $t = 48.40, p =.000$ of suppressed anger of control and experimental group and $t = -83.39, p =.000$ of emotional competence of control and experimental group. The significant $p>0.01$ specify the impact of intervention on suppressed anger and emotional competence. In gender analysis $t =.658, p =.512$ of suppressed anger of control group, $t =.65, p =.515$ of suppressed anger of experimental group, $t=1.096, p=.275$ of emotional competence of control group, $t = -.866, p =.388$ of emotional competence of experimental group indicate no gender
differences. The pretest and posttest of experimental group $t=84.61, p=.000$ of suppressed anger, $t=36.13, p=.000$ of emotional competence clearly show the positive impact of investigation.

- Students who belong to experimental group decreased in the level of suppressed anger and increased the level of emotional competence after 50 sessions of intervention.
- Students who were in control group increased in the level of suppressed anger and decreased in the level of emotional competence with duration of three months (posttest) when no intervention is provided.
- There is no gender difference in terms of suppressed anger and emotional competence among girls and boys of both the groups i.e. control and experimental group.

Literature reviews and survey reports emphasized the adverse effect of anger on health and wellbeing and necessity to address negative emotions to enhance emotional competence among adolescents. Catharsis is among one such approach that let anger go out by experiencing and expressing it fully. Review shows many ways of catharsis to discharge hidden emotions and dance therapy was one among them. In the current research a combination of Indian Classical dances Bharatnatyam and Kuchipudi were used as a cathartic technique. Pretest posttest experimental control group design was used in this study to draw results. Anger Expression Scale for children was used to measure suppressed anger and Emotional Competencies Scale for emotional competence before and after the tenure of three months. The experimental group underwent 50 sessions of emotional catharsis intervention through dance therapy whereas, control group does not received any intervention or training to test the efficacy of intervention. Then paired sample t test was computed to find the results. The statistical analysis significantly proved emotional catharsis through dance therapy in suppressed anger and emotional competence.

Intervention significantly decreased suppressed anger and improved emotional competence among school students. They made to experience wide variety of positive transformations in life. Emotional catharsis through dance therapy is an effective method for anger management and emotional enhancement.
Emotional catharsis through dance therapy is proved to be effective, interesting and preferred by school students. They looked forward to attend the sessions with zeal as dance is a part of their hobby and interest. Conducting catharsis through dance is easy to deal with. Present study is revolutionary, as it is not only an effective and willful means to reveal hidden emotions but also in voluntarily and rhythmically switching of emotions. This process was also appropriate because they are based on group settings as students encourage fun oriented skills. They achieved catharsis involuntarily without letting them know about suppressed anger and emotional competence hidden in them. Therefore, way of emotional catharsis through dance therapy in suppressed anger and emotional competence among school students was a wise decision to bring positive change.
SUMMARY

This study investigated the role of emotional catharsis through dance therapy in suppressed anger and emotional competence among school students. In present era children are grown up in competitive world to prove themselves at the top at each phase whether it may be academics, curricular activities, extracurricular activities, skills, etc. They are facilitated with several classroom training, coaching to refine their learned proficiency and excel in the subjects like science and mathematics. Being young and innocent they make all the possible efforts to win this rat race but when it comes to life skills, soft skills, psychological wellbeing, mind management, emotional literacy, art of living, etc they find themselves pathetic. Children of nuclear families lack enough attention, affection, talking and sharing with their parents that leads them to restlessness and stubborn. This becomes difficult for parents and teachers to handle them (Miller, 2014). It is noteworthy to deal with children in early years as Dalai Lama (2008) says if every child of the world is taught with contemplation (positive wellbeing) in young age, we could eradicate terrorism and violence produced out of anger in a single generation.

