



Nadia Carlomagno

Università Suor Orsola Benincasa
nadia.carlomagno@docenti.unisob.na.it

 0000-0001-8840-1113

Maria Vittoria Battaglia

Università Niccolò Cusano
mariavittoria.battaglia@unicusano.it

 0000-0003-1738-0401

Double Blind Peer Review

Citazione

Carlomagno N., Battaglia M.V., (2023) Didactics, theatre and well-being in the distance learning experiences, *Giornale Italiano di Educazione alla Salute, Sport e Didattica Inclusiva - Italian Journal of Health Education, Sports and Inclusive Didactics*. Anno 7, V 2. Supplemento Edizioni Universitarie Romane

Doi:

<https://doi.org/10.32043/gsd.v7i2.958>

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

ISSN: 2532-3296

ISBN: 978-88-6022-479-8

ABSTRACT

In an increasingly digital world, it is necessary to rethink didactics in order to preserve the centrality of corporeity in virtual environments. The paper aims to investigate the possibility of guaranteeing the students' perception of well-being also in distance learning by adopting a methodology based on theatrical practices.

The research is carried out by analysing the data of 468 undergraduates who participated in distance learning workshops at the Suor Orsola Benincasa University.

In un mondo sempre più digitale bisogna ripensare la didattica per preservare la centralità della corporeità negli ambienti virtuali.

Il paper vuole investigare la possibilità di garantire la percezione di benessere degli studenti anche nella formazione a distanza, adottando una metodologia basata su pratiche teatrali.

La ricerca è svolta attraverso l'analisi dei dati di 468 laureandi che hanno partecipato ai laboratori di formazione a distanza dell'Università Suor Orsola Benincasa.

KEYWORDS

Performative Didactics, Training, Theatre, Digital Environment, well-being

Didattica Performativa, Training, Teatro, Ambiente digitale, Benessere

Received 1/09/2023

Accepted 26/09/2023

Published 26/09/2023

Introduction¹

In recent years, pedagogical reflection has become increasingly interested in the topic of corporeality and movement, fitting within an intense debate about the formative significance of bodily experience. It conferred to the body an affective and epistemological value (Damasio, 1994), as it is recognized as the prerequisite for any possible interaction with the environment² (Gibson, 1979; Berthoz, 2009; Frauenfelder, 2018). In an increasingly digital world it is necessary to reshape the constitutive paradigm of didactics, reaffirming the centrality and inseparability of the bodily, emotional and cognitive dimensions within the teaching-learning process, thus recreating a relational and shared space also through the use of technology. It is therefore needed to rethink the ontological coordinates that define teaching, presence and distance, hitherto defined in relation to the presence of the body and its use, which is now called to inhabit a space that is no longer physical but virtual. If we consider all the possible modalities of action that support corporeality and intersubjectivity, the educational experience can also take place in virtual environments, thought of as a shared time and space (Carlomagno, Minghelli, 2022; Carlomagno et al., 2021), no more «ego-centric» but rather «*we-centric*» (Caruana, Borghi, 2016; Gallese, 2003).

In the next section, starting from previous research and references, the conceptual frame in which the present research fits in will be illustrated: a theoretical framework that moving from a neuroscientific and phenomenological perspective³ defines the human being as primarily relational. First analysing the link between well-being, emotions, and corporeality, and then the centrality of these elements

¹ Nadia Carlomagno is the author of the paper. She is the main researcher of the project; she designed the project and she developed the research. She wrote the sections 1,2 “The educational experience between relation, empathy and embodied simulation. Towards a performative didactics”, 2.Methods, 2.1. The CReAP+T Method, 3. Research Design. She is also the scientific coordinator of the research.;

Maria Vittoria Battaglia is the co-author of the paper, she wrote the section 1. Theoretical Framework, 1.1. Well-being; she elaborated the research data in the sections 4 and 5, and 6.

Toghether they wrote the introduction and the conclusion

² For a better understanding of the concept of *environment* see Gibson (1979) who defined it as «what surrounds organisms that perceive and that have behaviours». No animal could exist without a surrounding environment, nor the environment could exist without a living organism that acts in it.

³ This perspective is intended as a «phenomenological approach that starts from the irreducible nature of conscious experience. Lived experience is our starting point» (Varela, 1999). This approach, taking into account both the Husserlian philosophical inheritance and the neuroscientific evidence, places lived experience (*Erleben*) at the centre, describing phenomena as they appear to the subject, thus opting for what can be defined as a *first-person* approach.

in the intersubjective experience, we will suggest a particular methodological approach (CReAP+T) capable of restoring centrality to the body and its relational and expressive abilities, so to perceive distance as *presence*, to generate emotional involvement and to ensure the learner's well-being (Carlomagno, Minghelli, 2022; 2021; Carlomagno et al., 2021).

After illustrating this methodology, the qualitative data extrapolated from the logbooks of students who participated in distance laboratory experiences, in which theatre training techniques were put into practice to activate the bodily element and emotions, will be illustrated.

This data will be analysed with an exploratory intent, in order to understand whether e-learning experiences might be positively perceived, so as to guarantee students' well-being.

