

HOW TO PROMOTE THE CREATIVE AND SENSITIVE DIMENSION OF THE BODY IN EDUCATION AT THE TIME OF COVID-19

COME PROMUOVERE LA DIMENSIONE CREATIVA E SENSIBILE DEL CORPO NELL'EDUCAZIONE AI TEMPI DEL COVID-19

Pallonetto Lucia

Ph.D. Student in Didactic Corporealities, technology and Inclusion
Department of Human, Philosophical and Educational Sciences
University of Salerno
lpallonetto@unisa.it

Palumbo Carmen

Associate Professor of Methods and Didactics of Physical Motor Activities
Department of Humanities, Philosophical Sciences and Education,
University of Salerno
capalumbo@unisa.it

Abstract ¹

The current educational context has changed dramatically due to the health emergency with repercussions not only on physical health, but also on the social life of people. The latter have undergone an unexpectedly and unprecedented change, leading to an epochal upheaval, intended to affect all aspects of one's life and, therefore, the way of conceiving teaching.

Therefore, it is urgent to adapt the teaching methods proposed to a formation in line with laboratory courses for the development of corporeality (Palumbo, 2015), which now appears mortified by the remoteness and rarefied physical contacts.

The Dad imposed by the new scenario requires to modify the learning practices so that they can implement transformation rather than training.

Contemporary knowledge must be imparted through experiential activities that do not make us forget our body and the infinite possibilities of inner progress and communication with a world in continuous evolution.

The transformation will be aimed not to upset our being during the pandemic, but to keep alive the possibility of the body to communicate and to cross the limits of the online setting (Gamelli I., et al.2020), discovering new resources within it.

The model for reorganizing educational contexts, according to experiential modalities, can be represented by educational dance, as it is created by a body in movement in time and in an editable space, by its nature not conceivable without the body itself (Merleau-Ponty, 2005).

Il contesto didattico attuale è drammaticamente mutato a causa dell'emergenza sanitaria con ripercussioni non solo sulla salute fisica, ma anche sulla vita sociale delle persone. Queste ultime hanno subito un cambiamento senza preavvisi e senza precedenti, arrivando ad uno sconvolgimento epocale, destinato ad incidere su tutti gli aspetti della propria vita e, quindi, sul modo di concepire la didattica.

Diventa urgente, dunque, l'adeguamento dei metodi didattici tesi ad una formazione in linea con percorsi laboratoriali di sviluppo della corporeità (Palumbo, 2015), che appare ora mortificata dalle lontananze e dai contatti fisici rarefatti.

La DaD imposta dal nuovo scenario richiede di modificare le pratiche di apprendimento in modo che più che una formazione, esse attuino una trasformazione.

Una conoscenza contemporanea va impartita attraverso attività esperienziali che non ci facciano dimenticare il nostro corpo e le infinite possibilità di progresso interiore e di comunicazione con un mondo in continua evoluzione. La trasformazione sarà volta a non stravolgere il nostro essere durante la pandemia, ma a mantenere viva la possibilità del corpo di comunicare e di valicare i limiti del setting online (Gamelli I., et al.2020), scoprendo nuove risorse all'interno di esso.

¹ Lucia Pallonetto specifically dealt with the design framework that outlines the research, Carmen Palumbo is Scientific Coordinator of Research.

Il modello atto a riorganizzare i contesti educativi, secondo modalità esperienziali, può essere rappresentato dalla danza educativa, in quanto creata da un corpo in movimento nel tempo e in uno spazio modificabile, per sua natura non concepibile senza il corpo stesso (Merleau-Ponty, 2005).

Keywords

Dance-education; pandemic; corporeity; distance learning.

Danza-educativa; pandemia; corporeità; didattica a distanza.

Introduction

In Italy, the lack of a true culture of the body, movement and sport, has marked the relationship that binds these terms by a series of contradictions that have also poured into the educational system.

