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**Adapting Argentine Tango for Individuals with Physical Disabilities:
A Qualitative and Quantitative Study Evaluating the Impacts**
Bedenssel Engelli Bireyler İçin Arjantin Tango Uyarlaması:
Etkilerinin Nitel ve Nicel Değerlendirmesi

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Abstract

This study investigated the impact of an adapted Argentine tango curriculum on the social integration and well-being of individuals with physical disabilities. The curriculum was designed to accommodate diverse physical abilities, focusing on core tango elements such as posture, embrace, and basic steps. A mixed-methods approach was employed to assess the program's effectiveness. Quantitative data were collected using validated scales to measure changes in social skills, self-esteem, and quality of life. Qualitative data, gathered through observations and interviews, provided insights into participants' experiences and perceptions. The findings revealed significant improvements in participants' social integration, self-esteem, and overall well-being. The study underscores the potential of adapted dance programs to promote social inclusion, physical activity, and emotional well-being for individuals with disabilities. Additionally, the study provides valuable insights into the development and implementation of inclusive dance programs for individuals with diverse abilities.

The adapted tango curriculum proved to be a powerful tool for fostering social connection, enhancing self-esteem, and improving overall quality of life for individuals with physical disabilities. By adapting the core elements of tango, the program enabled participants to engage in meaningful social interaction, physical activity, and emotional expression. The findings of this study have important implications for the development of inclusive dance programs and the promotion of social inclusion for individuals with disabilities.

Keywords: recreation, disability, tango, social dance, curriculum.

Öz

Bu çalışma, fiziksel engelli bireyler için uyarlanmış bir Arjantin tango müfredatının sosyal entegrasyon ve iyi oluş üzerindeki etkilerini incelemektedir. Sosyal tango müfredatı, farklı fiziksel yeteneklere uyum sağlayacak şekilde tasarlanmış olup, katılımcıların duruş, kucaklaşma ve temel adımlar gibi temel tango unsurlarını deneyimlemelerine olanak tanımaktadır. Çalışmada karma araştırma yöntemi kullanılarak nicel ve nitel veriler bir arada değerlendirilmiştir.

tir. Nicel veriler, katılımcıların sosyal becerileri, benlik saygısı ve yaşam kalitesindeki değişimleri ölçmek için doğrulanmış ölçeklerle toplanmıştır. Nitel veriler ise gözlem ve yarı yapılandırılmış görüşmeler yoluyla elde edilerek katılımcıların kişisel deneyim ve algılarını yansıtmaktadır.

Elde edilen bulgular, uyarlanmış sosyal tango programının katılımcıların sosyal işlevselliğinde, öz saygılarında ve genel refah düzeylerinde olumlu gelişmeler sağladığını göstermiştir. Özellikle eleştiriye duyarlılık ve depresif duygulanımda azalma gözlemlenmiş, ancak yaşam kalitesinin bazı boyutlarında belirgin bir değişiklik tespit edilmemiştir. Bu sonuçlar, uyarlanmış dans programlarının, fiziksel engelli bireylerin sosyal katılımını destekleme ve duygusal iyilik hâllerini iyileştirme potansiyelini ortaya koymaktadır. Çalışma, engelli bireylerin topluma daha aktif bir şekilde dahil olabilmeleri için kapsayıcı dans programlarının önemini vurgulamakta ve bu alan için yeni bir perspektif sunmaktadır.

Anahtar Kelimeler: rekreasyon, engelli, tango, sosyal dans, metot.