1. Theoretical Framework

1.1. Well-being

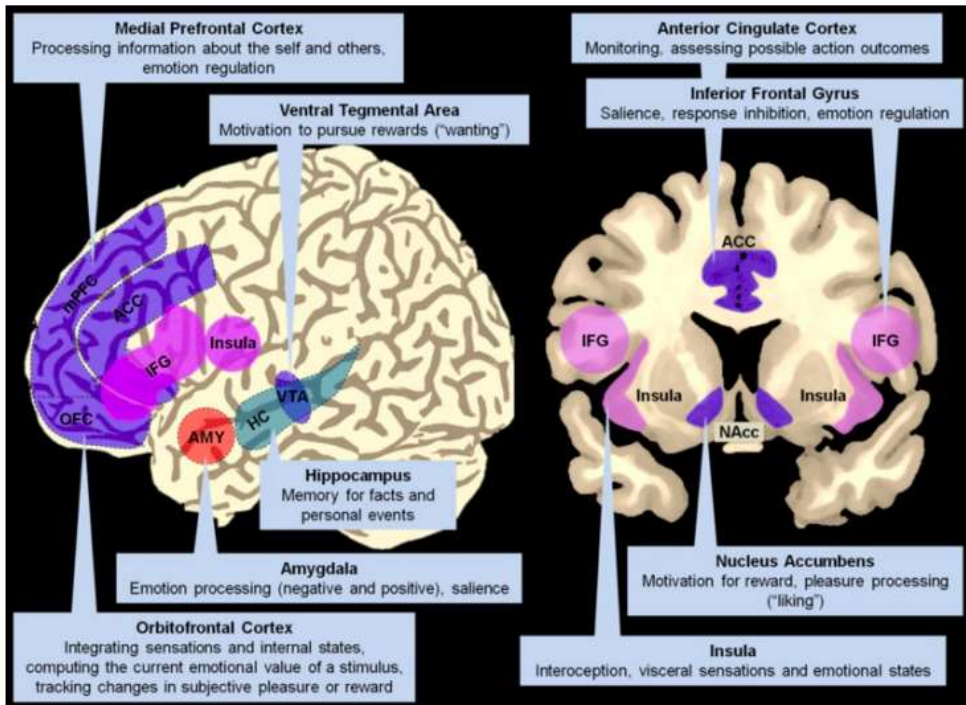
The research around well-being followed two different paths: Some authors have identified wellbeing with pleasure or subjective happiness (*hedonic* perspective) (Diener, 1984), others have defined it instead as the realisation of the individual's potential (*eudaimonic* perspective) (Waterman, 1993) and yet others have moved towards defining no longer subjective but social and relational parameters (Ryff, Singer, 2000).

An overarching definition of the construct of well-being requires these research perspectives to be interrelated, so that it is conceived as a multi-componential phenomenon that includes aspects of both the subjective, related to happiness and self-fulfilment, and the socio-relational perspective (Ryan, Deci, 2001; Compton et al., 1996), i.e. as a state of biological, psychic and social equilibrium.

From a neuroscientific point of view, the main brain regions typically associated with well-being (Fig.1) are those of the prefrontal cortex, particularly the orbital and medial parts. The former is involved in the experience of pleasure and happiness, while the latter is involved in processing information about oneself and others and regulating emotions. The latter are a central component of well-being, since from a neuroscientific point of view they - and affective states in general - are defined as chemical and neural responses stimulated by the external environment that lead to changes in the state of the body, enabling the organism to maintain a state of equilibrium (Damasio, 1994), prompting an autopoietic process of adaptation to the environment. Another neural correlate associated with both well-being and emotions is the amygdala, which is actively involved in processing

positive emotions (Damasio, 1994). The amygdala is similarly important for social behaviour, also a salient aspect of well-being (Kahneman et al., 2004), as mentioned at the beginning of this section.

Fig.1. Neural correlates of well-being (Dolcos S., Moore M., Katsumi Y., 2018)



Although it is not possible to find an unambiguous definition of well-being in literature, common features can be traced in the various studies carried out on the subject.

Summing up it can be said that well-being - often also referred to as happiness (Macmahon, 2008; Cacioppo et al. 2008; Diener, Diener McGavran, 2008) - is a multi-componential phenomenon characterised by the presence and consistency of positive affects, such as joy, peace, energy, enthusiasm, etc. (Fredrickson, 2008) and the ability to create positive and meaningful relationships (Tay, Diener, 2011; Brannan et al. 2013; Siegel, 2014; Le et al. 2017). Research has also shown a positive correlation between bodily dimension, activation of positive affects (Reed, 2013; Garcia et al., 2012) and well-being (Reed, 2013).

Neuroscientific evidences reported hereby encourage an interpretation of well-being as and experiential phenomenon that cannot disregard the biological element, framed in the inseparability of mind and body and situated in the interactive relationship with the environment and with the other (Damasio, 1994; Panksepp, Biven, 2012).

Reading this definition from a phenomenological perspective, well-being become a «specific spacio-temporal situatedness of existence», an experience based on daily relation within the environment, as far as «without the bodily sense of the situation we would not know where we are, or what we are doing; in this way our bodies respectively embodiment 'are' our situation, they 'do' our living (Gendlin, 1992), hence 'are' the essential media for our well-being» (Kuepers, 2005).

1.2. The educational experience between relation, empathy and embodied simulation. Towards a performative didactics.

In pedagogical research scenario many elements have been acknowledged as constitutive of the educational experience, namely space, presence and body, concepts inherited from the research paradigm of embodied cognition and philosophical literature (Caruana, Borghi, 2016). These three elements cannot be thought of as separate from each other insofar as the educational relation, cognition and every interaction in general, depend on the interactive relational experience of the body with the environment and the others (Frauenfelder, 2018; Damasio, 1994; Gibson, 1979; Varela, Rosch, Thompson, 1991).

Neuroscientific research highlighted that the relational experience is facilitated by the body, specifically by a system of mirroring functions that suggest shared participation to a same experience pattern (Rizzolatti, Sinigaglia, 2006), since «the presence of the mirroring mechanism [...] in the human brain opens up a new evolutionary scenario that recognises "motor cognition" as a pivotal element in the emergence of human intersubjectivity» (Mallgrave, 2015). Emotional and affective aspects characterise every sensory-motor relationship with the world, which is also shaped by the mechanisms of motor simulation and mirroring. This neural system allows what the neuroscientist Gallese (2003; 2005) calls *embodied simulation*, «meant as heuristics of inter-individual understanding» (Caruana, Borghi, 2016), as empathic instinct neurologically grounded.

The theory of embodied simulation reads the issue of the relation and the comprehension of the others not so much from a logic-deductive perspective but from the experience shared by the subjects, i.e. from an empathic transposition in the other's lived experience (*Erleben*), made possible by the «attendance to their

intentional state (attitudes, actions, emotions, etc.» (Gallese, 2005). With these words the neuroscientist refers explicitly to the husserlian theory that sees in this process of transindividual resonance and shared *Erleben* the kern point of the comprehension of the others, pivotal problem of the phenomenological reflection (Cappuccio, 2008).