In the same Didactic Programs for Schools of every order and degree, in the Indications of 2004, in those for the curriculum of 2007, the motor activity, both physical and sporting, is recognized in its fundamental role in the scholastic and formative experience, but in spite of everything, it translates into a recognition that exists only on a formal level, but does not find a match on the level of motor and sports practice, neither in the context of school, nor in the context outside school.

This lack emerged, even more forcefully, at the time of the health emergency, when the teachers realized - at the time when the educational context has changed and motor activity has become more urgent and difficult - the lack of preparation for the management of initiatives in line with changing needs and, above all, the absence of the structural conditions necessary to support appropriate choices.

As these deficiencies emerged, protocols of understanding have often been signed between Miur and CONI in order to deepen the preparation of teachers and create support for motor activity. However, the initiatives that have been taken have never had the desired effects and this ineffectiveness has become more serious in the reality changed by the pandemic.

Above all, the Programmatic documents of the Italian School have always lacked methodological guidelines that allowed interdisciplinary courses that focused on the body and kinesthetic dimension in the teaching-learning processes.

At the same time, the scientific recognition of the formative value of the activities carried out through the body has led to an enhancement of the motor dimension in the process of teaching-learning and has stimulated the didactic research of new instruments and modes of education of the movement, as well as teaching methodologies that encourage education through movement (Arnold, 1988).

All this and the experimental evidence arising from it, have led to a greater recognition of the potential of the body in the current educational contexts, because through the body the individual interacts actively with space, with others and with himself.

We can find the new basic concepts of motor education in the National Programs issued in 85 and in the National Indication of 2007:

- Corporeity as an integrated form of the physical, psychic, affective and cognitive dimensions that are essential for building a relationship with oneself, with others and with reality.
- Movement as a “communication and understanding strategy” (Sibilio, 2008).
- Sport as an educational path and an instrument of affirmation of civil and moral values at the basis of civil coexistence (Sibilio, 2005).

Not surprisingly, the term “motor education” replaces the traditional term “physical education”. This vision of motor activities as specific training activities has led to recognize in them a substantial role in the general education of the learner and at the same time a potential of transferability of knowledge (Sibilio, 2003).

We can also note how the dimension of the body and, above all, the way in which it has been translated into the educational experience are affected by the cultural visions that historically have alternated (Sarsini, 2005; Frasca, 2006). In particular, it is evident that corporeity has been mortified by virtue of a dualistic approach strongly restraining from the point of view of the development of integrated subjectivity and aimed at emancipation.

The dualism theorized in the seventeenth century by Cartesio, which clearly separates the body, *res extensa*, from thought, *res cogitans*, not only exalts the mind-body separation, but also establishes a hierarchization, which sees the former placed in a position of superiority over the latter. It is well known that over the centuries, the body in education has been mostly reduced to a subordinate object, considered as «a support, a tool to bend to one’s own needs and needs of the mind, or even to tame, if not thought of as an obstacle or even a prison in which one is forced to live» (Balduzzi, 2002, p.11).

After that, psychomotricity experienced a moment of transition, however representing an avant-garde of thought exceeding the dualist psych-soma scheme.

A significant contribution in the field of education was guaranteed in the ‘50s and ‘60s by the research activity of Jean Le Boulch (1975), Bernard Aucouturier (1984), Andre Lapierre (2001) and Pierre Vayer (1971), who introduced, although each from their own theoretical perspective, an idea of the inseparability of body and mind and an educational conception of the body as completion in cognitive, affective and relational aspects.

In 2008 even Galimberti (2008) says that «there are not two realities, the psychic and the physical one, but a single presence that says in the body its own way of being in the world». The body is therefore a feeling and a thinking as well as an act and represents «the construction of a very personal and unique knowledge system that is inscribed in our hands, in our legs, in our eyes, in our physical resistance to daily stresses, in our cardiovascular and motor system, in our capacity for coordination and mature control that intervenes in our action in space» (De Mennato, 2006, p.33).

The obstacle is that the school, despite these discoveries that concern the importance and participation of the body, found itself faced with a sudden change of reality, even didactic, finding itself unprepared. It is in a too much intellectual dimension, which is exhausted in the logos becoming, in the times upset by the pandemic event, drastically obsolete.