Adolescents (11-19 yrs) are in the transaction period of their physical, psychological, emotional, social, and career changes. They also face with many difficulties to cope with these changes (Roth & Gunn, 2000). At this young age they are innocent and immature and come up with drastic emotional outbursts. Emotions are subjective response to internal and/or external stimulus. Mininni (1995) created the simple formula of emotion that is Thoughts + Body Sensations = Emotion. Dan Siegel (1997) argues that emotions are like turbulent waves thrashing on the surface of the ocean. When these emotions are not experienced and expressed fully it lies in the form of suppressed emotions. This change is a flow of energy and they wish to achieve everything instantly like instant noodles, instant milk, etc. The situations when they don’t meet wished desires, their temper raises up (Campo et al, 2010) that is the core cause for anger and emotional downfall in school students at young age. Studies have shown overwhelming results of negative and positive emotions on health and well being (Kehoe, 2006). Heaven and hell both are here on earth. The positive emotions take towards heaven and negative emotions drop down to hell.
Positive emotions play a crucial role in leading the engine of life in a high track, whereas, negative emotions (e.g. suppressed anger) may result in multiple psychological problems (Harburg, 1988; Matthew, 2000). When negative emotions are bombarded and not resolved or masked inside that seeds to various psychosomatic disorders (Freud, 1893). Countless people encounter anger and emotional fluctuations but fail to know how to overcome them. If they are able to monitor, handle and regulate emotions that will result in all later development. Managing anger and enhancing emotional competence will lead to a peaceful life. Thus anger and other negative emotions have to be disengaged before it hijack mind. There are various practices to release anger and pent up emotions. Catharsis is one of the promising ways to release emotional outbursts. Catharsis could be achieved through various processes like Writing, Weeping, Laughing, Punching, Talking, counseling, Nishkashan tap, Spiritual disclosures, Yagya, Prayer, Sudarshan Kriya, mirror therapy, Mantra, songs and music (Khushknab, 2011; Fred, 1983; Law, 2011; Balgaonkar, 2010; Sharma, 2011; Sharma, 2014; Capuzzi, & Gross, 2008; Joshi et al, 2016; Ravishankar, 2016; Sharma, 2015; Budhananda, 2005) etc. Dance as it is a part of entertainment, hobby, active process, and passion for students they practice out of interest and discharge their inhibited emotions involuntarily. Woolf (1922) beautifully says that “The streets of London have their map; but our passions are uncharted”. In present times huge number of students have passion for dance and are well-known with it in some way or other as they perform during occasions, events, celebrations, parties, programs, festivals, etc. Not only in India but this is a largely conventional action round the globe. Marian Chase (1940) initiated dance into psychological forum for its therapeutic impact. Since then dance came into existence as a vital part of psychotherapy, dance therapy or dance movement therapy, expressive arts, movement therapy, etc. This revolves around the principle that mind and body are inseparable (Levy, 1988) and keeps both the body and the brain active. It vitalizes emotional system by giving an opportunity to experience and express hidden emotions. Music helps to make dance movements as per the beats and lyrics. Students naturally love music, whether soft and soothing or a lively tune. They feel it both physically and emotionally heart touching.
There are several types of dances practiced in the world, Salsa, Hip hop, Jazz, Belly dance to name a few (Bedinghaus, 2010). India has its own heritage for traditional folk dances like Rouff of Jammu & Kashmir, Ghoomar from Rajasthan, Bihu of Assam, Batukamma of Telangana, Lavani of Maharashtra, etc (Rangparia, 2011). Indian classical dances are the most ancient and cultural wealth of the country. Classic forms of dances are Kathak, Manipuri, Sattriya, Odissi, Kuchipudi, Bharatnatyam, Mohiniattam and Kathakali (Khokhar, 1984; Gowswami, 2004). Kathak is from North India. The word ‘Kathak’ is derived from a Sanskrit word which means story. The Kathakars (Kathak dancers) tell a story through their dance that works as a stimulus that gives therapeutic effects to the body. The fast footwork helps to release anger and tension (Chatterjee, 2013). Manipuri dance originates from north east state, Manipur. This is devotional, religious, spiritual dance portraying joy, beauty, mischievous and wonder expressions. Sattriya has its roots from Assam recognized as ‘living dance’. This dance represents ancient stories very creatively presented to entertain the audience in a healthy and artistic way. This style is based on devotion (bhakti ras), beauty (shringar ras), expressions (bhava) indicating pure awareness (Purush), metaphysical consciousness (Prakriti), cosmic units-moon, sun, air, water and earth (Jain, 2014). Odissi is dance originated from Orissa as a combination of Bharatnatyam and Kathak. It is composed of a rich variety of Bhangi (the basic pose or movement) and Tribhangi (three dimensional body gestures). The balanced movement of trunk and hips is a unique feature. The sub forms are ‘Avanti’, ‘Dakshinatya’, ‘Panchali’, ‘Aodramagadhi’. It deals with emotions like love, anger, fear with elevations (bodily movements) that includes 36 types of leg movements, seven types of spins. Kathakali dance is originated from the state of Kerala. Kathakali is the union of ‘katha’ means story and ‘kali’ means play. Kathakali is a combination of five elements of fine art: expressions, dance, enactment, song or vocal and accompaniment. This dance is performed by wearing the mask on the face to project the emotions those are hidden inside. The technique includes a highly developed language of gesture, through which the artist can convey whole story nonverbally. The therapeutic part of this dance forms mainly deals with the facial muscles like the eye-brows, the eye-balls and the lower eyelids. Mohiniattam dance is originated from Kerala but came into light in 19th century
during the king of Travankor. Mohiniattam is extracted from the word ‘Mohini’ and ‘Attam’, Mohini means beautiful women and Attam means attractive bodily postures, literally means ‘Dance of the enchantress’. This Dance is based on beauty, love and devotion towards God. Kuchipudi originated from village name ‘Kuchelapuram’ in Andhra Pradesh. The charm of Kuchipudi lies in body moves, facial expressions, eye movements, hand gestures, its fast and intricate footwork, sinuous grace, costumes, music, repertoire, body balance and themes of performances (Chatterjee, 2013). Bharatanatyam is emerged from Tanjore of Tamil Nadu in South India. This is described as a science of performing arts and amalgamation of Bhava (expression), Raga (melody), Tala (rhythm), and Natyam (dance). It not only helps drive away illnesses of mind and body but also helps as a preventive medicine. Among these eight classical dances Bharatnatyam and Kuchipudi are the dances exceptionally based on emotions through facial expressions, gestures, postures, and bodily movements (Rangacharya, 1966; Vaidyanathan, 2004). Encyclopedia of classical dance deals with nine core emotions namely, Love (Shringar), Joy (Hasya), Wonder (Adbhuta), Courage (Veera), Sorrow (Karuna), Anger (Raudra), Disgust (Bhibhatsya), Fear (Bhayanaka) and Peace (Shanta). As emotions are the full body experience that interchanges between behavior (action) and cognition (thoughts). The famous dance theme Raudra Tandav, anger dance of Lord Shiva and Dashavatar, ten incarnations of Lord Vishnu is practiced as a means of catharsis and intervention method to discharge emotions.