<p>Ethical Statement</p>	<p>This study is based on the doctoral dissertation entitled "Developing Argentine Tango Curriculum For Physically Disabled And Evaluating Its Effectiveness", which was accepted in July 2024 in the Doctorate Program of Music and Performing Arts at Yıldız Technical University, under the supervision of Prof. Dr. Koray SAZLI. The ethical approval is granted by Social and Human Sciences Research Ethics Committee of Yıldız Technical University at its meeting numbered 2023.05.</p>
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1. Introduction

The term disability refers to limitations in physical, mental, emotional, or social skills. These limitations prevent an individual from performing activities of daily living (e.g., self-care, mobility, communication) without assistance. Such limitations can impact an individual's functional capacity and restrict their social participation. Disability may be congenital or may result from illness, accident, or the natural aging process. The most recent data on disability rates in Türkiye, as reported by Turkish Statistical Institute (TÜİK) (November 28, 2022), indicates that 5.1% of the population aged 15 years and above have visual

impairment, 3.4% have hearing impairment, 4.9% are unable to walk unaided, 6.6% experience difficulty with stairs, and 4.5% have learning and memory difficulties. As indicated by the data published by the Ministry of Family and Social Services in 2021 (EYHGM, 2021, Temmuz 2021/16), 6.9% of the population in the country is affected by one or more disabilities.

As indicated in the data published by the World Health Organization (World Health Organisation, 2024), approximately 15% of the global population is affected by one or more disabilities. In consideration of both local and general data, it becomes evident that a considerable proportion of the disabled population exists, yet the number of disabled individuals engaged in social interaction is markedly below this rate.

It is regrettable that the participation of disabled individuals in social life does not align with the aforementioned statistics. Spatial limitations represent a significant social obstacle. In Turkey, the institution responsible for issuing accessibility certificates is the Accessibility Monitoring and Inspection Commissions in the governorships of each province. These commissions are tasked with the responsibility of ensuring the accessibility of buildings and open spaces, as well as the implementation of effective urban public transport systems. In addition to large structures such as building entrances, stairs, lifts, car parks, and bathrooms, accessibility controls are also subject to inspection. This encompasses not only the structural elements themselves, but also the tangible surface relief and the signage and markers that are designed to be accessible to disabled individuals. As of the end of 2021, the Ministry of Family and Social Policies reported that this institution had issued only 1923 accessibility certificates in approximately 45 thousand inspections conducted (T. C. Aile ve Sosyal Hizmetler Bakanlığı - Bilgi Teknolojileri Genel Müdürlüğü, 2021).

In addition to environmental concerns, there are also shortcomings in the provision of special education. When the term "special education" is mentioned, individuals who are not directly involved in the field tend to associate it with training programs designed for individuals with mental disabilities. However, as stated in the definition of "practices organized to meet the needs of individuals with special needs due to their differences" in Kurşun's lecture notes (2021),

the field of special education encompasses not only mental differences, but also all kinds of special needs.

Tango, the traditional folk dance of Argentina, is a musical social activity with a relatively relaxed set of rules. Conversation is achieved through body language rather than through the use of set patterns of movement. Given the lack of strict rules governing the movements of tango and its global prevalence, it is postulated that minor adaptations can be made to facilitate its performance by individuals with and without disabilities, thus fostering social interaction and inclusivity.

A number of studies have demonstrated that the provision of specially adapted recreational activities for individuals with physical disabilities can facilitate the creation of new socialization environments, enhance community awareness, and improve overall quality of life.

1.1. Objective

The objective of this study was to adapt the Argentine tango, one of the most prevalent partner dances globally and included in UNESCO's Intangible Cultural Heritage of Humanity List (2009), to the requirements of individuals with physical disabilities and to assess the efficacy of this approach.

The objective of the curriculum development and implementation is to achieve two key outcomes: sociological and emotional gains. From a sociological perspective, the adaptation of the Argentine tango enables the disabled person to develop social dance skills and to integrate more effectively into society, thereby creating a new opportunity for social interaction. From an emotional perspective, the objective is to enhance self-perception and, consequently, improve daily life skills, through the establishment of a connection with the body.

1.2. Limitations

A sample of volunteer participants over the age of eighteen, with orthopedic and/or visual disabilities, who had commenced learning tango with the program developed and who demonstrated sufficient mental competence to engage in the learning process were engaged in regular tango exercises.

