

# THE "BELLA SCOLA" IN "LOCO APERTO". THE *DIVINE COMEDY* AS ARCHETYPE OF OUTDOOR EDUCATION

## LA "BELLA SCOLA" IN "LOCO APERTO". LA *DIVINA COMMEDIA* COME ARCHETIPO DELL'OUTDOOR EDUCATION



Double Blind Peer Review

De Martino, D., Basta, A., Dipace, A. (2025). The "Bella Scuola" in loco aperto. The Divine Comedy as archetype of outdoor education. Italian Journal of Health Education, Sports and Inclusive Didactics, 9(3).

Doi: <https://doi.org/10.32043/gsd.v9i3.1594>

### Copyright notice:


© 2023 this is an open access, peer-reviewed article published by Open Journal System and distributed under the terms of the Creative Commons Attribution 4.0 International, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.

[gsdjournal.it](http://gsdjournal.it)

ISSN: 2532-3296

ISBN: 978-88-6022-522-1

Delio De Martino  
Università Telematica Pegaso  
[delio.demartino@unipegaso.it](mailto:delio.demartino@unipegaso.it)

[\[https://orcid.org/0000-0003-3107-1816\]](https://orcid.org/0000-0003-3107-1816) 

Angelo Basta  
Università Telematica Pegaso  
[angelo.basta@unipegaso.it](mailto:angelo.basta@unipegaso.it)

[\[https://orcid.org/0009-0008-3954-997X\]](https://orcid.org/0009-0008-3954-997X) 

Anna Dipace  
Università Telematica Pegaso  
[anna.dipace@unipegaso.it](mailto:anna.dipace@unipegaso.it)

[\[https://orcid.org/0000-0001-9826-073X\]](https://orcid.org/0000-0001-9826-073X) 

### ABSTRACT

Dante Alighieri's *Divine Comedy* can be interpreted as an archetype of outdoor education. The divine poet's journey through the three realms of the afterlife is a sort of school, "in loco aperto". From a pedagogical-methodological perspective, the poem also offers suggestive insights into the benefits of an educational journey that takes place in an open environment through an experiential and emotional approach capable of bringing the poet and all humanity back on the "right path."

La *Divina Commedia* di Dante Alighieri può essere interpretata anche come archetipo dell'outdoor education. Il percorso di Dante attraverso i tre regni dell'aldilà infatti è una sorta di scuola, "in loco aperto". Da una prospettiva pedagogico-metodologica il poema offre suggestivi spunti relativi ai benefici di un percorso educativo che avviene in un ambiente aperto attraverso un approccio esperienziale ed emotivo in grado di riportare sulla "retta via" il poeta e l'intera umanità.

### KEYWORDS

outdoor education, Dante, *Divine Comedy*  
outdoor education, Dante, *Divina Commedia*

Received 20/09/2025

Accepted 28/10/2025

Published 07/11/2025

## **Introduction: Dante and the *Divine Comedy* as precursors of modern pedagogy**

Dante Alighieri, the father of Italian literature and of the Italian language, also in the pedagogical field is more and more considered the father of education, of modern pedagogy and of innovative didactic methodologies. In particular on occasion of the last anniversary of 700 years of the death of Dante Alighieri, the poem has begun to be studied both by the italianists and at the same time by the pedagogists as an educational poem (Cofano 2023). From this perspective the *Divine Comedy* could be interpreted as the archetype and guide of the most modern and effective pedagogical approaches and methodologies (Rotundo, 2001; Manzo, 2023).

So, in last years, many books and essays have underlined that within the tercets of the *Divine comedy* we can read exempla of an effective education which anticipates many innovative and inclusive pedagogical theories and educational approaches that would have been developed only many centuries later (Mantegazza, 2014; Cambi & Sola, 2020). The *Divine Comedy* is a poem that was read as precursor of approaches that would only become widespread six centuries after the work was written. Even the most modern Distance Learning methods and e-learning have been anticipated by Dante's masterpiece (De Martino, 2021).

