GIOCODANZA, CORPOREALITY AND MOTRICITY: A PEDAGOGICAL-DIDACTIC REFLECTION FOR THE DISCOVERY OF THE SELF IN THE CHILD

GIOCODANZA, CORPOREITÀ E MOTRICITÀ: UNA RIFLESSIONE PEDAGOGICO-DIDATTICA PER LA SCOPERTA DEL SÉ NEL BAMBINO

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ABSTRACT

This article stems from a reflection conducted within the Project "Pharma – HUB: Hub for the repositioning of drugs in rare diseases of the nervous system in pediatric age" (POST4), of which the writer is a member. Since the last century, much reflection has been given to the construct of sustainability and accessibility from an environmental, social, and cultural point of view and political scientists, ecologists, economists, journalists but also pedagogues have discussed it. During 2020, the European Commission considered sustainable development as the vital core of the 2030 Agenda of United Nations, so much so that it developed 17 Sustainable Development Goals (SDGs) and the 169 targets associated with them to be achieved in the decade 2020-2030. Surely today the class is inclusive when it allows everyone and everyone to carry out activities in order to develop the structure of the self. This short essay addresses the importance of the relationship between Giocodanza, Corporeality and Motricity for the discovery of the Self in the child, starting from the fourth objective of the 2030 Agenda: Ensuring inclusive and equitable quality education and promoting continuous learning opportunities for all.

Il presente articolo nasce da una riflessione condotta nell'ambito del Progetto "Pharma – HUB: Hub per il riposizionamento di farmaci nelle malattie rare del sistema nervoso in età pediatrica" (POST4), di cui la scrivente è componente. Già a partire dal secolo scorso si è tanto riflettuto sul costrutto sostenibilità e accessibilità sia da un punto di vista ambientale, che sociale e culturale e ne hanno discusso politologi, ecologisti, economisti, giornalisti ma anche pedagogisti. Nel corso del 2020, la Commissione Europea ha considerato lo sviluppo sostenibile come nucleo vitale dell'Agenda 2030 dell'ONU, tanto da elaborare 17 obiettivi di sviluppo sostenibile OSS (Sustainable Development Goals SDGs) e i 169 sotto-obiettivi ad essi associati da raggiungere nel decennio 2020-2030. Sicuramente oggi la classe è inclusiva quando consente a tutti e a ciascuno di svolgere le attività al fine di sviluppare lo stutturazione del sè. Questo breve saggio affronta il tema della importanza del rapporto tra Giocodanza, Corporeità e Motricità per la scoperta del Sé nel bambino, partendo dal IV obiettivo dell'Agenda 2030: Garantire un'istruzione di qualità inclusiva ed equa e promuovere opportunità di apprendimento continuo per tutti.

Introduction

This article stems from a reflection conducted within the Project "*Pharma –
HUB: Hub for the repositioning of drugs in rare diseases of the nervous system
in pediatric age*" (POST4), of which the writer is a member (Official Gazette of
the Italian Republic, General Series n.46 of 24-02-2021). The theme of
accessibility is present in the 2030 Agenda of Department of Economic and
Social Affairs of United Nations (2015), which elaborated 17 *Sustainable
Development Goals (SDGs)* e i 169 targets associated with them to be achieved in
the decade 2020-2030. Specifically, in goal 4.2 we read that "*By 2030, ensure that
all girls and boys have access to quality early childhood development, care and
pre-primary education so that they are ready for primary education*". It follows
that personal and social development is certainly linked to self-discovery and the
construction of one's personality. In this sense, it is evident the essential role that
the corporeity, motor skills and discipline of dance, as they favor the development
of the personality, therefore, of the uniqueness of the child. The play here is not
intended as an activity carried out by children for a simple pastime, but as a
playful activity that has an educational, therapeutic and socializing function, which
allows the development of the self, thanks to the essential relationship between
mind and body that are not two separate elements, but that can be influenced by
each other. In this perspective, dance is not to be understood only as any physical
activity but represents one of the pedagogical-didactic devices that allows the
child to develop socio-relational but also cognitive and metacognitive skills. This
short essay intends, therefore, first to reflect on some theories on the game in the
various eras in relation to the development of motor skills, emphasizing the
relationship between motor development and cognitive development and then
analyzing the art of dance with its value and function. The latter must not be
conceived only as a precise technique but as an emotional expression of the
human being. This is the reason why the technique of the preparatory dance
course aimed at children will be presented and the techniques and methods
chosen by the teacher for conducting the lesson will be illustrated.