From the universe of tango movements. The basic postures and movements of tango, which were accepted as the titles of the main research cluster, are as follows: Postura y abrazo, leading and following; cadencia; paso; paso adelante; paso atrás; paso al costado; paso cruce; caminar; pivote; cunita; la cruzada; sistema cruzada; ocho; ocho adelante; ocho atrás; giro; pasivo levantar; parada; pasada; and sanguchito.

1.3. Method

The researcher has been engaged in the study of tango since 2003 and is a certified tango instructor and tango referee via the Turkish Dance Sports Federation. The researcher has been conducting research on the application of tango for disabled people since 2015. However, these studies are neither methodologically designed nor ethically documented in accordance with scientific standards. Instead, they are conducted intuitively and without structured methodology, lacking systematic rigor and ethical oversight.

Following the approval of the board application by the Social and Human Sciences Research Ethics Committee of Yıldız Technical University at its meeting numbered 2023.05, the application phase commenced.

In order to reach potential participants, non-governmental organizations for the disabled and other relevant institutions were contacted. The volunteers who expressed interest in participating in the study provided informed consent in the form of written signatures. The initial data collection phase commenced.

The data collection process employed a combination of quantitative and qualitative data collection methods. Quantitative data were gathered via the administration of scales and forms, whereas qualitative data were collected through observations and the administration of questionnaires. These data were analyzed and interpreted collectively in order to provide a comprehensive perspective of the research.

A comprehensive evaluation of the scales utilized was conducted as part of the study. The analysis of these scales facilitated the utilization of quantitative data collection methods in the study. The evaluation of the scales constituted an essential instrument for the quantitative data analysis, thereby reinforcing the quantitative dimension of the research.

Furthermore, the study incorporated a questionnaire based on personal opinions and the assessments of Argentine tango referees who were authorized by the Turkish Dance Sports Federation. This process constituted a component of the qualitative data collection, thereby enhancing the qualitative dimension of the study.

Due to the insufficient number of participants, it was not possible to control the study with the comparison group. For this reason, evaluating the results of Rosenberg and SF-36 scales alone means ignoring other factors in the lives of the participants. The changes in the scales were interpreted together with the changes seen in the questionnaire applied in the context of the study.

The time required for individuals to acquire a new artistic skill varies greatly, regardless of whether they are disabled or non-disabled. The curriculum does not give specific durations for learning the movements, but a pedagogically sequential process is presented. In order for a movement to be accomplished, the preceding ones must be done to a great extent. The changes in the participants' self-esteem and quality of daily life did not come from the time spent in the research and the content of the studies, but from being able to add a new skill that allows socialization to their physical abilities, which were thought to be deprived.

Videos of dance performances have been recorded and uploaded to a social media platform for the purpose of creating a private playlist. The playlist has then been distributed to the relevant referees. A four-point Likert scale form is prepared for the purpose of evaluating dancers, with 0 representing an unsuccessful performance of the tango and 3 representing the successful performance of the social tango. It is noteworthy that the legal framework governing tango competitions organized by the Turkish Dance Federation and the world's largest tango competition employs a more straightforward method. In the majority of tango competitions, the judges evaluate the overall performance of the dancers, taking into account factors such as posture, musicality, connection, and progress on the dance floor (Gobierno De La Ciudad Autónoma De Buenos Aires, 2024, 5; TangoToCup, December 17, 2024; "Scoring & Awards," December 17, 2024; "Evaluation Criteria" (2024); "Skating System," 2022).

1.4. Population and sample

The objective of the study is to examine a range of disabilities, rather than a specific single disability.

The study involved ten visually impaired and nine orthopedically disabled participants. Of the visually impaired participants, six were female and four were male. Two participants demonstrated sufficient visual acuity to distinguish light, while two others exhibited the ability to perceive objects as silhouettes under appropriate conditions. The remaining participants exhibited no vision whatsoever.