As Gori wrote in 2011, in school work we must not forget processes, we must not focus on formal thought and neglect its incarnation. The teaching of movement today appears to be separate from that of other disciplines and all too often makes movement pass as a means to give space to the vent to free from the fatigue of the minds and simply aimed at training (Cunti, 2013, p. 48).

Therefore, at this time when the reality for each individual has been modified by the new rules and restrictions imposed by such an extraordinary and difficult event as a pandemic and especially forcibly isolating for every human being, change has become unavoidable. Is it possible, therefore, to immediately think of a reorganization of the educational contexts, focusing attention on learning modes of performative type?

1. Creative and sensitive body dimension

Corporeity is the means by which we relate with others and with the environment, we can experience listening (understood as the ability to “feel-feel”), structure the capacity for dialogue by increasing the awareness of their resources and learn new styles for effective communication.

The period of isolation was also characterized by «an intellectual and social ferment in many ways unprecedented compared to the previous months (years). So much so that many scholars [...] have used the expression *physical distance* and not *social distance* [...]» (Bocci et Al., 2020, p.9).

To bridge this gap, it is not by chance that a new educational system is being developed, based on the study of art for educational purposes, which functions as a learning system, but as a set of communication, through the body, in the form of art constituted by dance.

Many theorists such as Gardner, Dewey, Perkins, Kokkos, have expressed the view that education and training through art can contribute positively to the learning process and help young people develop various skills such as critical thinking, creativity, emotional expression (Kokkos, 2011).

Since dance is universally recognized as an art form, it today qualifies as a means of education and as an object of research.

To dance is to use one's body as matter, the imaginary and relationships as a driving force. The dance can be defined considering the size:

- Corporeal, where it is a matter of developing an expressive motility, in which the basic principles of movement are at stake: balance, weight, sensation, energy, quality of movement;
- Symbolic, where it is a question of developing the ability to imagine, to interpret reality, to stylize; an invitation to make the movement poetic and progressively open to the symbology of the other, then communicate effectively;
- Social, as dancing means being able to listen to body, share, imitate, dance in unison, build together, get rich of the other.

The dance also exerts the gaze, educates to become a critical spectator.

For the teacher the best way to convey the true meaning of the inclusion of dance in the school is to be able to make children feel that, by learning to use their body dancing, they will learn the pleasure of the discovery of the Self and the sensitive development of their personality, through the body. Teaching should be perceived as something non-technical, not entangled in old parameters and in the storage of a range of information.

The progress that will be achieved will always be visible from the outside and recognizable by the learner, so he will be rewarded in real time by the result of his commitment and not only by the pleasure drawn from the application in this discipline.

It is for these reasons that it would be desirable that dance be welcomed among the activities of artistic education and carried out in workshops rather than in lectures. This is because in the laboratory there is a work made of experiences that arise from what is put in place and that lead to variable and often personal results, where the attention of the child/youth is continuously kept alive and called to what he feels while he performs those actions.

«A full body attunement produces important results at the level of learning processes, even more decisive if, as Stern proposes, we are referring to an idea of development according to a non-partisanal representation, but stratified [...], in which, therefore, nothing is lost of past experiences, but for which every experience overlaps with others, interpenetrating with the qualities of those that preceded it» (Gamelli, 2011, p.11).

In addition, the activity carried out in the laboratory allows the young person to follow a path that is indeed his own, but also the result of the exchange made continuously with his "travelling companions".

Ultimately, «to create experiences of movement means to create ways that involve the body in its physical, cognitive, sensory and emotional practice, and to live moments in which each person can express his own individuality in relation to the others and the context in which he finds himself» (Benvenuto et Al, 2018 p.96).

This new experience will be particularly appreciated by children and young people, because it will seem to them to leave the usual school routine through a game (the choreutic) to enter into logic and ways of thinking and creating different from the usual. Once in a while, act and feel,

form and sense will find them gathered together in the activities to be carried out for this matter.