1.   **Some theories about play in the educational process of the child**

Since the time of ancient Greece, play has been, in part, considered as a useful
tool for the education of the child. «*The strength and richness of the nature of the*

playful experience in childhood have allowed, even in later times, an analysis and reflection at several levels of play and an extrapolation of specific educational-didactic aspects, without it – substantially – having remained affected in its fundamental characteristics» (Staccioli, 2012). At the end of the seventeenth century, François Fénelon (1651-1715), theologian, priest and educator, suggested three recreational-didactic themes that highlighted the function of play in education: play as a means for body development; as a tool for education to affections; as an object of education to the mind. Fénelon, not sharing the methods that other preceptors used for the transmission of the rules, explained in a different way the relationship between play, culture and teaching. Education had to be less restrictive, more in touch with natural and social reality, and had to reconcile freedom and authority, thanks to educational tools such as trust and love. Precisely for this reason, he believed that to truly know the child, with his strengths and weaknesses, it was necessary to observe his actions especially at the moment of play, when he could freely express his feelings and emotions (Fénelon, 1687). Therefore, anticipating an educational sensitivity that will also make its way into the educational experiences of the nineteenth century, Fénelon theorized the need to combine play with education, so that the child would not be forced to separate pleasure from boredom. It was also essential, especially in the early years of life, that children were involved during teaching. They often asked questions and it was necessary to answer them precisely also by explaining to them the usefulness of the things to learn. "*Children know little, they should not be encouraged to speak: but since they do not know many things, they have many questions to ask, so they ask a lot. It is enough to answer precisely, and sometimes add a few small comparisons to make the explanations to be given to them more sensitive*" (Fénelon, 1687). And since children were inclined to imitation, since nothing was yet imprinted on their minds, Fénelon insisted that educators, in taking care of their formation, should behave impeccably in front of children. Moreover, the author was convinced that the substance of the children's brains was soft, and it was this that facilitated learning, and that they possessed a great warmth, which allowed movement and made study fun. With the treaty, in short, he disapproved of authoritarianism, criticizing collegial and scholastic life. The Church, in fact, at the time, based education on coercive methods, and to lead young people towards what should have been the right path, demolished the intelligence, individuality, freedom of thought of children. For Fénelon, however, "*those who leave the college believe that they have been formed to face life, but in reality, they have only been brought up in darkness*" (Fénelon, 1687).

In 1689 he was appointed tutor to the Duke of Burgundy and wrote for him such works as: *Fables, Dialogues of the Dead* and *The Adventures of Telemachus*. It was precisely in these works that the author made explicit his pedagogical perspective and the three playful-scholastic themes. The first theme that we find in Fénelon's thought concerns games for the education of the body. As already mentioned above, it is necessary that the child also carry out playful activities that can somehow cheer him up. They are activities that are not linked to learning but that make it less tiring. We are talking about movement games of children's tradition, such as sports or outdoor games that allow you to get in touch with nature. Instead, with the second theme the author refers to games for the education of the mind, games that today we call didactic. Reading and writing can also be learned by playing, and Fénelon suggests that educators encourage this child's inclination. Not only that, if a didactically playful learning is stimulated, the children will also be successful in subsequent studies. Finally, the third theme that we find, ethical-moral, concerns precisely games for moral education. Usually this last theme is characterized in negative because it is a game of rules, group, which often impose prohibitions and prohibitions. Sometimes, if the games are played by boys and girls together, they can generate sinful thoughts, so the pedagogue, but also other authors of the time consider them immoral. The goal of these games, however, must be to enhance the formation of character as loyalty, respect. "*However good the nature of children may be, ... if this early age is neglected, they become ardent and restless there for the rest of their lives; their blood burns; habits are formed: the body, still tender, and the soul, which has no inclination towards any object, bend to evil; In them there is a kind of second original sin, which is the source of a thousand disorders when they are older. [...]* » (Fénelon, 1687). The thought of Fénelon, but above all these last three themes, will return and continue to mix with each other, even in authors and educators who have followed the game up to the present day. Themes that have had a different relevance in the history of education, depending on the cultural and educational needs of the moment, but that allow us to understand that: *"there is a game to learn and a game to play"* (Staccioli, 2012).