Among the participants with orthopedic disabilities, there were four women and five men. Six of the participants are able to mobilize with the assistance of a wheelchair and partially utilize their upper extremities. One participant is an individual with dwarfism and spastic movement disorder who experiences mobility challenges. One participant ambulates with the aid of a walker, and another participant utilizes a prosthetic leg and has amputated upper extremities.

1.5. Data Collection Tools

In order to evaluate the practice of tango dance, a combination of video recording and the use of forms prepared for the participants were employed.

To obtain quantitative data, the Rosenberg Self-Esteem Scale, which was adapted into Turkish by Füsün Çuhadaroğlu (1986), and the SF-36, which assesses physical function, body pain, limitations due to physical problems, limitations due to emotional problems, emotional well-being, social function, energy/fatigue, and general health perception parameters, which was adapted into Turkish by Koçyiğit et al. (1999), were utilized. The statistical analysis of this inventory was conducted by an expert in the field, and the results were analyzed and interpreted.

Rosenberg Self-Esteem Scale's reliability is examined in Korkmaz's research and cited as "As a result of the internal consistency reliability analyses conducted on a total of 63 items in 12 sub-items of the scale, alpha values ranging from .07 to .70 were found." (Korkmaz, 1996, 89).

SF-36's reliability and validity information is cited as "In reliability studies, Cronbach's alpha coefficients of each sub-scale were calculated separately and found between 0.7324-0.7612. Item-total score correlations were calculated between 0.4712-0.8872. In the validity study, multitrait-multimethod matrix was applied and correlation coefficients were found between 0.44-0.65. As a result, the SF-36 was found to be reliable and valid in Turkish and it was thought that it could be used in chronic physical patient groups."(Koçyiğit et al., 1999, 102).

The choice of these two scales was based on their extensive use in related studies, their demonstrated validity and reliability, and their suitability for application by disabled participants.

1.6. Role Of The Researcher

The researcher's determination of needs and the design of the curriculum constitute the general framework of the study. During the implementation of the program and the subsequent evaluation of the results, the researcher assumed an active role in three key capacities: that of an educator, an observer, and a data collector. In their role as an educator, the researcher devised the systematic framework for the curriculum and led the lessons for each participant. As an observer, they maintained control of the research process while maintaining proximity to the participants throughout the study. Additionally, they collected data from various sources, including scales, surveys, and video recordings, and digitised them for analysis.

1.7. Literature

Professional 'integrated' dance companies, comprising disabled and non-disabled dancers, began to emerge in the early 1990s and have grown both in numbers and in aesthetic diversity. CandoCo and Step Change Studios were the first two organisations to gain international recognition in this field. Other examples include Amici (UK), Dancing Wheels (USA), Axis (USA), Joint Forces (USA), Tamar Boher (Israel), Taihan (Japan) and Touch Compass (New Zealand). These organisations focus on work in the field of performance. A review of the existing literature reveals that the majority of studies on dance and disability are oriented towards the stage (DiLodovico, 2017; Kupperts, 2019; Nazir, August 23, 2019, 32; Türkiye Milli Paralimpik Komitesi, May 31, 2024; "Wheelchair DanceSport," 2022). The majority of these studies have concentrated on

the ways in which professional dancers modify their stage performances in response to their disabilities, and on the impact of these disabilities on their dance abilities.

Conversely, studies on social tango frequently investigate the impact of dance on neurological disorders such as Parkinson's disease and dementia. These studies concentrate on the potential of social tango to mitigate the symptoms of such diseases and enhance patients' quality of life. Nevertheless, there is a notable absence of literature examining the intersection of social tango and disability.

In 1976, Hill published a book entitled *Dance for Physically Disabled Persons: A Manual for Teaching Ballroom, Square, and Folk Dances to Users of Wheelchairs and Crutches*. In tango section, "This dance has been omitted for those on crutches since it is too boring to be done safely and too dangerous to be done otherwise." (Hill, 1976, 60) note is written. No adaptations have been described.