Intervention was provided to experimental group (N=120) for 50 sessions, each session of one hour in duration of three months and control group (N=120) was not given any training. During sessions they learn to channelize emotions in group setting. Dance intervention is like a stormy day on top (foot works, movements) but a calm reservoir in the ocean deeper inside (emotional discharge) (Ninja, 2013). After the session students may forget how they have danced but they will never forget how they felt during dance.

The tests of suppressed anger and emotional competence were administered before (pretest) and after (posttest) intervention to find the impact of emotional catharsis through dance therapy in suppressed anger and emotional competence
among school students. After the tenure of three months the significant decrease in suppressed anger and increase in emotional competence is seen among the students of experimental group.

Therefore dance intervention facilitates school students to release their negative emotions (suppressed anger) and enhances positive emotions are scientifically proven method. Indian Classical Dance is a dance of discipline, graceful expressions and much more it bestows all round personality development (Bala, 2015) and could be preferred by students to practice quite often as a part of their life style to adapt and lay up emotionally competent. Students with emotional competencies have a good sense of understanding emotions for self and others, contentment in life, ability to stay positively with happiness, courage, peace, etc by overcoming negative emotions like stress, sorrow, fear, disgust, hatred, etc. Thus the dance training as part of school curriculum right from the beginning is desirable.
A BIRD’S EYE VIEW OF THE RESULTS OF THE STUDY