Over time, the play, as has already been said, will be attributed different meanings, based on cultures and territorial areas, and different functions, depending on the context in which it takes place. Therefore, due to numerous variations, the play will be the subject of multiple definitions. We know that it plays an important role in the child's life. Thanks to the playful activity, during childhood the child will be able to orient himself in the world around him. During the play the child can explore his own body, become aware of his ability to act,

interact with each other and manipulate objects. All this allows us to consider play as an essential tool that contributes to physical and emotional development and that allows the child to discover himself and distinguish himself from the outside world. Donald Woods Winnicott, (1896-1971) English pediatrist, psychoanalyst and child psychiatrist, who investigated the evolutionary and therapeutic value of play, was one, among many important Authors, who paid great attention to the path taken by the child to arrive at this distinction. Very important, in order to outline this path, is the theory in which Winnicott states that the child tends to pass from a stage of absolute dependence, to a stage of relative dependence and, finally, to a stage of independence from the mother. According to the Author, the infant, not yet being able to satisfy his desires, because he does not have many psychological structures, is in a phase of absolute dependence, of fusion with the environment represented mainly by the mother. At this stage there is no kind of integration; Therefore, the child has no control over maternal care even though he is totally dependent on, benefits from it or is harmed. For Winnicott, at this stage the child already has the potential to develop but needs the care of the mother, whom he calls sufficiently good. The Author, however, does not mean perfect mothers but rather mothers who in the weeks before and after birth have developed the ability to intuit the needs of the child and are, therefore, able to take care of it, to satisfy its needs and able to ensure the experience of trust in the world that will allow it to grow and become independent. The individual, therefore, from birth is involved in a biologically determined progress that implies his evolution. This path of growth is the driving force that allows psychological development, the development of personality but also socialization (Winnicott, 1971) For the Author, the child, thanks to the relationship of trust he undertakes with the mother, who will understand to be an individual different from himself, will come to the construction and discovery of his own Self, understood as personal identity. An important task, in this process of integration of the Ego, will also be carried out by the mother who will support the immature Ego, identify with the child and provide for containment (the holding), that is, protection and care. "*Every mother talk to her child well before he acquires verbal language skills. Already from the age of three months the baby's eyes light up and look at the mother. The emotional development of the child is deeply linked to the reflection of himself that he catches on the mother's face, to the reactions that it traces: "What the infant sees is himself"* (Gamelli, 2011).

In 1971 Winnicott published *Playing and Reality,* a work in which he deals with the play itself, stating that it has its own place and time and that, varying according to the experiences of each individual, it stands as a third alternative area, that is, an

area that is neither inside the individual, since it is not a psychic reality, nor outside, because it is not the outside world. It is, instead, an intermediate place where an intense confrontation takes place and where there are interactions between the expectations of the internal world and those of the external affective reality. Winnicott says that this interactivity of the play could then be the basis for communication.

The playful activity also favors the development of the child and allows him to undertake relationships, even in groups. It is "through the shared illusions of imaginative play, he finds the very first moment of realization in the so-called *"transitional phase" (intermediate zone between the child and the mother, between what is subjective and what is objective), during which the process of differentiation of the child from the first attachment figure, precisely the mother*, is initiated.' (cf. Frabboni & Pinto Minerva, 2013). Winnicott perceives play in a potential space that unites mother and child where, when there are no needs to be satisfied, the child can act. In addition, the play for Winnicott must be performed when the child is in protected situations and does not run any danger. From the first months, thanks to maternal love and the security of his own experience, the child begins to experiment with his abilities through symbolic play, considered exciting because it allows him to temporarily control reality and concentrate on fiction, desires and dreams, since during the game he goes beyond what is concrete and transforms everything around him. "*The phases of symbolic play are different: at first, the child limits himself to performing only simple functions on the toys, then he performs more complex games, in which more actions are coordinated (for example the girl dresses the doll). Only around the age of two and a half, the child plays rather complex games, in which he imagines and builds imaginative scenarios*" (Cera, 2009). In Winnicott's theory it is not the content of the game itself that is important, but the skills that, thanks to it, the child acquires. The playful activity, in fact, allows him to isolate himself, to collect elements that surround him and use them in perspective of his desires, so as to satisfy his needs, involving the body, manipulating objects, but also constantly risking involving the erogenous zones and upset their balance. During the first year of life the child, who previously focused on the figure of the adult, will also begin to take an interest in the object, dividing his own interest. This also involves changing the behavior of parents who will begin to use a language rich in indications about the outside world. As a result, the games will also be organized differently, and it will be possible to identify roles and rules.