2. Tango

The tango is not only a musical genre or a dance style; it is also a cultural phenomenon that encompasses a complex social structure. "A syncretic expression itself, the tango emerged as a communicational vehicle for the capital's marginal population." (Tabares, 2014, 17). The tango is a dance with communication at its core, facilitating the fusion of disparate cultural traditions. The communicative aspect of dance represents a significant mode of cultural and social expression. In essence, dance has the capacity to affect individuals, alter communities, and imprint cultural values. The social impact of dance extends well beyond the performance space, continuing to resonate with those who participate in or witness the dance, affecting their emotions and minds. In a dance such as tango, which is based on communication rather than physical skill, the social impact is naturally much higher. "This issue of the human relationship in the dance, transcends any culture." ("STMF The Naveira Method," 2021, 27:46-27:54). In discussing the social impact of dance, it is also essential to provide a brief definition of the two primary elements of the concept of dance: social dance and show dance. The primary distinction between social and performance dance is that the purpose of the former is to facilitate social interaction,

whereas the latter is intended to be presented to an audience. The purpose of social dance is primarily inward-oriented, whereas performance dance is primarily outward-oriented. The differentiation between these two forms of dance frequently hinges on the objective and intention behind the dance. Social dance is an activity that brings people together for the purposes of enjoyment, communication, and mutual enjoyment, typically in social settings. In contrast, performance dance is typically designed to convey a narrative or present a specific message, and thus is held to a particular standard of artistic and aesthetic excellence.

Table 1: Main Differences Of Social And Performance Tango

Social Tango	Performance Tango
Inward-oriented.	Outward-oriented.
Danced for joy of couple	Danced for audiences
Always improvised	Mostly choreographed
Small movements	Large movements
Physical condition is not important	High performance is needed
Moving healthy is more important than physical attractiveness	Attractiveness is more important than healthy movements

The fundamental essence of tango is not defined by gender; rather, it is characterized by the existence of two distinct roles. These are the roles of follower and leader, respectively. “Same-sex dancing among men figures prominently in tango history folklore.” (McMains, 2018, chap. Antecedents). Despite the fact that the roles of follower and leader should be emphasized without any reference to gender, it is notable that over the past century, there has been a tendency for women to assume the role of follower and men to assume the role of leader. The dancer in the leading role establishes the fundamental structure of the dance, whereas the follower provides additional nuances and embellishments. As a partnered dance, tango is based entirely on the partnership between the two dancers. It should be noted that the relationship between the two roles is that of equals, rather than that of a subordinate-superior relationship. In tango, which is an improvisational dance, there are a seemingly limitless

number of different movement combinations, and it is not possible to predict the next movement from such a repertoire..

2.1. Basic steps and movements

Tango is an easy dance at the movement-level, as the number of basic steps is quite small and the steps themselves are relatively simple to execute. Although the individual movements can be practiced relatively quickly, the ability to perform these movements in harmony with the music and one's partner represents a significant challenge. Furthermore, merely exhibiting harmony with the music and partner is inadequate for defining tango dance. Additionally, it is essential to observe the movements of other dancers on the dance floor and avoid potential collisions. In other words, the dance of tango has developed an organic bond with both the dance couple, which consists of two people, and the other dancers in the environment. This bond has the effect of reinforcing the social relationship.

Despite the fact that tango is not founded upon step patterns in the same way that many other partner dances are, there are certain movements that are widely regarded as being generally accepted. If we conceptualize step combinations as linguistic units, the fundamental steps of tango can be mapped to the alphabet. Each movement may be followed by any other movement, provided that it is consistent with the context of the movement phrase. Despite the limited number of these movements, there is considerable diversity in practice, as they encompass features such as rhythm, dimension, and tension. "For instance, Argentine Tango only has about 5 basic steps that are combined repeatedly over and again, according to the improvisational desire of the dancers." (Christensen et al., 2021, 5).