Relation becomes in this way a defining feature of human beings: the individual is always directed towards an *other* who does not present itself to the individual as an inert and passive object but as an alter-ego that, in order to be known and understood, must be experienced just as the world is experienced, through the body, emotions and empathy (Husserl, 1976; Stein, 2008). The simulation, indeed, does not express what the others feel, but rather allows experiencing first-hand what they live.

From this hermeneutic perspective the human being is ontologically inclined to relationship and dialogue with the other and inhabits an intersubjective space. The space where the individual is situated is understood as «we-centric», and although it starts from a physiological point of view (*physis* = nature, thus in the sense of connatural), since the intersubjectivity is part of the human being, it leads to a relationship that goes beyond the purely physical level «repositioning the relationship as the foundation of the teaching experience in analogy with the artistic experience» (Carlomagno et al., 2021).

In the empathic relational experience - or, from a neuroscientific point of view in the embodied simulation - the individual becomes as one with the essence of the other, in this sense the space of the encounter creates a new dimension in which they perceive to be together in an *extended* and metaphysical space, which is placed «neither outside us [...] nor only within us [...]; it is in the emergency space where acquaintance and known meet and co-influence» (Proulx, Simmet, 2013).

The theatrical experience is an emblematic example of the meaning of the simulation and of the importance of creating a *we-centric* space, as far as it revolves around the actor-spectator relation. In Grotowski's definition theatre is «what happens between the spectator and the actor» (Grotowski, 1968), and the relation «represents the real testbench of an *embodied teatrology*» in which the subjectivity of each participant is protagonist (De Marinis, 2014).

From this point of view, didactics can be thought of as a *relational, explorative* and *participative* experience, i.e. performative and body-centred, corroborating the idea that *teaching is theatre* (Rivoltella, 2017; 2021) and needs to create the we-centric space in which the *embodied simulation* takes place: «The experience of “knowledge” is placed in that “space of encounter” [...] [and the] interaction is structured, as well as in the theatrical artistic experience, *hic et nunc*, in the

corporeal and spatial copresence» (Carlomagno, Minghelli, 2022). The *space of encounter* ensures the building of significant relationships, seen as *mirroring*, i.e. an adaptation of one's own body to the essence of the other.

What is placed at the centre of the educational process then is precisely the intersubjective relationship in all its aspects - with the surrounding space, between students, between students and teachers - exactly as it occurs in the theatrical experience between actors, between actor and director, between actor and audience.

Understanding didactics as performative means exploring the interactive and communicative potential of the body, even at a distance, through the use of educational and communication technologies (Laurillard, 2014) and recognising embodied simulation as an effective paideutic process «going beyond rationality and allowing children to discover their shared humanity through mimetic explorations of the relationship between self and other» (Halliwell, 2013).

The educational and didactic act, in such a vision, becomes a moment of training that takes on the characteristics of performativity with a transformative matrix that uses voice, gesture and the body in situation (Rivoltella, 2017) in order to act simulation techniques starting from the assumption that if there is embodiment, the body is living and meaningful.

With such premises, which position the body and the relationship as fundamental elements of the teaching-learning process, it is essential to direct pedagogical reflection on the importance of using a teaching methodology that is able to give centrality to the body in action in exploring knowledge through participatory action. In this context, the creation of the learning setting becomes an element that precedes any experience of knowledge of the world insofar as it supports the idea that «One must first engage in an experience with the world and only after an experience of the world» (Matteucci, 2019).

Starting from the theatrical experience means focusing on immersive practices that do not primarily serve to define theories or categorise, but rather to perceive and feel through the mediation of meaning the environmental interaction, between organism and context (Frauenfelder, 2008) in a constant alignment, in order to generate the well-being of students and educators. In this sense, an educational relationship based on the pleasure of learning together with the other is fostered, favouring the empathic connection between all those involved in the teaching-learning process.

The CReAP+T methodological approach, based on performative, interactive and multi-modal didactics, fits into this vision as a useful tool in this direction because it allows for embodied participative experiences: it focuses on formative,

performative and transformative activities (Carlomagno et al., 2021) that allow for the stimulation of empathic relationships (Di Giovanni, Raffi, 2021) that generate well-being.

2. Methods

The research is framed within the Arts-Based Research (ABR) approach that uses the visual, performing and narrative arts as tools of inquiry to generate knowledge in the field of education as well (Pellerey, 2005). In particular, the CRAP+T approach declined in ABR in distance education, investigated «a series of elements aimed at tracing the threads of the interconnections between the director/teacher and the actor/learner and between the actors all, through relational and exchange dynamics centred on autopoietic feedback (Fischer-Lichte, 2014) in continuous becoming that assume a strategic value in defining the temperature of the learning environment that determines the experience» (Carlomagno, Minghelli, 2021).

Much importance has been given to the creation of the learning setting by generating it as a protected space, suspended from judgement (Rogers), welcoming the error as an interacting device capable of triggering dialogic and reflection-in-action (Schön, 1992), that is the capacity to respond to surprise through improvisation on the spot.

The group was guided through training, i.e. body exploration paths based on breathing and aimed at expanding the plane of consciousness.

2.1. The CRAP+T Method

The CRAP+ T methodological approach, whose acronym stands for Corporeality, Creativity, Relation, Emotion, Action and Performativity + Technology, Training, was developed to experimented in order to position the peculiarities of performative didactics and apply them also in a virtual environment, in a distance learning relationship mediated by technological tools. It is an experimental methodology structured on performative practice and techniques, experiential and enactive dimensions that see the body always as the *body in action* (Berthoz, 2009), recognizing its performative role in cognition as it takes advantage of the simplex properties and principles such as *separation of functions* and *creator inhibition* that allow the activation of vicarious strategies relevant to the expressions of *scenic bios* (Barba, 1993). And, by virtue of these characteristics, capable of generating well-being.