The teachers will teach him that «[...] A sensitive body is a body that feels, that is in conscious relationship with its sensations. The sensations reach the central nervous system, the spinal cord and the brain, and eventually emerge to the consciousness, from our sensory channels through the sensitive nerve pathways: the skin, eyes, nose, ears, mouth, vestibular apparatus, proprioceptive receptors placed in muscle tendons and those located in joint capsules» (Brun & Alin, 2013).

The main difference with respect to other disciplines is that they tend to consider the body as an object, in the sense that other motor activities are reduced to training, while here it is not a matter of educating movement, but through movement, «a learning that does not pass through the awareness of the subject, but that is limited to the passive acquisition of a technique, is reduced to mere training. It is not therefore a matter of educating the movement, but of educating through the movement» (Gamelli, 2011, p.40).

While the old culture of the body makes use of a mechanical type of teaching/learning, the dance inserts a new pedagogy able to build “the feeling of self in the act of knowing” (Damasio, 2000). In other words, the old hierarchical separation between mind and body is overcome and the student no longer undergoes movements, but filters them through his logic and that with which the teacher communicates with him.

In early childhood and throughout the period of development that affects primary school, the child builds his logical beliefs on the basis of sensory-motor experience. Before thinking about the physical laws that govern the world around him, he experiences them through the senses and understands them with the body.

The dance provides «the use of skills which are implemented during experience and which develop in the perception of substance and form and in the formulation of a language which exists in the complexity of individual experience and which comes to life in interaction with the environment, and with the other by himself» (Benvenuto et Al, 2018, p.93).

Therefore, the movement and quality of bodily experience cannot be considered subordinate to intellectual development, but a fundamental part of it.

Innovation consists in recognizing that teaching a young person to focus attention on their own body, that is, to perform the “function of internalization” (Le Boulch, 1971) is one of the most precious resources of the Nervous System, which plays a primary role in the development of the ego and forms a bridge between the psychomotor and cognitive aspects.

So how can we not consider all this as the most modern way for the School to help the evolution of a young being? Therefore, the sensitivity of the body should be placed at the center of the educational action, at the time of Covid, and helped through the *dance action* that alone manages to communicate their emotions and allows the other, even at a distance, to decipher them.

The dance that we want to promote in the school context, fulfils its pedagogical vocation only if the child lives his corporeity in a sensible and sensible way. Listening, attention, self-consciousness, are psychomotor functions determining both in learning and in the process of social interaction.

We can define all this “pedagogy of the sensitive”, that is, it enhances the corporeity of the child by recognizing the ability to create a connection between the inner experience of that being and its representation of reality, which is unique and in continuous transformation, often as dramatic as in the period of forced isolation.

2. Educational perspectives for the training and expressive practice of the body in movement online

The pandemic has forced and continues to force children and young people around the world to stay at home for a long time and this has led to a reduction in levels of daily physical activity, with all the consequences on motor development and related psychological and social factors.

The emergency was able to point out how the physical presence, a “dance hall”, a classroom are irreplaceable and the virtual one, although it keeps us trained, does not take us deep into the creative processes and relationship. It’s a palliative of the moment.

Therefore, merely discussing exclusively the problem of masks, the presence or absence of plexiglass panels, interpersonal distances and how to avoid gatherings in the classroom and in the gym, reduces reflections on the school and on the ways of re-learning orient the disciplinary didactic (Colella et Al., 2020).

The online breakthrough has required the effort to review a number of parameters of teaching in the presence (Dad), going to redefine the map of the educational device, because digital training is structured, or rather works, through mechanisms other than those in the presence and, So, from now on, what we have to deal with is to adapt to this new reality, rebuilding our teaching proposal by modulating it to activate the body while remaining distant.

As Buber states «in principle it is the relation», (Buber, 1993, pp. 72-76) the relation is a factor that organizes the movement, motivates it and allows the Central Nervous System to express itself in a coherent, functional and expressive way.

