EDUCATIONAL ACTION AS THE "AGENT OF CHANGE" OF PEOPLE, METHODS AND ENVIRONMENT THROUGH PLAY

L'AGIRE EDUCATIVO COME "AGENTE DI CAMBIAMENTO" DI PERSONE, METODI E AMBIENTE MEDIANTE IL GIOCO

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ABSTRACT

Educational action as an "agent of change" refers to the fundamental role that education and educational practice can play in promoting positive change in society, people and the surrounding environment. The game, through the body percussion should be considered as elective activity of children and boys for training and as an agent of change to determine in the person psychophysical well-being and overcoming of barriers determined by anxiety, fears and isolation.

L'agire educativo come "agente di cambiamento" si riferisce al ruolo fondamentale che l'istruzione e la pratica educativa possono svolgere nel promuovere il cambiamento positivo nella società, nelle persone e nell'ambiente circostante. Il gioco, attraverso la body percussion va considerato come attività elettiva di bambini e ragazzi per la formazione e come agente di cambiamento per determinare nella persona benessere psicofisico e superamento di barriere determinate da ansie, paure e isolamento.

KEYWORDS
Educational action, game, change
Azione educative, gioco, cambiamento

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Introduction[1]

Educational action can be a powerful agent of change in society. When we talk about educational action, we refer to all the practices and interventions that promote learning, personal, social and cultural development of people. These actions can be implemented within formal institutions such as schools and universities, but also through training programmes, community initiatives and other educational activities.

Educational action as an "agent of change" refers to the fundamental role that education and educational practice can play in promoting positive change in society, people and the surrounding environment. An educator or educational agent is not simply a transmitter of knowledge, but plays a crucial role in shaping the minds and perspectives of learners, encouraging them to develop a critical understanding of the world and to adopt behaviours and attitudes that foster collective well-being.

Of course in the post Covid the educational action is no longer directed only to establish with the learner a relationship of intentional practices; in fact, if we intend to educate in a reflective and suitable way to the redefinition of models and practices, educational action is something that brings about change. For this reason, in this period it must be seen as an element that can determine in the person psychophysical well-being and overcoming barriers determined by anxiety, fears and isolation.

In the field of educational action we know the value of play as the elective activity of children and young people for training and as an agent of change. The recognition of play as an essential part of children's lives is reflected in international treaties such as the UN Convention on the Rights of the Child: "Every child has the right to play" (Art. 31). "Every child" means that really all children, regardless of their physical and psychological condition, have this right. In other words: inclusion must be guaranteed, and all girls and boys must have the same opportunity to participate in play activities. Indeed, the United Nations Convention on the Rights

[1] Mazzella maria pia è autrice del lavoro ha curato in particolare introduzione conclusioni e paragrafo intitolato hypothesis of experimwntation
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of Persons with Disabilities explicitly requires States to "ensure that children with disabilities have the same access as other children to participation in play, recreation, leisure and sports activities, including activities in the school system".

Maria Montessori (1870-1945), central figure of Italian pedagogical activism, defined the game as a psychophysical exercise and as a tool for the development of sensory attitudes, indispensable means for the growth and maturation of the individual, learning in his 'children's home'. Froebel himself argues that "educational games" are the means capable of offering the child the opportunity to act and produce, to be able to satisfy their needs without limits and build the foundations of the training process that will lead them to the building of their own personality. The game allows to develop the motor sense intelligence, to move from concrete to abstract from what Piaget defines as concrete operations and pursue the mental representation of action. It can be said that the game is at the service of educational action as it is a natural vehicle capable not only of consolidating cognitive structures, but also guarantees a balanced emotional-affective development and motor sense. Among the various games that we can include in the popular ones are those based on rhythmic activities - motor like that of body percussion where the rhythmic and musical dimension is experienced and internalized through the body and goes to stimulate the attentive aspects, and concentration useful for the global learning of the individual. Body Music (music produced by the body, a combination of vocal and rhythmic/bodily sounds) is an extremely useful tool to form and consolidate, on the one hand a rhythmic awareness, on the other safety and body coordination, going also to work on self-esteem and the ability to focus and concentration.

In many respects Body Percussion shares the basic principles of neuro-education, namely that all learning must be focused ON, IN and FOR LIFE and therefore include physical, social, and emotional practices, to combat stress, ill health or isolation. Body Music has become an almost essential practice within music subjects in regulated education, as well as in conservatories, but it can also play an important role in subjects such as physical education, psychomotor skills, or mathematics and Italian. As an educational practice of educational action it is a type of game that can bring and positive changes of people, but also of mentality as it is a process and dynamic educational process. The educational activity that you want to propose will be a possible experimentation that can put in place the educational action through the game activity of Body Percussion to verify the changes and models put in place.