Indeed, if the experience of well-being is based on the interactive relation with the alter-ego within the space where one is situated, it can be said that body and embodiment «"are" our situation, [...] "are" the essential media for our well-being»

(Kuepers, 2005), as well as the base for intersubjective communication (Merleau-Ponty, 1962).

Only through the body is possible understanding, expressing and sharing well-being.

Through the practice of theatre training, and more specifically paths aimed at activating bodily and emotional awakening and expanding the plane of consciousness through activities based on breathing, eye contact and bodily exploration of the group and the individual, the energetic capacities of the body are investigated, restoring awareness of its creative and expressive potential. The training activities allow one to work on the group and on the relationship by exploring the experience with the world before going on to explore knowledge of the world.

In fact, the CReAP+T method is developed from the relationship with others and with the world, soliciting the autopoietic feedback loop, a concept introduced by Fischer-Lichte (2008) «represented by the reciprocal interaction between the actions and behaviours of actors and spectators» (Fischer-Lichte, 2008), an interconnection that also solicits in education a transformative process in which «a self-organising system [...] continually receives and integrates into that system newly emerging, unplanned, and unpredictable elements from both sides of the loop» (Carlson, 2008).

This also refers to presence as the ability to be present here and now with body, mind and heart.

3. Research Design

From the theoretical framework outlined so far, it has emerged that both the body and the affective dimension in education are central to the achievement of personal well-being.

It is appropriate to investigate the consequences on students' perception of well-being when the relationship cannot be guaranteed in proximal presence but must be recreated at a distance, thus causing the risk that the relational, empathic and bodily dimensions would be lost.

The exploratory research design aimed at understanding whether it is possible to retain in the relationship and in online teaching the bodily element, to ensure the learner's perception of well-being.

The aim of the research is to verify whether distance laboratory experiences can be perceived as generating well-being, thanks to the adoption of theatrical

methodologies that recognise in training and in the autopoietic feedback loop the possibility of generating emotional and bodily activation .

4. Sample

The exploratory research was conducted through the analysis of data obtained from a sample of 468 undergraduates who participated in distance learning workshops offered by the Suor Orsola Benincasa University for the B.S. in Education Sciences (L-19), which were held using theatrical performative practices: *Playing you learn: Techniques for the theatrical animation and communication* and *Evaluation in educational services for children*.

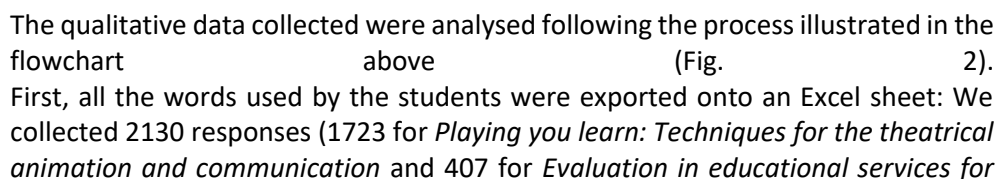
5. Results

5.1. Qualitative Data

The qualitative data were obtained by analysing the students' responses, expressed through a word that identified the emotion or state of mind felt at the end of the experience based on the training activities that opened each distance laboratory lesson. The words were also collected in logbooks, where personal metacognitive reflections on the entire workshop experience were requested. In the logbooks the students returned a critical reflection on the possible declination of the languages experimented in didactic use, starting from the activities carried out and the skills acquired.

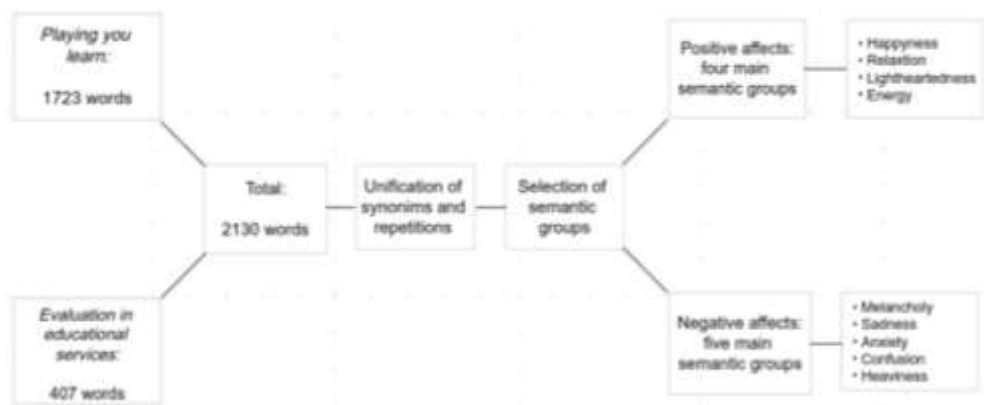
It was decided to use self-reports for two reasons: firstly, in the literature, it is one of the most widely used instruments for the assessment of well-being, which is to be investigated here, so that it is possible to rely on a widely validated methodology (Krueger, Stone, 2014; Myers, Diener, 1995; Sandwick et al., 1993). Secondly, since well-being is primarily a subjective measure, an attempt was made to give as much space as possible to subjectivity even at the time of assessment.

5.2. Data Analysis

The qualitative data collected were analysed following the process illustrated in the flowchart  above (Fig. 2). First, all the words used by the students were exported onto an Excel sheet: We collected 2130 responses (1723 for *Playing you learn: Techniques for the theatrical animation and communication* and 407 for *Evaluation in educational services for*

children) because the students were asked to choose a word to express how they felt during the training more than once. The list of words was then reorganised, inserting synonyms (e.g. joy, happiness) under one heading and combining adjectives, nouns and phrases pertaining to the same moods (e.g. happy, happiness): this resulted in the list shown in the table below (Tab. 1). The words were also put into a word cloud to provide immediate visual evidence of the frequency of the emotions experienced and to establish a general trend (Fig. 3).