All this does not forget that «the ego is primarily and above all a corporeal ego» (Freud, 1923, p.26) and, therefore, an essential condition for teaching in relation. So, if it is true that technology cannot replace interpersonal relationships that develop at school, then in the period of distancing imposed by the pandemic it is necessary and urgent to find a new way to live bodily experiences-motor that allow the communion and communication of individuals.

In a program aimed at this purpose, it would be desirable to propose at the beginning of each lesson, that it be Italian, mathematics, history, geography, a small activity to reactivate the body energy.

We ask the students to make contact with the ground through the sole of the feet, feeling the contact; make small movements on the knees, Go down and up, feel the joints of the knees and also that of the ankles and try to keep your knees soft and start to make small springs without ever extending them. Shake your shoulders and arms freely.

Breathe.

Always shaking shoulders and arms make little jumps on the spot, pleasant, free and unrestricted, everyone is as he sees fit for his body. Then relax the muscles of the neck and neck and try to mobilize the head by resorting to circumduction movements of it, taking care to relax the muscles of the neck and neck, first in one direction and then in another.

While we’re doing it, we try to exhale, let go of arms and shoulders, as if we were massaging the cervical tract. Then we begin to feel the presence of our arms from the end of our fingers to the shoulder.

We remain with our knees bent, not extended, to feel the contact with the earth and feel the presence of the joints of the arms, that is, what is the movement that we want to realize at that moment. What is the movement we want to achieve.

Starting from the arms, we extend this action to the rest of the body and we try to go where we feel the need to go, what we want to mobilize, what can be of benefit. Involve head, shoulders, arms, column, pelvis, pelvis, relax the buttocks, “play” with the mobilization of the body. Little jumps again and every time we do them, without generating trauma to the joints we reach the ground exhale and free the energy.

Always maintaining a foot contact with the ground, we bend forward letting go of head, shoulders and arms until we get contact with the ground through the fingertips. All this without leaning, but simply creating a grease of contact with the floor, bent knees but without lifting the sole of the feet and generating a small “voluntary shaking of the body”. If a vibration starts, although involuntary, it must be humoured. To be able to do it you need to breathe deeply.

Let gravity act, let go of shoulders, head, column and arms. Then slowly ascend vertebra after vertebra, always bending knees.

Once realigned vertically proceed to stretch in the direction of the ceiling, crossing between them the fingers of the two hands.

Make 4/5 movements of these coil-unrolling movements.

The bending of the head must precede that of the bust. I sense my spinal column and I mobilize it, making heaviness, or gravity, still act, with my knees bent and, for the rest, abandoned.

Slowly resurface and return up slowly. Once the connection with the body is established, return to sit down.

Every time this is important because it allows us to grasp a given of what we will call “the dimension of doing together” starting from the body (Gamelli et Al., 2020). What we have achieved is a work of shared bodily rhythmic, which in Dad can create an element not only important, but above all useful at a time like the one we are living and that is a deep sense of belonging.

In fact, if even a small practice like an agreed collective gesture is shared and/or built by the “virtual” group, it helps to create the sense of the group, a sense of interest for the other than for the teacher is the testimony of a process set in motion in terms of education and learning. Even listening to the breath of others can be used by the teacher to suggest to the students to be part of an imaginary circle, in which the breath wave “passes” from one participant to another and creates the sense of the group and the sense of a movement/Dance throughout the group.

This is how it is possible, through a series of movements resulting in a movement/dance, to build a sense of the closeness of the group, while being far away individuals (online).

Therefore, doing dance even in a forced online teaching, becomes an instrument of a teaching that no longer makes use of mere techniques to be transmitted, but enters a pedagogical system of “active education” where the objective is the union through the common movement and improvement of skills, both in the physical and social sphere and finally a capacity for concentration and reflection that makes use of the contribution of others, even if distant.

The strengthening of concentration and the ability to elaborate connections were already represented by John Dewey in 1910 and referred to as thoughtful thinking, that is, an active form of knowledge that starts from the old bases, but it includes the subsequent conclusions to which the changing times lead.