Also, in the specific field of outdoor education, Dante Alighieri nowadays could be considered also the father of outdoor education. Overall, the poem offers a fascinating storytelling that tells us how the teaching and learning process could happen effectively in an educational open space, very far from the traditional educational indoor space of the classroom. The entire poem shows a fabric of educational hiking paths (in a physical and metaphorical meaning) that are open spaces and intertwined routes.

Dante is a “viator” (Grazzini, 2004), a traveler in open spaces that will entirely transform his life. The path of Dante through the hell, the purgatory and the heaven, far from representing the delivery teaching model, is a very modern example of outdoor, experiential learning. Fictional characters such as Virgil (as well as Beatrix and Saint Bernardo) could be interpreted as the modern empathic teacher, able to learn in innovative ways and to give support to his student (Dante) in the best way using the most appropriate words, gestures and attitudes. Above all in hell and purgatory the learning process is always outdoor and embodied: the play of the body is crucial in his learning process and in the experience, as always occurs in adventure nature experience (Humberstone, 2013). As in antiquity

Orpheus, Odysseus and Heracles, Dante is the only life person, In medieval age, to experience the afterlife path and his learning is very linked to his body.

Along this interpretative path, also in the specific field of outdoor education Dante Alighieri could be considered a forerunner, the foreshadower of the modern education that occurs in open spaces and one of the firsts tellers of the benefits of this typology of education. In the medieval age the *Divine comedy* anticipates a new form of education that occurs not in the classic indoor structured learning environment but in a new unconventional open air experiential learning environment and more effective than the classic classroom teaching.

### **1. The “bella scola” in “aperto loco”: the first outdoor school**

All the *Divine comedy* is a training itinerary (Porcarelli, 2022) and it is designed by the divine glory in an outdoor or semi-outdoor learning environment. In this context the learning process is embodied, innovative and it is always designed and guided by a teacher (from Virgil to Beatrice) that is capable of managing the outdoor learning environment. In the hell Virgil is a crucial guide through new spaces, also potentially dangerous but rich in educational stimuli for the protagonist.

So “Dante agens”, the protagonist of the journey, is a sort of outdoor student while “Dante auctor (Mangieri, 2021)”, the writer of the poem, could be interpreted as almost a modern pedagogist, able to reflect and explain on his experience, specifically on the benefits of his outdoor learning path and on the strategies implemented by Virgil during the canticle.

The outdoor space of the *Divine Comedy* fits into the literary tradition of the *locus amoenus* and *horridus*, the literary Greek-roman *topos* of the pleasant space used also by medieval and renaissance authors (Bregni, 2020). While hell is the most *horridus*, the purgatory is an imperfect open *locus amoenus* where the amenity collides with the brutality of the distance from God and the aspiration to a more close space, the divine glory.

Although the three realms of afterlife are different, all are in some way outdoor. The hell is interpretable as an open learning environment but it still has some traces of the indoor traditional education. As told in the canto III the hell is a place open but with “aere senza stelle” (v. 23) so it is open but not really “en plein air”, where the physical limits of the situation doesn’t allow one to enjoy all the benefits of pleasantness. The purgatory is the most similar place to the modern outdoor

educational environment. Anyway the three realms have a synecological structure: they are a whole ecosystem whose outdoor, even if different, are perfectly integrated also in a pedagogical framework aimed to a transformative learning that brings to the “amor che move il sole e l’altre stelle”. Just “stelle”, the last word of every canticle, is a recall to the opening of a space, that a physical and metaphorical destination of the journey.

In the context of the work there is a specific canto, the IV, where Dante in some way explicit the importance of an open space for learning. The IV Canto shows a sort of outdoor classroom of the highest poets of the history, that he considers his “maestri”. Dante calls this teachers group that meets in this outdoor space of the Limbus “la bella scola” (the beautiful school, Canto IV, v. 94) using the word Scola especially linked to the educational world. It is composed by Homer, Horace, Lucan, Ovid. This school is an *en plein air* where in a landscape between darkness and light (Caputo, 2021), they can speak to each other as in a nature *agorà*.