Fig. 2: Flowchart of the analysis carried out on the words chosen by students



Tab. 1: Words chosen by students

| WORDS | EVALUATION IN EDUCATIONAL SERVICES FOR CHILDREN | PLAYING YOU LEARN: TECHNIQS FOR THEATRICAL ANIMATION AND COMMUNICATION | TOTAL |
|------------|---|--|-------|
| HAPPINESS | 93 | 332 | 425 |
| RELAXATION | 40 | 337 | 377 |
| LIGHTNESS | 30 | 267 | 297 |
| CALMNESS | 24 | 223 | 247 |

| WORDS | EVALUATION IN EDUCATIONAL SERVICES FOR CHILDREN | PLAYING YOU LEARN: TECHNICS FOR THEATRICAL ANIMATION AND COMMUNICATION | TOTAL |
|------------------|--|---|--------------|
| FREEDOM | 69 | 118 | 187 |
| ENERGY | 17 | 56 | 73 |
| EASE | 0 | 60 | 60 |
| LIGHTHEARTEDNESS | 51 | 0 | 51 |
| RELIEF | 0 | 49 | 49 |
| MELANCHOLY | 3 | 36 | 39 |
| REBORN | 8 | 31 | 39 |
| HARMONY | 29 | 9 | 38 |
| STRONGNESS | 10 | 14 | 24 |
| CURIOSITY | 3 | 20 | 23 |
| SAFENESS | 0 | 21 | 21 |
| SATISFACTION | 3 | 16 | 19 |
| CONFUSION | 0 | 17 | 17 |
| ANXIETY | 5 | 11 | 16 |
| LOVE | 4 | 8 | 12 |

| WORDS | EVALUATION IN EDUCATIONAL SERVICES FOR CHILDREN | PLAYING YOU LEARN: TECHNIQS FOR THEATRICAL ANIMATION AND COMMUNICATION | TOTAL |
|--------------|--|---|--------------|
| CHILDNESS | 0 | 11 | 11 |
| SADNESS | 4 | 6 | 10 |
| DISCOMFORT | 2 | 7 | 9 |
| HOPE | 1 | 7 | 8 |
| WELLBEING | 1 | 6 | 7 |
| GRATEFULNESS | 1 | 6 | 7 |
| BEING GUIDED | 0 | 7 | 7 |
| TENSION | 0 | 6 | 6 |
| EMOTION | 0 | 6 | 6 |
| PURENESS | 1 | 4 | 5 |
| TIREDFNESS | 5 | 0 | 5 |
| HEAVINESS | 0 | 5 | 5 |
| GENTLENESS | 0 | 3 | 3 |
| AWARENESS | 0 | 3 | 3 |
| TRUST | 0 | 3 | 3 |

| WORDS | EVALUATION IN EDUCATIONAL SERVICES FOR CHILDREN | PLAYING YOU LEARN: TECHNIQS FOR THEATRICAL ANIMATION AND COMMUNICATION | TOTAL |
|------------------|--|---|--------------|
| BREATH | 0 | 3 | 3 |
| AMBIVALENCE | 0 | 2 | 2 |
| COMPLETENESS | 0 | 2 | 2 |
| BEING OBSERVED | 0 | 2 | 2 |
| WARMTH | 1 | 0 | 1 |
| POSITIVITY | 1 | 0 | 1 |
| BEING SPURRED | 1 | 0 | 1 |
| BEING CATAPULTED | 0 | 1 | 1 |
| ENGAGEMENT | 0 | 1 | 1 |
| COLOURS | 0 | 1 | 1 |
| FOCUS | 0 | 1 | 1 |
| DISCOMFORT | 0 | 1 | 1 |
| PLEASURE | 0 | 1 | 1 |
| MEMORIES | 0 | 1 | 1 |
| SELF-DISCLOSURE | 0 | 1 | 1 |

- Relaxation, also encompassing tranquillity, ease, harmony and well-being, as states of mind that can be traced back to a feeling of balance, and equilibrium;
- Lightheartedness, which encompasses freedom, relief and lightness, terms that suggest soaring and feeling light;
- Energy, which also includes strength, as both refer to vitality.

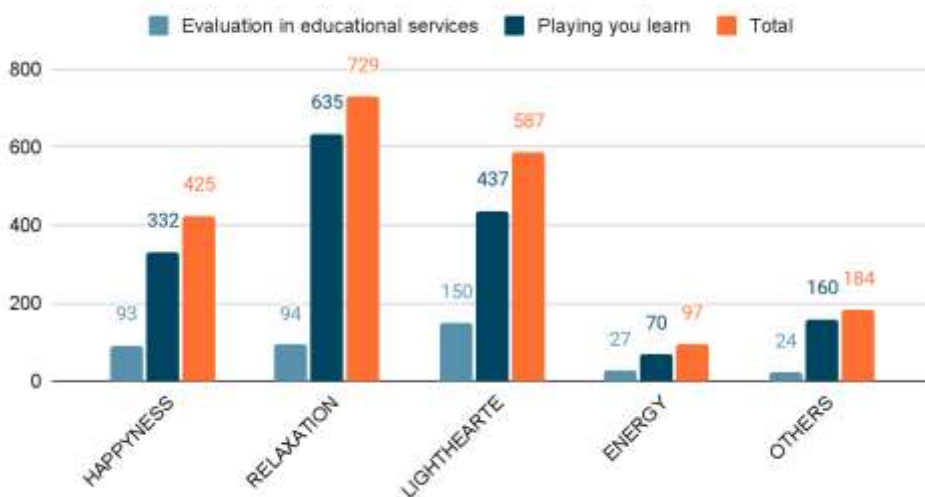
With regard to negative affects, the most recurrent semantic fields were sadness, melancholy, anxiety, confusion and heaviness, under which 'tiredness' and 'tension' were also grouped (Tab 3; Graph 2). Finally, it was decided to group positive and negative affections into two macro-groups, as shown in Graph 3, both for clarity and to avoid prejudices resulting from the previous semantic division (Graph 3).