The steps are identical for both roles, yet, when viewed through the lens of kinesiology, they are analogous to the stepping practices that are ubiquitous in everyday life. The notion of a "tango step" is a misnomer. In addition to the step, a limited number of movements are associated with tango, including gancho

(hook) and boleó (whip), among others. However, these movements do not fully align with the traditional characteristics of tango.

The steps and movements that were adapted and utilized in the study for individuals with disabilities are as below

- Postura y abrazo (posture and embrace),
- Leading and following,
- Cadencia (rhythm),
- Paso (step),
- Paso adelante (forward step),
- Paso atrás (backward step),
- Paso al costado (lateral step),
- Paso cruce (cross step),
- Caminar (walking),
- Pivote (change of direction),
- Cunita (cradle),
- La cruzada (cross),
- Sistema cruzada (crossed system),
- Ocho (eight),
- Ocho adelante (forward eight),
- Ocho atrás (backward eight),
- Giro (turn),
- Pasivo levantar (up passive),
- Parada (stop),
- Pasada (pass),

- Sanguchito (sandwich).

3. Social Disability

There is no consensus on the definition of social disability (Finkelstein, 2001; McGrath, 2013, 39; Shakespeare, 2006, 216; Whitehead, 2021, 131; World Health Organization, 2001, 3).

Social disability can also be experienced due to autism spectrum disorder, antisocial personality disorder, or various mental health problems. In the context of the study, social disability is the inability of people with physical disabilities to be in social settings due to social isolation caused by environmental problems. It may be a preferential isolation due to personal reasons, but it is usually an isolation due to obligations.

Failure to provide transportation for people with disabilities is the most concrete example of social exclusion, as is the inability of people with disabilities to travel independently to places of their choice, or to attend places of entertainment that are poorly designed.

Speaking of the tango community, the vast majority of studios and milonga venues are not suitable for physically disabled people. "Ultimately, if we succeed in changing cultural perceptions of impairment as lack or deficiency, more concrete architectural and legislative work may follow that enables full inclusion rather than exclusion of people with disabilities" (Davies, 2003, 20).

Social disability does not only appear in the architectural dimension. Failure to make appropriate adaptations for people with disabilities in the area of education and training is also one of the causes of social disability. People who face social disability in addition to physical disability are limited in their education and intellectual development and have difficulties in realizing their potential.

One of the important factors for integration of disabled and non-disabled people is adapted social recreational activities. The aim of adapting the activities should be that the disabled people should be able to do the same activities in the same environment with non-disabled people, not in an isolated environment only with disabled people. In this way, non-disabled people will be able to learn to communicate correctly and positively with disabled people.

4. Tango Basic Movements And Adaptations

What is called movement actually defines a broader framework that includes stillness and musical approach. Posture, grip, and the lead-follow connection are essential elements.

In fact, since the ability to execute movements independently of the partner is not sufficient for dancing, the connection between leading and following is much more important than the figures.

In addition to the basic movements, the indispensable elements of tango culture; inviting to dance, adapting to the traffic of the dance floor and musical knowledge at a basic level were practiced.

As a traditional dance, tango is very personal in the way it is performed. Each figure can be performed in many different styles. It's not an invented stage dance. Movements evolve organically from style to style over time, but each style continues to exist. This variety allows figures to be performed differently and prevents the definition of universal standards. Any step or figure can be combined with any other step or figure. This freedom actively changes the dynamics, directions, entry and exit positions of figures.

For the execution and direction of the movements, there are no universal standards. Therefore, it is not possible to speak of absolute rules. Just as there are many differences between dancers without physical disabilities, there are also differences for dancers with physical disabilities. Instead of making physically risky movements for purely aesthetic reasons, the simplest possible practices that are loyal to the same essence are preferred. As it has been said before, tango is a social dance based on communication, not on variety of movements.