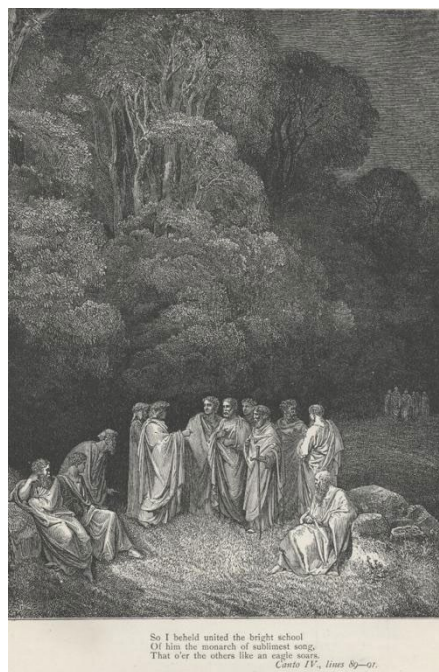


Figure 1. Dore's illustration of “La bella scola”: outdoor education in Limbus (Canto IV).

It occurs just in a triplet of the IV Canto (115-117), when Dante and Virgil visit the castle of the Great spirits, the poet explains that they have moved to an outdoor and open place in order to see these great souls. In the context of the *locus horridus* this part of the hell is almost an oasis, where the landscape is less fearful and the panorama is quite pleasant.

Traemmoci così da l'un de' canti,  
in loco aperto, luminoso e alto,  
sì che veder si potien tutti quanti.

Posing in an open space is the only way to see all these great poets that are at the same time the big spiritual teachers of Dante. The space is "luminoso", bright, and "alto", high.

This triplet could almost be assumed as a medieval slogan of outdoor education: the teacher and the learner have to move from a more closed space to a "loco aperto", to appreciate the highness of the culture of the past. Dante specifies that this open space is composed of a green grass ("verde smalto"), a pleasant scenario that makes even more enjoyable the great spirits.

Colà diritto, sopra 'l verde smalto,  
mi fuor mostrati li spiriti magni,  
che del vedere in me stesso m'essalto.

## **2. The Hell and the outdoor education in the *locus horridus***

In addition to the IV Canto, almost every verse of the poem shows examples of how much an outdoor learning environment could be more effective than an indoor classroom.

Firstly it is interesting to note that the entire path of Dante starts just from an outdoor environment, during a walk in a dark forest:

Nel mezzo del cammin di nostra vita  
Mi ritrovai per una selva oscura,  
Che la diritta via era smarrita.

The well known incipit of the poem (I, 1-3) shows a typical outdoor education situation. A walk in an open air garden that turns into a dark forest because of the loss of the right path.

Just the first words read in an outdoor education perspective tell us that outdoor education is something that could occur “in the middle of our life”, so it could be assumed as a pedagogical approach appropriate for all ages, not only for infancy or for young students. In a long-life perspective outdoor education is a form of active learning that suits also for students of middle age, when the formal education is ended.

Also the metaphor of life as a walk is suggestive and presupposes that life is almost a long term outdoor form of experiential learning that lasts during all our life. The use of the verb “mi ritrovai” suggests that outdoor education is a form of education that is more open and less structured with respect to the classic indoor education: a walk could bring to a “dark forest”, to an unstructured space.

In the following verses Dante explain the characteristic of the first outdoor environment where Dante is lost:

Ahi quanto a dir qual era è cosa dura  
esta selva selvaggia e aspra e forte  
che nel pensier rinova la paura!

Dante describes the space as a “selva selvaggia”. Using this etymological figure, the divine poet explains that it is an unstructured space, potentially dangerous for the poet. But it is just this forest where Dante meets his “maestro”, his teacher that is going to guide him through hell until the purgatory.

This outdoor education incipit is just the presuppose to an effective and profound learning experience, so deep that will change the life of the poet. The “maestro” Virgil is a moral teacher but at the same time a physical education teacher in an outdoor space. He says how to move his body to proceed in his walk, avoiding dangerous physical stops, becoming a teacher not only of the soul salvation but also of body health savior.