1. **Educational action after Covid**

In the 21st century we are witnessing a profound acceleration of phenomena characteristic of modernity: the combination of globalization/ scientific technical progress has revolutionized the way of life of all of us. The negative consequences were many, new forms of hardship and poverty, feelings of perennial inadequacy risk of exclusion, loneliness increasingly widespread. The possibilities of "gaining experience have changed. Everyday life is marked by precariousness, by fragmentation the future is unpredictable and we are immersed in a constant climate of change. All this generates the need to find new ways to give meaning to existence and to build new anthropological and cultural models (post-humanism).

Educating today also means building new educational models taking into account the complexity and specific characteristics that the contemporary world presents. We must ask ourselves how to think about the subjects starting from their weaknesses, from the non-linear itineraries that form our existence (La Perla, M.G. Riva, The educational action, La Scuola, Brescia 2016).). Even more so the educational action in the COVID post today is a crucial issue as the pandemic has had a significant impact on the educational system and on the teaching modalities worldwide. Several challenges emerged during the pandemic period, but this also presented opportunities to redefine and improve the approach to education. Educational action after COVID has led to several significant changes in the educational system and approach to teaching. Some of the major changes include Digital Technologies integrated into teaching. The pandemic has accelerated the adoption of digital technologies in education. Educators have learned to use online learning tools, e-learning platforms and digital resources to enrich the teaching and learning experience. Especially after the pandemic we had more attention to mental health, as this had a significant impact on students and educators. Now educational action with post-COVID education could place greater emphasis on supporting students' mental health and promoting emotional well-being within schools. In addition, the need for curriculum adaptation arose: the pandemic highlighted the importance of developing crucial skills such as resilience, adaptability and problem solving. Schools could review their curriculum to include a greater emphasis on these skills, as well as continue to provide a solid academic foundation. In addition, curricula should mainly include decreasing social anxiety for the promotion of psychophysical well-being. The first purpose of the teaching was explained by the philosopher Montaigne, according to whom «a well-made head is better than a full head» (Morin, 2000). Montaigne is called the philosopher of modernity also because he has elaborated the concept of cultural relativism, inspired by the «Myth of the good wild», thanks to which he grasps new and wider cultural horizons, positively interprets the diversity of pre-Columbian populations

and considers it a resource, in contrast to the superb attitude of European explorers who conquered the new continent cruelly destroying indigenous civilizations. The world continues to be rapidly changing and knowledge is destined to be consumed, This is also why it is essential to train the minds that can have a general attitude and organizing principles that allow to connect knowledge and give them a sense. There can be no reform of teaching without a reform of thought and vice versa; therefore, reforming teaching and thinking is the necessary condition for a "well-made head". While a «full head» is characterized by accumulated knowledge and does not have a principle of selection and organization that gives it meaning, a «well-made head» does not accumulate knowledge but develops an attitude to dealing with problems and an organization that allows to connect knowledge giving it a sense. This is certainly the step towards complex thinking.

In fact, the latter is increasingly addressing the problems characterizing the current historical-social and economic context, not in agreement with a fragmented and disciplinary teaching that ignores both the global dimension, fragmenting it, both the essential one, dissolving it. Therefore, we must take account of the global dimension, because it represents the challenge to complexity, which does not result in difficulties, but rather constitutes the interdependent, interactive and inter-retroactive fabric of reality and its parts. Intelligence must, then, adapt to multidimensionality by considering the problems and major issues in the global context and complex.. The school, however, still isolates the objects of study, separates the disciplines, distinguishes the problems, reduces the complex to the simple and young people, in such a context, lose their natural aptitudes to contextualize knowledge, the basic principle of permanent knowledge. But as Janusz Korczak, a medical educator, says “We are not allowed to leave the world as it is”.

2. Educational action through play

The educational action through the body and the game can determine the desired changes both in the people-actors, both in the methods that are the basis of new educational aimed at allowing psychophysical well-being, but also the education to resilience and adaptability that are necessary tools to face every new situation, after learning from the experience of the Covid that all our actions can not always be predictable and intentional.