- **Aim:** Role of emotional Catharsis through Dance Therapy in Suppressed Anger and Emotional Competence of School Students
- **Research design:** Pre-post experimental-control group design
- **Sample:** 240 school students, 120 students in control group and 120 students in experimental group
- **IV:** Emotional Catharsis through dance therapy; **DV:** suppressed anger and emotional competence

### Phase-I: Pre-Test (Baseline Assumption)

<table>
<thead>
<tr>
<th>Suppressed Anger</th>
<th>Control</th>
<th>Gender Difference</th>
<th>Experimental</th>
<th>Emotional Competence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trait Anger</td>
<td>-1.409</td>
<td>.162 (NS)</td>
<td>-1.44</td>
<td>.151 (NS)</td>
</tr>
<tr>
<td>Anger In</td>
<td>4.724</td>
<td>.000</td>
<td>-0.877</td>
<td>.382 (NS)</td>
</tr>
<tr>
<td>Anger Out</td>
<td>2.381</td>
<td>.019</td>
<td>0.114</td>
<td>.254 (NS)</td>
</tr>
<tr>
<td>Anger Control</td>
<td>-3.616</td>
<td>.000</td>
<td>-0.669</td>
<td>.505 (NS)</td>
</tr>
<tr>
<td>Over All</td>
<td>-0.073</td>
<td>.942</td>
<td>-0.781</td>
<td>.436 (NS)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Result Interpretation:** No Significant difference between control group and experimental group on suppressed anger and emotional competence.

### Phase-III: Post-Test (After Intervention)

<table>
<thead>
<tr>
<th>Suppressed Anger</th>
<th>Control</th>
<th>Gender Difference</th>
<th>Experimental</th>
<th>Emotional Competence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trait Anger</td>
<td>26.91</td>
<td>.000</td>
<td>-2.49</td>
<td>.804 (NS)</td>
</tr>
<tr>
<td>Anger In</td>
<td>13.18</td>
<td>.000</td>
<td>-0.632</td>
<td>.528 (NS)</td>
</tr>
<tr>
<td>Anger Out</td>
<td>31.70</td>
<td>.000</td>
<td>1.36</td>
<td>1.75 (NS)</td>
</tr>
<tr>
<td>Anger Control</td>
<td>22.29</td>
<td>.000</td>
<td>1.44</td>
<td>1.52 (NS)</td>
</tr>
<tr>
<td>Over All</td>
<td>48.40</td>
<td>.000</td>
<td>0.658</td>
<td>0.512 (NS)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Result Interpretation:** Significant difference between control group and experimental group on suppressed anger and emotional competence.
LIMITATIONS OF THE STUDY

The significant result shows the impact of emotional catharsis through dance therapy in suppressed anger and emotional competence. Nevertheless, some limitations of this study need to be acknowledged. This study contains small sample size without equal number of girls and boys. Another topic that could be addressed in this study concerns potential interaction with related variables and coping skills for the prediction of psychological wellbeing, subjective wellbeing, mental health, emotional intelligence, emotional maturity, emotional stability, etc. Empirical research regards to emotional catharsis through various ways could also be compared to provide precise outcomes.
APPLICATIONS

The prevalence of negative emotions like suppressed anger in adolescents is at steep rise. There is very few indigenous intervention studies carried to assess and deal with emotions of adolescents and present study is unique in its purpose:

- Present study was based on emotional catharsis through dance therapy in suppressed anger and emotional competence.
- If students are encouraged to incorporate dance as a means of entertainment it becomes unforced tool of catharsis.
- Unlike routine class room teaching where students sometimes become passive recipient, dance is an active work with physical movements, gestures, postures, facial expressions thus accepted and adopted by school students quite naturally.
- At the tender age students face various challenges that lead to psychological pressure and emotional outbursts, catharsis at this young age will make their future bright with sustained development.
- Former president of India, Hon’ble A.P.J. Kalam said that Indian students are born genius but inferiority complex is putting them down and dance intervention is a long lasting solution for it.
- Students are young and innocent and cannot judge their emotional uneasiness and dance sessions unconsciously and involuntarily release their emotional baggage.
- In this techno era, students are curious to learn about electronic gazettes like computers, smart classes, phones, electronic devices etc. that promotes sedentary lifestyle causing health problems like joints pain, back ache, migraine, heart ailments, etc. at an early age and the vigorous movements and foot works in dance make them physically fit and well.
- Indian classical dances are the dance forms which are acknowledged worldwide for its grace and rich cultural expression that motivates the performer to adorn spirituality rather than excitement. Indian classical dance compositions should be used for spiritual elevation of the students.
• Anger is one of the major causes for assault, violence, terrorism, etc. Anger Management among young generation through dance will bring order and coherence in the society.