As Rocco Digilio (2022) explains Virgil is a “dolce pedagogo” whose aim is “docere” and also “movere” in an open space through the moral and physical salvation:

Dante spesso è ritratto in momenti di entusiasmo, di particolare seduzione verso la bellezza scolpita da Dio stesso e Virgilio non esita nel richiamarlo a non indugiare oltre nel suo cammino la cui finalità è nel *docere* e nel *movere*. L'insegnamento del poeta latino, del «dolce pedagogo» puntualmente interrompe l'indugiare compiaciuto del pellegrino, in quanto «non è più tempo di gir sí sospeso» (Digilio, 2022, p. 80).

Virgil in every moment sets the rhythms of the walking and the hiking of Dante and when it is needed he (for instance when tells Dante to go on the walk in front of the

“ignavi” in the famous verse «Non ti curar di loro ma guarda e passa», *Inferno* Canto III 51). The “maestro” of Dante is almost a “street educator” (cfr. Del Gottardo, 2009) that can teach on the road the most high values and moral rules of conduct. According to the embodied theory (Valentini et al, 2019) the learning process of Dante is cognitive, but at the same time physical, beyond that emotive, in a semi-open space of the hell.

In the *explicit* of Canto I the empathetic connection, by brain and by heart, between Dante e Virgil is sealed just by a physic movement, a simple walking movement that symbolizes a sort of “learning agreement”. The famous verse 136 “Allor si mosse, e io li tenni dietro” indicates the starting point of a large outdoor educational pathway.

The hell is almost a trekking in outdoor education: the path is not very smooth, it is characterized by an uneven paving, there are many interrupted path, but every difficulty turns into a source of experiential learning. But in the hell there are also trees and plants as in the classic outdoor education current paths.

The most famous is the in the Canto XIII where suicide people are turned into plants and trees (Genovesi, 2021, p. 94). The famous forest of suicides, where Dante meets Pier delle Vigne, is a sort of allegory of the educational dialogue with the outdoor organic setting. In this Canto Dante breaks a brunch and, when it surprisingly complains the gesture, the poet finds out that it was the suicide Pier de le Vigne with whom he starts a dialogue when the plant tells his story. This episode could be read as the representation of one of the crucial outdoor education aims: that one of moving in nature with an adventurous mood but also with responsibility for all types of life forms such as plants and animals (Chistolini, 2022).

In this way also the animals crowd the hell since the dark forests when Dante’s path is blocked by the three beasts. But the capacity of Virgil relies also into teaching as to deal with them in the outdoor setting. Dante learns that also the most cruel beasts could reveal useful aspects for their journey.

For instance Virgil with Dante climbs aboard Gerion, the monster metaphor of the fraud that has a human face but snake body with dragon wings and a scorpion pointed tail. Dante's guide helps Dante not to get scared but teaches as use it as a means of transportation to overcome the “burrato” and go towards Malebolge and the inferior circles in the Canto XVII. In this case the emotive traces of Virgil are evident when he makes Dante sit in front of him and supports him with his body in a very protective and emotive pose.

So, the entire hell is a continuous walking, hiking and trekking outdoor education journey; but to exit the hell and to go toward a real outdoor education where finally “riveder le stelle” Dante has to make a physical outdoor education exercise: climb on the devil’s legs hair and turns around to go toward the “pertugio tondo”.

### **3. The Purgatory: the archetype of transformative outdoor learning**

Purgatory, more than hell, stands as the true archetype of outdoor education as we understand it today. If hell was the place of resistance in a hostile environment (*locus horridus*), purgatory is the realm of transformative learning in an environment that, though marked by the fatigue of atonement, is fundamentally restorative (*locus amoenus*). Its very physical structure, a mountain to be climbed under a newly visible sky, is a powerful metaphor for the educational journey: a gradual and arduous ascent towards knowledge and self-awareness, requiring both physical and mental effort.

It is in this context that the figure of Virgil as the “dolce pedagogo” (Tartaro, 2001) takes on his full dimension as an expert facilitator. His guidance is no longer merely that of a protector, but of a mentor who constantly operates in what Lev Vygotsky would have defined as the “Zone of Proximal Development” (Vygotsky, 1978). Virgil pushes Dante to face tasks (physical, emotional, and intellectual) that are just beyond his current abilities, providing the necessary support to overcome them and progress.