Tab. 2: Semantic groups of positive affects

| SEMANTIC GROUP | EVALUATION IN EDUCATIONAL SERVICES FOR CHILDREN | PLAYING YOU LEARN: TECHNICS FOR THEATRICAL ANIMATION AND COMMUNICATION | TOTAL |
|------------------------|---|--|-------|
| HAPPINESS | 93 | 332 | 425 |
| RELAXATION | 94 | 635 | 729 |
| LIGHTHEARTEDNESS | 150 | 437 | 587 |
| ENERGY | 27 | 70 | 97 |
| OTHER POSITIVE AFFECTS | 24 | 160 | 184 |
| TOTAL | 388 | 1634 | 2022 |

Graph. 1: Semantic groups of positive affects

Positive Affects

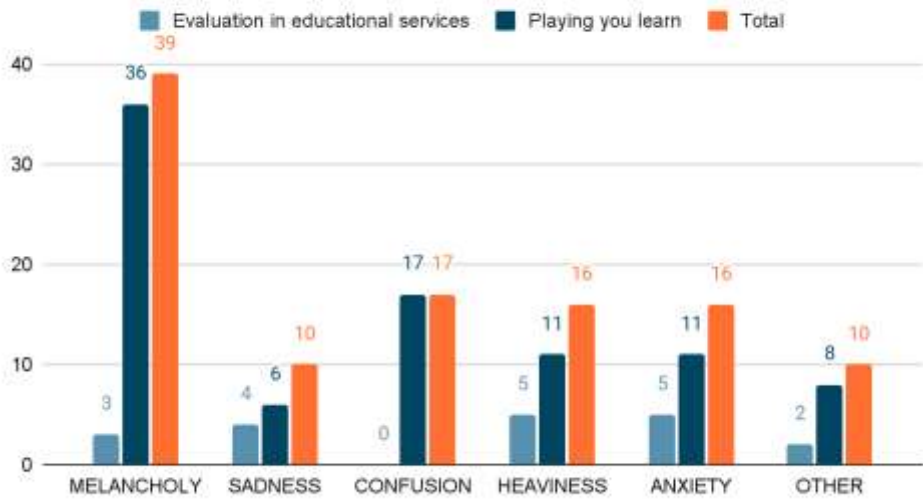


Tab. 3: Semantic groups of negative affects

| SEMANTIC GROUP | EVALUATION IN EDUCATIONAL SERVICES FOR CHILDREN | PLAYING YOU LEARN: TECHNICS FOR THEATRICAL ANIMATION AND COMMUNICATION | TOTAL |
|------------------------|---|--|-------|
| MELANCHOLY | 3 | 36 | 39 |
| SADNESS | 4 | 6 | 10 |
| CONFUSION | 0 | 17 | 17 |
| HEAVINESS | 5 | 11 | 16 |
| ANXIETY | 5 | 11 | 16 |
| OTHER NEGATIVE AFFECTS | 2 | 8 | 10 |
| TOTAL | 19 | 89 | 108 |

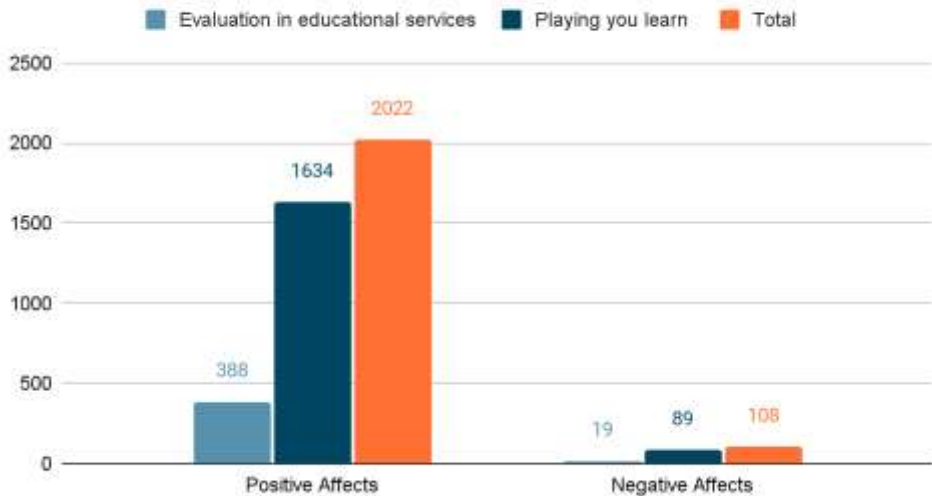
Graph. 2: Semantic groups of negative affects

Negative affects



Graph. 3: Positive and negative affects

Macro-groups: Positive and Negative Affects



6. Discussion

See Tab. 1, 2, 3, and Graph. 1, 2, 3 above for the discussion of results.

As anticipated in the introduction of the present paper, the emotion resulting from the activities based on theatrical training are the main focus of the qualitative research here illustrated. It is important to remark that these results are illustrative of the subjective perception of wellbeing factors in distance learning formative experiences, and cannot serve as absolute and standardised data. The results presented in Tab. 1, 2, 3 and in Graph. 1, 2, 3, based on the words chosen by the students, show that the participants experienced a huge predominance of positive feelings.

These results can be linked to implementation of performative didactic methodologies that drew on the bodily element and aroused emotional activation, indicated in the theoretical framework as key elements of well-being.

To sum up, the theoretical framework hitherto presented has developed around the following main points:

1. Subjective well-being is a multi-componential dimension, whose achievement is possible thanks to the presence of positive affects, such as happiness and relaxation;
2. Subjective well-being is a psychophysical dimension, intrinsically linked to both emotional and bodily activation; that is, it is linked to bodily experience and movement, from a perspective that sees the individual as a body acting in a space;
3. Subjective well-being is an interpersonal as well as intrapersonal dimension, and can therefore be ensured in the relationship with the surrounding environment and with others, as well as with oneself.

The exploratory intent of this research is, therefore, to investigate the possibility of guaranteeing the well-being of students also in distance learning, by adopting a specific methodology capable of recalling the presence, the centrality of the body and establishing an empathic and dialogic relationship with others.