Much more recently, Donald A. Schön (1993) elaborates this concept and speaks of “thoughtful action” arguing that an artistic skill is necessary for vocational training, since the reflections that are activated in the creation processes must be linked to the skills possessed by the subject, to reach the *reflection-in action*.

In addition to the example, in relation to today’s delicate historical moment, in which teaching is different from teaching in the presence, the use of movement/dance is useful if you pursue the learning objectives indicated by Madeleine Lord (2001), where movement is referred to as the primary means of knowledge and creation:

- stimulating spontaneous movements;
- To teach concentration;
- Prepare to be physically ready;
- To teach decision-making;
- Relating to someone else (even remotely) while moving;
- Educate to the observation also of other subjects on a screen.

3. Conclusion

In conclusion, «recent theories on cognitive development are based on a systemic concept of learning and neurosciences describe the brain as a complex system in which experiences and relationships with the environment modify structures and functions» (Edelman, 1987).

In this context, new educational and organizational models are implicitly accepted which should adapt to the Covid-19 pandemic, in which education must, inevitably, continue, but take place according to new *modus operandi*, inspired above all by safety and necessarily distance.

In all this, at least the opportunity emerges to trace a change in our model of education, in which

to give more space to the dimension of the body through movement, to facilitate communication at a distance. «The corporeal element has a primary role in pedagogical action and can be, if proposed in an appropriate perspective, the engine for achieving results that contribute to the complete perceptive development and therefore to a global formation» (Benvenuto et Al., 2018, p. 102).

Since dance is yet art, but movement that involves mind and body for a complete development, especially relational, it allows you to share with anyone and through any space (online) a thought gesture and the reality perceived at that time.

Dance can be a key element in distance teaching, necessary in the pandemic period, because, through it, the body performs a global activity involving both the perceptive-cognitive aspect of movement, both the mental activity occupied in the creation of the movement, and an activity of sharing and connecting through a personal aesthetics of the movement able to communicate with other human beings even very far away.

Dance as an education is an artistic experience, but above all the union of two operative moments of the person: that of thinking and that of doing (Zagatti, 2004) able to reach “the other” through a practice of the creative body, expressive and “exquisitely imperfect” (Prichard, 2017, pp. 77-81).

So the new dance that can be conceived as a pedagogical, educational and social ideal is the free dance, not reserved for an elite or a perfect body, but usable to know themselves through the movement and those in front of us.

References

- Arnold, P. (1988). *Education, movement and the curriculum*. London: Falmer Press.
- Aucouturier, B. (1984). *La pratique psychomotrice. Rééducation et thérapie*. Doin, Paris. (trad. it.: La pratica psicomotoria. Rieducazione e terapia. Armando Editore, Roma, 1986).
- Balduzzi, L. (2002). (a cura di). *Voci del corpo*. Firenze: La Nuova Italia.
- Benvenuto, G., Stella, D., Viti, E. (2018). *Danzare, riflettere, apprendere*. Excellence and Innovation in Teaching and Learning (ISSN 2499-507X), 1 pp.92-104. Franco Angeli
DOI:10.3280/EXI2018-001006
- Bocci, F., Caldin, R., d’Alonzo L. (2020). *Il baratro e la speranza. L’impegno della SIPeS ai tempi del Covid-19*. Italian Journal of Special Education for Inclusion Pensa MultiMedia Editore srl ISSN 2282–6041 (on line) | DOI: 10.7346/sipes-01-2020-01
- Brun, M., Alin, C. (2013). *Inventer la leçon de danse: Regards croisés sur la transmission en milieux éducatifs*. CRDP.
- Buber, M. (1993). *Il principio dialogico e altri saggi* (a cura di Poma A.). Milano: Edizioni San Paolo.
- Colella, D., D’Arando, C., Bellantonio, S. (2020). *Physical literacy and physical education during the covid-19 pandemic. problems and prospects*. Giornale Italiano di Educazione alla Salute, Sport e Didattica Inclusiva / Italian Journal of Health Education, Sports and Inclusive Didactics - ISSN 2532-3296 - Anno 4 n. 3 - luglio - settembre 2020 - ISBN 9788860223883 - CC BY-NC-ND 3.0 IT - doi: 10.32043/gsd.v4i3.195
- Cunti, A. (2013). *Corpo, sport e movimento in Pedagogika*, XVIII, 3. Milano: Stripes Network.
- Damasio, A. (2000). *Emozione e Coscienza*. Milano: Adelphi Editore.
- De Mennato, P. (2006) (a cura di). *Per una cultura educativa del corpo*. Lecce: PensaMultimedia.
- Dewey, J. (1910). *Come pensiamo. Una riformulazione del rapporto fra il pensiero riflessivo e l’educazione*. Firenze: La Nuova Italia.
- Edelman, G.M. (1987). *Seconda natura. Scienza del cervello e conoscenza umana*. Milano: Raffaello Cortina.
- Frasca, R. (2006). *Il corpo e la sua arte. Momenti e paradigmi di storia delle attività motorie da Omero a P. de Coubertin*. Milano: Unicopli.