Dante’s learning process in *Purgatory* follows with extraordinary fidelity the experiential learning cycle theorized by David Kolb (2015). Each terrace of the mountain represents a complete cycle:

- Concrete Experience: Dante meets the souls, observes their punishments, and interacts directly with them and the environment.
- Reflective Observation: Guided by Virgil, he reflects on what he has seen and heard, connecting it to his own experience as a sinner.
- Abstract Conceptualization: Through reflection, he abstracts a universal moral or theological principle about the nature of that sin and its opposing virtue.
- Active Experimentation: He applies the newly acquired understanding to face the next terrace, modifying his own behavior and perspective.

The natural environment is not a mere backdrop, but an active pedagogical agent. The bond with nature, sealed by Virgil's gestures of washing Dante's face and girding him with a reed, corresponds to what E.O. Wilson defined as the biophilia



hypothesis: the innate human tendency to seek connections with nature (Kellert & Wilson, 1993). This natural environment has a restorative effect that is essential for the healing and learning process of the souls and of Dante himself.

Furthermore, purgatory is the realm of cooperative outdoor methodologies (Martin & Flemings, 2010). The famous simile of the sheep (Canto III) does not describe a passive mass, but a community of practice (Wenger, 1999) in which individuals, while on their personal journey, advance together, supporting one another. This peer learning is a pillar of contemporary outdoor education, where the group becomes a fundamental resource for overcoming challenges and developing social skills (Johnson & Johnson, 1987). The souls are not isolated; they cooperate in a common effort, showing how the natural environment facilitates the creation of social bonds and an awareness of otherness (Villa, 2012).

The cooperative approach where the souls join to move on the open space of the nature is well described by a similitude in the Canto III (vv. 79-87).

Come le pecorelle escon del chiuso  
a una, a due, a tre, e l'altre stanno  
timidette atterrando l'occhio e 'l muso;

e ciò che fa la prima, e l'altre fanno,  
addossandosi a lei, s'ella s'arresta,  
semplici e quete, e lo 'mperché non sanno;

sì vid'io muovere a venir la testa  
di quella mandra fortunata allotta,  
pudica in faccia e ne l'andare onesta.

Finally, the culmination of this journey takes place, not by chance, in the setting of the Earthly Paradise. The encounter with Beatrice at the river Lethe represents the moment of transformative reckoning (Mezirow, 1991). It is the immersion in nature, in one of the most powerful *topoi* in literature, that facilitates the confession, repentance, and final purification. Dante does not just learn notions about sin; he completely restructures his vision of the world and of himself, preparing for the next step. Outdoor education, as Dante demonstrates, aims not just "to know," but "to be" in a new way.

#### **4 The *Paradise*: the spiritual outdoor open space and the contemplative pedagogy**

The *Paradise* canticle presents a different model of outdoor education in comparison to both hell and purgatory. In *Paradise* the outdoor space is more ethereal, less bound to the materiality of the brutal landscapes of hell and the lush natural garden spaces of the purgatory. The outdoor open space is more spiritual and linked to the highest moral values because of the proximity to God. Also the teacher changes and at one point Beatrice has to pass the baton to Saint Bernard for a new more immaterial educational approach. So in *Paradise* the outdoor education is more spiritual and oriented to the beatitude of the soul and bright spaces are more sweet, illuminated by the “somma luce” (*Paradise*, 33, v. 67) and blessed by the glory of the Lord.

So, the outdoor education of the canticle is more likely linked to contemplative pedagogy. In this way is very interesting the design of the course *Dante in Heaven: a Contemplative Journey* focuses on *Paradise* and realized by Laura Biagi at the college to Italian Studies Department at Vassar College in the spring of 2016 (Biagi, 2017). This course based on Dante's *Paradise* was based on “free-writing, deep listening exercises, yoga-based deep breathing exercises, and vocal improvisation” and was aimed to feel relaxation and meditation by students.

All these methods and practices, carried out with a mindfulness approach, could be easily and effectively be improved by an outdoor education, especially in an outdoor space that remembers the literary “locus amoenus”. The *amoenus* open spaces is naturally linked to a pedagogy that leverage the deep inside embodied reflection, auto-consciousness and spiritual feelings. So the Dante's *Paradise* could inspire outdoor education approaches more focused on spiritually, inner gaze and mindfulness-style reflection and sense of wonder (Smith, 1996; Jirásek et al., 2017).