In the curriculum, different leading and following techniques are adapted for different disabilities. If the follower and the leader cannot hug each other because of wheelchairs, missing upper limbs or walking aids, the leading is done without touching, only with movement of the chest or upper limbs. Leaders with visual impairments use the speaker positions to determine where they are on the stage. The visually impaired followers are absolutely led with upper limb or body contact.

To give a more detailed example, we can look at the movement of the ocho adelante in the contactless leading and following. When leading the ocho adelante, it is more effective to use the shoulders rather than the chest. By pulling the shoulder back on the side of the follower's weighted foot, the leader opens the way for the follower to step forward. A one-sided shoulder movement makes it easier for the follower to see the direction in which to walk. After the follower takes a forward step towards the open shoulder side, the leader rotates his chest to ensure their mutual position and is ready to lead the new movement. When the same movement is directed to the opposite side, the follower makes ocho adelante.

5. Findings, Conclusion And Discussion

Social tango activities adapted for the physically disabled were carried out with nineteen adult volunteers with visual or orthopedic disabilities during different class periods. Twelve classes were held with one participant, nine classes with one participant, eight classes with eight participants, seven classes with one participant, six classes with two participants, three classes with three participants, and two classes with three participants. The participant with twelve lessons was diagnosed with schizophrenia and learning disabilities, and each lesson lasted an average of fifteen minutes. For the participants with two and three lessons, the lessons were longer, averaging two hours each. For all participants, the exercises were done between the lessons and at other times they were given homework to work on themselves. According to the participants, almost none of the homework was done. Some participants attended to prácticas and danced with people who had no previous experience of dancing with disabled tango dancers.

Table 2: Attendance Periods

Number of Lessons	Number of Participants	Average Duration (minutes)
12	1	15
9	1	45
8	8	45
7	1	50
6	2	60

3	3	120
2	3	120

5.1. Dance skills

As a result of this study, an answer was sought to the question "What is the effect of developing an Argentine Tango curriculum for the physically disabled on the dancing skills of physically disabled adults?" and it was determined that their dancing skills improved in accordance with the evaluations of the TDSF Argentine Tango referees.

The judges used a four-point Likert scale for scoring. 0 points means unsuccessful in social tango and 3 points means successful. According to the data collected, 2.27% of the participants were evaluated as unsuccessful with 0 points. 27.27% of the participants scored 1 point, while the same percentage of participants scored 2 points. The 43.18% of participants who showed the most success were rated successful with 3 points.

Table 3: Dance Skills Scores

Points	Degree	Follower	Leader	Overall
0	Unsuccessful	5%	0%	2,27%
1	Low	25%	29,17%	27,27%
2	Intermediate	30%	25%	27,27%
3	Successful	40%	45,83%	43,18%

These results show that the majority of the participants have intermediate or better social tango skills. In particular, it was observed that more than 70% of the participants were able to perform social tango.

5.2. Self-esteem

In order to observe whether there was a change in the self-esteem of the participants, the necessary transformations of the responses to the Rosenberg Self-Esteem Scale were made and the Wilcoxon Signed-Rank Test was applied in the SPSS Package Program. In all analyses, the significance level was set as $p < .05$. Between the pre-test and post-test data, there was a statistically significant change only in the sub-scales of sensitivity to criticism and depressive affect, and a decrease was found in both. The reduction in depression is consistent

with similar studies. (Ahmad Alsaleh, 2019, 2; Beaudry et al., 2020, 4; Bilge - Ögce, 2008, 126; Blandy et al., 2015, 6; Göbel, 2018, 68; Yilmaz, 2019, 91)

5.3. Quality of life

In order to determine the change in the values related to the quality of life of the participants, the scores for the pre-test and the post-test were calculated by making parameter transformations of the answers given to the form of the SF-36 Quality of Life Scale, and the Wilcoxon signed-rank test was applied with the help of the SPSS Package Program. The significance level was determined as $p < .05$ in the analyses related to the quality of life scale. According to the pre-test and post-test comparisons, there is no statistically significant change, except for social functioning. The increase in the social functioning sub-scale score indicates that there is an increase in behaviors related to socialization. Similar results about quality of life have been found in other studies as well (Aujla, 2020, 19; Bennett et al., 2020, 7; Bennett, 2014, 68; Hackney et al., 2015, 2112; Stahl, 2013; Walker-Bennett, 1994, 5; Worthen-Chaudhari et al., 2019, 11).