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For centuries corporeality has been relegated to the condition of subordination in the face of the alleged superiority of the "res cogitans" on the "res extensa", conditioning scientific reflection in the human sciences and with important repercussions especially in the educational field. However, in recent decades, the legitimization of the teaching potential of the body (Carlomagno et al., 2014) and the reconsideration of an education aimed at promoting the integration of the different human dimensions have slowly led to the definition of new research routes and studies on the basis of the plurality of theoretical models capable of directing and enriching the educational action, outlining new horizons of knowledge. The evolutionary process that led to the maturation of the educational value of the motor sciences has been long and difficult. From Humanism and the Renaissance, in which there was a reassessment of man in the mind-body unity, we passed to Rousseau's vision, to which is attributed the merit of having traced an education paradigm in the game.

The studies of Pestalozzi and Froebel create, instead, the premises for a new pedagogical orientation that recognizes the body and senses the first tools of knowledge of the phenomenal reality (Froebel, 1967; Pestalozzi, 1974). Dalcroze's eurythmics, born in the field of musical education, considers the body and the movement at the base of its educational principles (Dalcroze, 2008) and, in line with Monatessorian pedagogy, refers to a learning of self-education (Montessori, 1962) and self-knowledge and exploration that points to the global formation of the personal.

The Montessorian educational model focuses on the experience of the body but, contrary to Dewey who demonstrates a predilection for play-work, Maria Montessori recognizes in the school a potential place of learning that through the body and movement helps to promote the development of sensory-perceptive functions (Montessori, 1970), consolidating and refining the motor schemes, necessary for the control of the body and the organization of movements.

According to Piaget, on the other hand, the motor action represents a constructivist mode typical of the person, able to mark the times, to know places, to establish possible relationships according to the rules and logical principles that develop in the different forms and channels of cognition. For Le Boulch, whose thought is in line with that of Piagetian, a learning that does not consider the awareness of the

subject but that is reduced to the passive acquisition of a technique, represents a mere training; therefore, it is not a matter of educating the movement, but to educate through the movement (Gamelli, 2011). H. Gardner's studies on the plurality of intelligences have, instead, completely reconsidered the relationship between body, movement and cognitive mechanisms, helping to create a new educational perspective of the motor sciences. The body-kinesthetic dimension of which Gardner speaks (2013) is translated into an educational context in a possible design of teaching methodologies not only usable in the motor field but also highly significant on the cognitive, expressive, emotional and relational.

In recent decades we are witnessing the emergence of a field of confrontation and a space of common construction that has seen combine, on the educational level, apparently antithetical scientific traditions (Sibilio, 2017): a new bio-educational paradigm of educational research (Frauenfelder et al., 2004), based on the recognition of the relationship between mind, body, environment, artifacts and knowledge processes (Frauenfelder 2001; Frauenfelder and Santoianni 2002; Gay and Hembrooke 2004; Frauenfelder et al., 2013). This is a line of post-constructivist investigation (Lesh and Doerr 2003; Revolver, 2012), which investigates the relationships between organism and environment and between body and cognition offered by embodied Cognition (Morin 1989; Varela et al., 1992; Lakoff and Johnson 1999; Merleau Ponty, 2002; Shapiro, 2010; Gomez Paloma, 2017), which recognizes full dignity to the body in the mechanisms of knowledge. We thus witness a vision of knowledge as an active process, rooted in the body and in the biological dimension of the person. It affirms, within this frame, a new research construct called didactic corporeality (Sibilio, 2011; Carlomagno et al., 2014), which, in non-verbal form in the teaching-learning process, are able to express intentionality, conscious or unconscious, which allow the teacher to face and control the complexity of the teaching action. The activity of the game and the psychomotor sensibility constitute the privileged strategies for an educational action aimed at the positive change of children and adults.

3. Hypothesis of experimentation

As a game based on the rhythmic body, we remember the Body Percussion. Already a focus on physical movement and its central role in musical learning processes can be found in Carl Orff (Piazza, 1984): body movement and rhythmic imitation can be seen as a learning tool. Similar to this tradition are the body music workshops proposed in the United States and around the world by Keith Terry (founder of the