The results reported focus on the emotions of the students, to show that theatrical training can be used in didactics, even at a distance, as a booster for well-being. These results are important because they show that through performative activities, it is possible to enhance well-being, which is fundamental in order to create a welcoming setting. Such an environment is necessary to start - and to continue - working on reaching the objectives and the development of skills one aims to gain in workshops and formative courses.

Playing you learn: Techniques for the theatrical animation and communication and Evaluation in educational services for children were designed for the student to achieve basic operational skills aimed at inclusion through educational interventions based on theatrical animation and communication; the goals of the workshops were to gain awareness of the complexity of bodily experience in teaching, both in relation to the body and to spaces, recognizing the bodily-communicative functions involved in the learning experience, and learning to intentionally use body-communicative functions in teaching activities. To achieve these purposes, it was needed to start from the training, to create a positive learning environment and stimulate the students' well-being.

Conclusion

In conclusion, the results shown seem to support the hypothesis from which the exploratory research started, i.e. that students can build and perceive well-being even in e-learning environments, as it is possible if specific teaching methodologies are adopted, to recall psychophysical presence.

However, the results are subjected to bias, since they are taken from self-reports, meaning that they represent a strongly subjective perspective. So, even if self-report is considered in literature a valid instrument for the assessment of well-being and its dimension, insofar as it is a subjective measurement, it somehow restricts the objectivity of the inquiry.

The study here illustrated has other limits: The participants were not divided into a control and an experimental group, nor were asked to fill out a T0 questionnaire before the T1. Nevertheless, due to how wide the sample is, the research can show a consistency in the results that can work as a valid starting point for structuring further studies.

The research, by that, has an exploratory intent and aims to assess whether or not the starting hypothesis, concerning well-being perception in distance learning experience held using theatrical methodologies, could be verified. The results represent, in conclusion, a preliminary study that invites researchers to go deeper into the matter and develop further what had been suggested here.

References

- Barba E. (1993), *La canoa di carta. Trattato di antropologia teatrale*. Bologna: Il Mulino.
- Berthoz A. (2020), *L'inhibition créatrice*. Paris: Jacob.

- Berthoz A. (2009), *La simplexité*. Paris: Jacob.
- Brannan D., Biswas-Diener R., Mohr C.D., Mortazavi S., Stein N. (2013), *Friends and family: A cross-cultural investigation of social support and subjective well-being among college students*, «The Journal of Positive Psychology», 8(1), pp.65-75.
- Cappuccio M. (2008), *Empatia e neuroni specchio. Dalle neuroscienze cognitive alla Quinta Meditazione Cartesiana*, «Rivista di estetica», 37(1), pp.43-65.
- Carlomagno N. (2020), *Le potenzialità didattiche delle arti sceniche*. Roma: Education Sciences & Society. 1/2020,
- Carlomagno N. (2021), *Performative Didactics: the Declination of Simplexity in the Performing Arts*, «Nuova Secondaria»
- Carlomagno N., Cordella F.M, Minghelli V., Rivoltella P.C. (2021), *Performative Didactics in a Technological Environment*, «REM», Vol. 13, N. 1, pp. 7-16
- Carlomagno N., Minghelli V. (2022), *Interpersonal Distance in CREAP+T Method in Distance Learning*, In AA.VV., *Higher Education Learning Methodologies and Technologies Online*. Cham: Springer.
- Carlomagno N., Minghelli V. (2021), *Buone pratiche teatrali: potenziali spazi di risonanza per un protagonismo riflessivo e co-partecipativo*, 6° Convegno internazionale educazione territori natura. Percorsi di cittadinanza a partire dalla scuola, Abstract Book, p.38
- Carlson M. (2008), *Introduction. Perspectives on Performance. Germany and America*, in Fischer-Lichte E., *The Transformative Power of Performance: A New Aesthetic*. London: Routledge.
- Caruana F., Borghi A. (2016), *Il Cervello in Azione*. Bologna: Il Mulino.
- Compton W.C., Smith M.L., Cornish K.A, Qualls, D.L. (1996), *Factor structure of mental health measures*, «Journal of Personality and Social Psychology», 71, pp. 406-13.
- Damasio A. (1994), *Descartes' Error: Emotion, Reason, and the Human Brain*. New York: Putnam.
- De Marinis M. (2014), *Il corpo dello spettatore. Performance Studies e nuova teatrologia*, in *Atti del convegno Le scienze cognitive in Italia. Bilanci e prospettive*. Messina: Codisco.
- Diener E. (1984), *Subjective well-being*, «Psychological Bulletin», 95(3), pp. 542–575.
- Diener M., Diener McGavran M.B. (2008), *What Makes People Happy?: A developmental Approach to the Literature on Family Relationships and Well Being*, in Eid M., Larsen R.J. (edited by), *The Science of Subjective Well-Being*. New York: The Guilford Press.
- Di Giovanni E., Raffi F. (2022), *Inclusive Theatres as Boosters of Well-Being: Concepts and Practices*, «Journal of Audiovisual Translation», 5, 1, pp. 166–185.
- Dolcos S., Moore M., Katsumi Y. (2018), *Neuroscience and well-being*, In E. Diener, S. Oishi, L. Tay (Eds.), *Handbook of well-being*. Salt Lake City, UT: DEF Publishers.