### **Conclusions: Dante's Pedagogical Legacy, a Compass for the Future**

At the end of this analytical journey, the *Divine Comedy* no longer offers itself only as a literary masterpiece, but reveals itself as an authentic pedagogical monument, a text that prefigures with prophetic lucidity the most vital paradigms of outdoor education. In an era, the medieval one, so firmly anchored to tradition, Alighieri emerges as the tutelary deity of experiential teaching, almost an unaware master of open air learning. In fact, he did not limit himself to writing, but was able to imagine and sculpt in his verses an educational itinerary—an odyssey of the soul and body— so powerful as to possess the faculty of transfiguring a sinful life, that of the individual traveller, and of elevate it as a symbol of the path of redemption for all humanity.

Approaching the *Comedy* armed with this interpretative lens turns out to be a heuristic operation of extraordinary fruitfulness. Not only does it allow us to grasp the unexpected modernity of the Poet, but it opens up a horizon of speculative germs and intuitions to regenerate and innovate the practices of outdoor education. Between the tercets of the poem lies a symbolic code, an experiential map from which to draw heavily. Almost every verse can reveal new paths of meaning, suggesting principles for designing training paths that are both innovative in methodology and radically inclusive in their ability to speak to the singularity of each learner.

Today, in the era of Artificial Intelligence, an era that risks confining learning to aseptic virtual classrooms and dematerializing the experience, this message resonates with an even more vibrant urgency. Dante's immortal verses become a humanistic antidote, an ethical and pedagogical compass. They can and must be reread as a guide to escape from the walls, be they physical or digital, to rediscover the irreplaceable value of the journey, of effort, of wonder. They invite us to lead our students outside, not for an aesthetic whim, but out of a profound formative need, so as to be able, finally, once more, to "riveder le stelle".

### **Author contributions**

Although all the authors have contributed to the article, D. De Martino has written § 1. *The "bella scola" in "aperto loco": the first outdoor school* and § 2. *The Hell and the outdoor education in the locus horridus*, Angelo Basta § 3. *The Purgatory: the archetype of transformative outdoor learning* and *Conclusions: Dante's Pedagogical Legacy, a Compass for the Future*, Anna Dipace the *Introduction: Dante and the Divine Comedy as precursors of modern pedagogy* and § 4 *The Paradise: the spiritual outdoor open space and the contemplative pedagogy*.

### **References**

- Biagi, L. (2017) "In Paradise with Contemplative Pedagogy: A Journey," *Journal of Contemplative Inquiry*: 4(1), 4. Available at: <https://digscholarship.unco.edu/joci/vol4/iss1/4>
- Bregni, S. (2000). *Locus Amoenus. Nuovi strumenti di analisi della Commedia*. Ravenna: Longo.
- Cambi, F. & Sola, G. (2021). *Dante educatore europeo*, Il melangolo, Genova.

Caputo, R. (2021). Il canto IV dell'Inferno di Roberto Benigni: il limbo e la bella scola tra incubo, buio e luce. Così *"intraï per lo cammino alto e silvestro": attraversare l'Inferno dantesco con Roberto Benigni*-(*Quaderni della Rassegna*; 191), 21-29.

Chistolini, S. (a cura di) (2022). Outdoor education. Muoversi nello spazio mondo tra creatività, avventura, responsabilità. Milano: Franco Angeli.

Cofano, D. (2023). La retorica pedagogica nella Divina Commedia, in "Accademia Pugliese delle scienze, atti e relazioni", LVIII, *Dante e le scienze*, 1321-2021, pp. 379-387.

Del Gottardo, E. (2009). Progettazione per l'educatore di strada. Il modello generativo. In *Progetto educativo* (Il sicomoro), (pp. 1000-1027). Roma: Armando.  
<https://doi.org/10.1400/142159>

De Martino, D. (2021). Dante e l'e-learning. *Ricerche pedagogiche*, 55(220-221), 57-73.