5.4. Opinions on artistic activities

In the first test, 13 of the participants cited lack of dance knowledge as the most important reason for not participating in a dance activity. The other responses, which received 2 votes each, were: dance venues do not provide accessibility for people with disabilities, feeling out of place, and transportation to the venue. In the post-test, there was an increase in the number of people who disagreed with transportation to the venue as a reason for not participating in the activities. There was a significant decrease in the number of people who said they would not participate because they did not know enough about dancing. There was an increase in the number of people who disagreed with the idea that other people would find it weird and feel uncomfortable. The number of people who would not participate because they thought dance was not suitable for physically disabled people decreased to zero. There was no significant change in opinions about the accessibility of dance venues for disabled people.

Table 4: Participants' Reasons for Not Participating in Dance Activities

	1. Strongly disagree		2. Partly disagree		3. No idea		4. Partly agree		5. Strongly agree	
	First	Post	First	Post	First	Post	First	Post	First	Post
I have problems in reaching the venue	6	9	3	3	0	0	6	5	4	2
My dance knowledge is not enough	1	3	4	12	0	2	7	2	7	0
I think that other people will think negatively of me and I will feel bad about myself	8	10	2	4	1	1	6	2	2	2
Dance is not a suitable activity for physically disabled people	10	15	4	3	4	1	1	0	0	0
Dance venues do not meet accessibility requirements suitable for my disability	3	2	2	3	11	11	2	2	1	1

When evaluating the data in general, it was observed that there was a positive change towards art and dance after the tango activities. There was also a positive increase in participation in the idea that tango offers a new social environment.

Table 5: Participants' Views On Art And Dance

	1. Strongly disagree		2. Partly disagree		3. No idea		4. Partly agree		5. Strongly agree	
	First	Post	First	Post	First	Post	First	Post	First	Post
Being a practitioner in a field of art has a positive effect on my life.	1	0	0	1	0	0	10	6	8	12
Being interested in tango helps me to make a new social circle.	0	0	1	0	1	0	7	7	10	12
Being interested in tango improves my	0	0	3	0	1	2	5	7	10	10

communication with other people.										
When people with disabilities engage in social dances, it increases the awareness of people without disabilities.	1	0	0	0	0	0	6	8	12	11
For disabled people to be able to dance, special events should be organized for them.	2	4	2	2	0	2	8	6	7	5
In a dance event that is not specially organized for people with disabilities, people without disabilities do not want to dance with people with disabilities.	5	3	6	9	5	3	2	2	1	2
At the moment, with my current knowledge and experience, I can go to a social dance event and socialize by dancing.	7	3	1	0	3	1	4	11	4	4

5.5. Conclusion

In the data obtained as a result of the study, it was determined that physically disabled individuals increased their social dancing skills and were able to dance improvisationally in tango activities regardless of any problems with environmental accessibility.

In the evaluation of self-esteem, which is one of the sub-problems of the study, there was a statistically significant change between the pre-test and post-test data of the Rosenberg Self-Esteem Scale only in the sub-items of sensitivity to criticism and depressive affect, and a decrease was found in both of them.

There were no statistically significant changes in the pre-test and post-test comparisons of the SF-36 Quality of Life Scale Form except for social functioning. The increase in the Social Functioning sub-scale score indicates an increase in behaviors related to socialization.

There are changes in participants' statements about their views of dance and the arts in general before and after the study. These changes suggest that dance can be a supportive tool for overcoming social barriers if adapted training programs and accessibility conditions are developed.

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