- Fischer-Lichte E. (2008), *The Transformative Power of Performance: A New Aesthetic*. London: Routledge.
- Frauenfelder, E. (2018), *Perché una relazione tra pedagogia e biologia?*, «Research Trends in Humanities Education and Philosophy», 5, pp.5-11
- Fredrickson, B. L. (2008), *Promoting positive affect*, «The science of subjective well-being», 449-468.
- Gallese V., Lakoff G. (2005), *The brain's Concepts. The Role of the Sensory-Motor System in Conceptual Knowledge*, «Cognitive Neuropsychology», 22, 3-4, pp. 455-479
- Gallese V. (2003), *The roots of empathy: the shared manifold hypothesis and the neural basis of intersubjectivity*, «Psychopathology», 36(4), pp. 171-80
- Garcia D., Archer T., Moradi S., Andersson-Arntèn A. (2012), *Exercise Frequency, High Activation Positive Affect, and Psychological Well-Being: Beyond Age, Gender, and Occupation*, «Psychology», Vol.3 No.4, 2012
- Gendlin E.T. (1992), *The primacy of the body, not the primacy of perception: how the body knows the situation and philosophy*, «Man and World», 25(3-4), pp. 341–53.
- Gibson J. (1979), *The ecological approach to visual perception*, Boston:Houghton Mifflin.
- Grotowski J. (1968), *Vers un théâtre pauvre*, Lausanne: L'Âge d'Homme.
- Halliwell S. (2013), *Preface*, in Scaramuzzo G., *Educazione poetica, Dalla Poetica di Aristotele alla poetica dell'educare*. Roma: Anicia
- Husserl E., (1976), *Ideen zu Einer Reinen Phänomenologie und Phänomenologischen Philosophie*, in *Husserliana: Edmund Husserl – Gesammelte Werke*, vol.1. Berlin: Springer.
- Kahneman D., Krueger A.B., Schkade D., Schwarz N., Stone A. (2004), *Toward national well-being accounts*, «American Economic Review», 94(2), pp. 429-434.
- Krueger A. B., Stone A. A. (2014), *Measuring subjective wellbeing: Progress and challenges*, «Science», 346(6205), pp. 42–43.
- Kuepers W. (2005), *Phenomenology and integral pheno-practice of embodied wellbe(com)ing in organizations*, «Culture and Organization», 11(3), pp. 221–232.
- Laurillard D. (2014), *Insegnamento come scienza della progettazione*. Milano: FrancoAngeli.
- Le B.M., Impett E.A., Lemay Jr. E., Muike A., Tskhay K. (2017), *Communal Motivation and Well-Being in Interpersonal Relationships: An Integrative Review and Meta-Analysis*, «Psychological Bulletin», 144(1), 1–25
- Macmahon D. (2008), *The pursuit of Happiness in History*, in Eid M., Larsen R.J. (edited by), *The Science of Subjective Well-Being*. New York: The Guilford Press.
- Mallgrave H.F. (2015), *L'empatia degli spazi*. Milano: Raffaello Cortina Editore.
- Matteucci G. (2019), *Estetica e natura umana. La mente estesa tra percezione, emozione ed espressione*. Roma: Carocci.

- Merleau-Ponty M. (2014), *Fenomenologia della percezione*. Milano: Bompiani.
- Myers D.G., Diener E. (1995), *Who is happy?*, «Psychological Science», 6, pp. 10-19.
- Panksepp J., Biviec L. (2012), *The Archaeology of Mind: Neuroevolutionary Origins of Human Emotions*. New York: W.W. Norton & Company.
- Pavot W., Diener E. (1993), *The affective and cognitive context of self-reported measures of subjective well-being*, «Social Indicators Research», 28, pp. 1-28.
- Pellerey M. (2005), *Verso una nuova metodologia di ricerca educativa: la Ricerca basata su progetti (Design-Based Research)*, «Orientamenti Pedagogici», Vol. 52, n. 5. Trento:Edizioni Erickson.
- Proulx J., Simmet E. (2013), *Enactivism in mathematics education: moving toward a reconceptualization of learning and knowledge*, «Education Sciences Society», 4(1), pp. 59-79..
- Reed J. (2013), *Effect of Acute and Regular Aerobic Physical Activity on Positive Activated Affect*, in *Routledge Handbook of Physical Activity and Mental Health*. New York: Routledge.
- Rivoltella P.C. (2017), *Corpi in situazione: presupposti neuroscientifici e drammaturgici per una nuova formazione degli insegnanti*, in P. Magnoler, A. Rogers C.R. (1969), *Freedom to learn*. Indianapolis: Merrill.
- Notti, L. Perla (edited by), *La professionalità degli insegnanti. La ricerca e le pratiche*. Lecce: Pensa Multimedia.
- Rivoltella P.C. (2021), *Drammaturgia didattica*. Brescia: Morcelliana.
- Rizzolatti G., Sinigaglia C. (2006), *So quel che fai. Il cervello che agisce e i neuroni specchio*. Milano: Raffaello Cortina..
- Ryan R.M., Deci E.L. (2001), *On happiness and human potentials: a review of research on hedonic and eudaimonic well-being*, «Annual Review of Psychology», 52, pp. 141-166.
- Ryff C.D. and Singer B. (2000), *Interpersonal flourishing: a positive health agenda for the new millennium*, «Journal of Personality and Social Psychology Review», 4, pp. 30-44.
- Schön D. A. (1992). *Designing as reflective conversation with the materials of a design situation*, «Knowledge-Based Systems», 5(1), pp. 3-14.
- Siegel D.J. (2014), *Mappe per la mente*. Milano: Raffaello Cortina Editore.
- Stein E. (2008), *Zum Problem der Einfühlung - Gesamtaufgabe*. Freiburg: Herder Verlag.
- Tay, L., Diener, E. (2011), *Needs and subjective well-being around the world*, «Journal of Personality and Social Psychology», 101(2), pp. 354–365.
- Varela F. (1999), *Dasein's Brain: Phenomenology meets cognitive science*, In Aerts D., Broekaert J., Mathijs E. (eds), *Einstein Meets Magritte: An Interdisciplinary Reflection on Science, Nature, Art, Human Action and Society*, vol 1, pp. 185–197. Dordrecht: Springer.

Varela F., Rosch E., Thompson E. (1991), *The Embodied Mind: Cognitive Science and Human Experience*. Cambridge: The MIT Press.

Waterman A.S. (1993), *Two conceptions of happiness: Contrasts of personal expressiveness (eudaimonia) and hedonic enjoyment*, «Journal of Personality and Social Psychology», 64(4), pp. 678-691.