Digilio, R. (2022). Tracce pedagogiche lungo il cammino di Dante. *Educazione. Giornale di pedagogia critica*, 11(2), 77-104.  
[https://doi.org/10.14668/Educaz\\_11205](https://doi.org/10.14668/Educaz_11205)

Genovesi, G. (2021). *In viaggio con Dante*. Editoriale Anicia: Roma.

Grazzini, F. (2004). *Viaggio, esilio, pellegrinaggio: categorie tematiche e loro rapporti in Dante*. In M. Mancini (a cura di), *Esilio, pellegrinaggio e altri viaggi. Atti del II Seminario interdisciplinare sul "viaggio"* (pp. 105-121). Viterbo: Sette Città.

Humberstone, B. (2013). Adventurous activities, embodiment and nature: Spiritual, sensual and sustainable? Embodying environmental justice. *Motriz: Revista de Educação Física*, 19, 565-571. <https://doi.org/10.1590/S1980-65742013000300006>

Jirásek, I., Veselský, P., & Poslt, J. (2017). Winter outdoor trekking: spiritual aspects of environmental education. *Environmental Education Research*, 23(1), 1-22.  
<https://doi.org/10.1080/13504622.2016.1149553>

Johnson, D. W., & Johnson, R. T. (1987). *Learning together and alone: Cooperative, competitive, and individualistic learning*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.

Kellert, S. R. & Wilson, E.O. (eds.) (1993). *The Biophilia Hypothesis*. Washington, DC: Island Press.

Kolb, D. A. (2015). *Experiential learning: Experience as the source of learning and development*. Upper Saddle River, New Jersey: Pearson education.

Mangieri, C. A. (2021). Dante auctor-agens nel proprio sistema allegorico. *Campi immaginabili: rivista semestrale di cultura*: 64/65, I/II, 80-11

Mantegazza, R. (2014). *Di mondo in mondo. La pedagogia nella «Divina Commedia»*. Roma: Montevecchi.

Manzo, P. (2023). *La Divina Commedia come strumento educativo: approccio pedagogico al viaggio di Dante*. Tesi di laurea. Torino: Università degli Studi di Torino.

Martin, A., Fleming, J. (2010). Cooperative education in outdoor education. *Journal of Outdoor and Environmental Education*, 14, 41–48.  
<https://doi.org/10.1007/BF03400895>

Mezirow, J. (1991). *Transformative dimensions of adult learning*. San Francisco, CA: Jossey-Bass.

Porcarelli, A. (2022). Dante educatore: la Commedia come itinerario di formazione spirituale. *Nuova Secondaria*, 50(3), 105-126.

Rotundo, A. R. (2001). *A teacher's soulful inquiry, exploring professional development using The Divine Comedy as a guide* (Doctoral dissertation, University of Toronto).

Smith, T. (1996, January). Outdoor education and spirituality. In L. H. McAvor, L. Allison Stringer, M. Deborah Bialeschki, A. B. Young (eds.), *Third Coalition for Education in the Outdoors Research Symposium Proceedings* (pp. 14-17). Bradford Woods (Indiana): The Coalition for Education in the Outdoors.

Tartaro, A. (2001). La pedagogia di Virgilio e i segni della superbia ("Purgatorio" XII). *La Cultura*, 39(1), 19-34. <https://doi.org/10.1403/12189>

Valentini, M., Guerra, F., Troiano, G., & Federici, A. (2019). Outdoor Education: corpo, apprendimento, esperienze in ambiente naturale. *Formazione & insegnamento*, 17(1), 415-427. 2012). [https://doi.org/107346/-fei-XVII-01-19\\_33](https://doi.org/107346/-fei-XVII-01-19_33)

Villa, M. (2012). Lo sguardo dell' 'altro' e l' autoriconoscimento di Dante: un percorso nel 'Purgatorio'. *Tenzone: rivista de la Asociación Complutense de Dantología*, (13), 187-225.

Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes* (Vol. 86). Harvard: Harvard University Press.

Wenger, E. (1999). *Communities of practice: Learning, meaning, and identity*. Cambridge: Cambridge University Press.