• Training of emotional catharsis through dance is relatively easy to impart in comparison to other techniques of catharsis due to its entertainment value and students are open to practice dance as fun, entertainment, extra-curricular activities and passion.

• The current study fertile soft skills among school students.

• The implications of this study finding are valuable for parents, caretakers, teachers, school administration, and medical professionals, and others to understand and promote in their children dance as a self-help practice for young children.

Therefore it is recommended that

• It is not possible to imagine world without anger but its management methods have to be adopted at young age.

• Dance could be a routine part of school curriculum.

• Indian classical dance is rich in content of emotions to express with facial expressions, gestures, postures, bodily movements as a whole for releasing suppressed anger, emotional outbursts, pent up emotions and enhance emotional competence.

• Students are to be trained for emotional literacy through Indian dance therapy.

• Gross and Levenson (1998) states that emotional development is a learned process through rehearsal. Therefore, learned intervention (emotional catharsis through dance therapy) could be a part of daily habit for people across the age.
RECOMMENDATIONS AND SUGGESTED DIRECTIONS FOR FUTURE SCOPE OF RESEARCH

- Classical dance is rarely practiced as dance yoga, expressive arts or dance therapy except by a few orthodox schools. Research suggests that it could be used as an alternative therapy for prevention and promotion of complete health.

- Further researches could be based on various dance forms practiced in India and world.

- Comparative studies could be made between the classical dances, western dances, folk dances, free floating dance and Instrumental dances.

- It is required to explore the connection between dances and dance movement therapy.

- In the present study a combination of Bharatnatyam and Kuchipudi dance form is used as intervention and other Indian classical dances could also be implemented.

- To increase the generalizability of findings, sample size, number of sessions, tenure of intervention and duration of each session could be increased for long term effectiveness of intervention technique to be verified through feedback studies.

- Indian dance form is like an onion, the more layers is peeled the deeper and vast therapeutic application is seen that could be beneficial for holistic health in psychology world. It is needed to standardize a module on dance therapy for training program to seek professional status to facilitate the propagation of classical dance and the purpose of discharging emotions to outreach of people all over the world.

- In the present study girls are seen to release ‘Anger out’ expression more in pretest, posttest by control and experimental groups than boys. This buds to investigate about the anger out expression in girls.

- Dance was the means of emotional catharsis in this study. For further researches, catharsis could be achieved through weeping, journaling, drawing, coloring, music, yoga, exercise, spiritual practices (chants and Nishkashan tap), etc.
• Intervention could be examine on clinical patients like Depression, Stress, Avoidant Personality Disorder, Mood disorders, Obsessive Compulsive Disorder, Hyperactivity, psychosomatic disorders, Aggression, Conflict resolution, etc.

• Dance as a therapy could be investigated among old age. There are many causes with ageing as they are restricted to lot many outdoor activities, overloaded with baggage ever since kindergarten. In India, Krishna devotees dance to release joy, talk, weep, etc and dance is a mild entertainment and healing excessively.

• In the present study variables suppressed anger and emotional competence were measured and for future studies variables like Psychological Wellbeing, Mental Health, Emotional Maturity, Emotional Stability, Emotional Intelligence (Paper published on the basis of post test assessment by Khandelwal & Joshi, 2016), Self Confidence, Self Concept, and Classroom aspiration tests could be administered.

• Current research includes school students of classes VII to X in the age range 13 to 16 with difference in number of girls and boys, in future samples could be of various age ranges with equal number of females and males and different areas.