CrossPulse method and association) and, in Italy, by Ciro Paduano, Stefano Baroni and many other operators. The artistic and educational activity of Keith Terry has opened the way to the development of body music in different fields of application such as, for example, the teaching of mathematics with laboratories and the manual "Rhythm of Math". In this context of thought, research is placed on bodily music, on its development and on the opportunities, it can offer as an expressive, educational, therapeutic and, more generally, for the psychophysical well-being of every human being. " An authentic education cannot privilege abstraction, as an instrument of knowledge, over others. It must teach how to contextualize, concretize and globalize. Transdisciplinary education re-evaluates the role of intuition, imagination, sensitivity and the body in the transmission of knowledge» (Freitas et al., 1994). The language of music and in general the expressive artistic languages intersect, meet the body language and become a means to express and consciapevolizzare emotions and feelings, manage discomfort and identify creative solutions to overcome conflicting dynamics and to create inclusion. The main contribution of a transdisciplinary approach comes from having highlighted, within a precise theoretical framework, that there are different paths to knowledge, that they are complementary and that there is no hierarchy. Of great importance, in this regard, is the thought elaborated by Edgar Morin, when he states that to organize knowledge and know the problems of the world, a reform of thought is necessary and this reform represents a paradigm shift. This is because there is an "increasingly wide, deep and serious inadequacy, on the one hand among our disunited knowledge, divided into compartments, and on the other for situations and problems increasingly polydisciplinary, transversal, multidimensional, transnational, global, planetary" (Morin, 2000) The advantages of a body education with the use of body percussion to be introduced in the curriculum and its use in a therapeutic perspective or simply of well-being are many: it helps concentration; improves attention; memory; proprioception and motion control. It can be an excellent educational tool, it can help integration in a group and is an excellent channel for conveying emotions; in fact, the "gesture" is not only movement and sound, but also an elaborate set of emotions and sensations. In addition, it allows you to overcome anxiety and stress for an improvement in mental health as well as

physical. Many people who have difficulty relating to their body can have the opportunity to live it in a more positive and creative way. Body percussion is an educational technique that combines music and body, which can be conveyed thanks to the help of technological tools such as the interactive whiteboard (LIM) present in almost all school buildings. In this context, the project's contribution assumes support for basic teacher training, reinterpreted in the light of the principles of special education, play and animation, which can promote interdisciplinary situations and inclusive workshops, as well as a dialogue between curricular experiences to devise, supervise, and jointly conduct school activities that meet the learning and participation needs of all students, including those with disabilities. These activities promote the inclusion of all pupils, including children with disabilities, who can easily do rhythm and then music working with others and feeling part of an equal group, increase self-esteem with positive effects on group dynamics. The teacher, mediator also, thanks to the use of technology can use video and educational material offered on the net to make the pupils participate using the LIM. This hypothesis of experimentation also proposes an analysis with qualitative purpose, since, referring to the approach of thematic analysis, particularly suitable for its flexibility (Braun and Clarke, 2006), wants to identify in the answers obtained some thematic nuclei, with respect to which, a first analysis is returned, closely linked to the post-emergency context to evaluate the incidence of the use of technologies for the activities of music and corporeity, the inclusion of pupils with special needs and disabilities in schools and the psychophysical well-being achieved. The main objective is to provide a reflection, but also factual data that can highlight whether, using the rhythmic game of body percussion, an innovative methodology, teachers have produced in the relationship with pupils, an action of change and promotion to health and well-being through a collective musical-motor activity.

Conclusions

The expected benefits of the project are many: in a therapeutic or simply welfare perspective, on the one hand, it would occur if the project proposed to the educational institutions will have positive effects on psychophysical well-being. On the other hand, we will evaluate how body percussion and the various motor-

musical activities affect concentration, attention, memory, proprioception and control of movements and motor coordination of students.

Many people who have difficulty relating to their body can have the opportunity to live it in a more positive and creative way. The creation of percussive compositions or even simple rhythmic cells, accompanied by your own voice, improves self-esteem, musical instinct, self-awareness, and cognitive abilities. Surely through an educational action based on an innovative rhythmic game methodology can determine a change of mentality from early childhood, but not only, an educational action where you will no longer feel fragmentation and barriers within the various subjects because the body will allow to convey the different skills such as adaptability, resilience and empathy values all at the basis of every knowledge and barriers within the various subjects because the body will allow to convey the different skills such as adaptability, resilience and empathy values all at the basis of each knowledge. In this way, educational action aims to provide individuals with the skills necessary to face life's challenges, such as problem-solving, critical thinking and effective communication. These skills can help people improve their quality of life and achieve their goals and promote their autonomy. In summary, educational action can act as a catalyst for social change, enabling all people to acquire the skills, knowledge and values needed to build a better society. However, it is important to stress that the effectiveness of educational action depends on the quality of the education provided and the accessibility to this opportunity for all people, regardless of their origin, gender, socio-economic status, or ability.

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