- Freud, S. (1923). *The Ego and the Id*. Torino: Bollati Boringhieri editore.
- Galimberti, U. (2008). *La casa di psiche. Dalla psicoanalisi alla pratica filosofica*. Milano: Feltrinelli.
- Gamelli, I. (2011). *Pedagogia del corpo*. Raffaello Cortina Editore.
- Gamelli, I., Ferri N., Corbella L. (2020). *Remotely present bodies. the challenge of embodied pedagogy virtual laboratories in academic teaching*. Italian Journal of Health Education, Sports and Inclusive Didactics - ISSN 2532-3296 - Anno 4 n. 3 - luglio - settembre 2020 - ISBN 9788860223883 - CC BY-NC-ND 3.0 IT - doi: 10.32043/gsd.v4i3.189.
- Gori, M. (2011). Cinesica. Roma: Aracne Editore.
- Kokkos, A., & Associates. (2011). *Training Through Arts*. Athens: Metaixmio (In Greek).
- Lapierre, A. (2001). *De la psychomotricité à l'analyse corporelle de la relation*. Doin: Paris. (trad.it.: Dalla psicomotricità relazionale all'analisi corporea della relazione, Armando Editore: Roma, 2002).
- Le Boulch, J. (1975). *Verso una scienza del movimento umano. Introduzione alla psicocinetica*. Roma: Armando Editore.
- Lord, M. (2001). *Fostering the Growth of Beginners' Improvisational Skills: A Study of Dance Teaching Practices in the High School Setting*. Research in Dance Education, 2 (1), 19-40.
- Merleau-Ponty, M. (2005). *Phenomenology of Perception*. London: Routledge.
- Palumbo, C. (2013). *La Danza-Educativa: Dimensioni Formative E Prospettive Educative*. Roma: Anicia.
- Palumbo, C. (2015). *Il Laboratorio-Approfondimenti lessico-pedagogici*. Milano: Franco angeli. Pp.297-299. ISBN:978-88-917-2829-6
- Prichard, R. (2017). *Redefining the ideal: exquisite imperfection in the dance studio*. Journal of Dance Education, 17 (2), 77-81
- Sarsini, D. (2005). *Il corpo in occidente. Pratiche pedagogiche*. Roma: Carocci.
- Schön, D. A. (1993). *Il professionista riflessivo*. Bari: Dedalo
- Sibilio, M. (2003). *Il corpo intelligente*. Napoli: Esselibri.
- Sibilio, M. (2005). *Lo sport come percorso educativo. Attività sportive e forme intellettive*. Napoli: editore Guida.
- Sibilio, M. (2008). *Il corpo e il movimento*. Napoli: Cuen.
- Vayer, P. (1971). *L'enfant face au monde: A L'âge des apprentissages scolaires*. Doin: Paris. (trad.it. Educazione psicomotoria nell'età scolastica, Armando Editore: Roma, 1974).
- Zagatti, F. (2004). *La danza educativa. Principi metodologici e itinerari operativi per l'espressione artistica del corpo nella scuola*. Bologna: Mousikè.