Jerome Bruner (1915-2016), an American psychologist, devoted himself to the analysis of what he called social games, based on the manipulation of an object, giving, taking, building, destroying, but also on reading a book with images. In short, all situations that require the sharing of the play between children and adults who take care of them. According to the Author, these games involve two people and have a pre-established structure that is based on the respect of predictable rules during the performance of the activities. For example, Bruner argues, if the child plays with his mother to shoot and grab the ball, he is aware that the rule of the game is that, once the ball is grabbed, it must necessarily be returned to the mother for continuing the game. For the Author, moreover, it is necessary to emphasize the importance that is attributed to the development of the game, rather than to the game itself, because this is what highlights the difference with reality. For Bruner, among the fundamental functions carried out by the game there is also that of granting the opportunity to assume attitudes and behaviors that normally would not be assumed and offer a way to limit the effects of actions, so that you can learn while reducing risks. In addition to the planning of the rules, says the Author, in the social game there is the sequential organization of actions, and this allows the child to have expectations and intuit possible future actions. Bruner, moreover, regarding the game, states that it is impossible to find significant similarities in other species since, in some way, these games are based mainly on communication, therefore on the use of language. During the playful activity, in fact, the child shares meanings with his mother and every action can produce a dialogue. Consequently, for the Author, without language there can be no game either. The child in play has the "*first opportunity to explore how to make things do with words*" (Brunner, 1983).

Moreover*, "Bruner believes that language originates within a prelinguistic communicative context that unites the child to the adult" (Brunner, 1983). The same characteristic of language is attributed to social games, namely the assignment of switchable roles in the alternation of shifts. For the scholar, in fact, in the first months of the child's life it is the mother who has the most important role. It must deal with the creation of playful activity because "children need to be adequately motivated to learn", so it is necessary that the child's attention and learning are stimulated. The child, on the other hand, initially regulates the stimulus through the gaze that directs towards the mother, quickly, however, his role will change becoming the protagonist and will be able, as well as to imitate, to carry out actions independently. This is also thanks to the sequential organization of the game that allows it to predict the actions that will follow. To demonstrate all this there is the observation, conducted for more than a year by*

Bruner, of a child and his reaction to the game of cuckoo, or the smile manifested waiting to see the object reappear. The basic structure of this game "consists of the disappearance and reappearance of the object or person" (Baumgartner, 2010). The Author states that: up to 6 months the child will try to grasp the object; at 7 months during the game the child will smile and emit sounds and verses; at 8-9 months the child will have more autonomy and will be left with greater initiative; in the following months as well as the object both mother and child can disappear. When this happens, and the child can imitate the mother in hiding, he will begin to agree on which roles he will have to assume and which will have to be assumed by the mother and, therefore, if he will be the protagonist or will act as an audience. At this point, according to Bruner, the child will have acquired all *the rules of the game, therefore "the complete realization of the "syntax" of the game, that is, the acquisition by the child of rules of interaction (the alternation of turns and roles) and linguistic conventions, such as the use of specific words that denote the disappearance of objects* (Baumgartner, 2010). Bruner, thanks to his studies, stated that some mothers, at the beginning of the game, for fear of scaring their children and to avoid them feeling feelings of frustration, preferred to hide their face instead of that of the child. This demonstrates "*their sensitivity to the problem of separation and to the fragility of the dividing line that separates reality from fiction in childhood*" (Baumgartner, 2010). According to the Author, moreover, the game in which children hide and then reappear is widespread. For very young children, hiding is simply covering their eyes with their hand, as they are not yet aware that others may have a different perspective from theirs. Growing up they will realize that this is no longer enough, so to hide they will use objects or move away. For Bruner, in fact, as for other Authors, social games allow the child to discover what characterizes fiction and what characterizes reality, especially after being detached from the mother. There are different social games, which are influenced by culture, and which vary according to the couple or parents. "*There are differences in the frequency and time spent playing together, and differences in children's language production in the context of play*" (Baumgartner, 2010). Bruner also paid attention to another social game, namely that of reading books aloud. Especially picture books, says the scholar, represent for the child a real game and a moment for sharing knowledge. The child during the reading will leaf through the pages together with the adult, observe the images and give names to things and people. Like other social games, "the *reading carried out by an adult to the child helps to develop the acquisition of language and rules of interaction, since it provides for alternation of shifts and reciprocity*" (Cera, 2009) and, thanks to it, the child will

enrich his cultural baggage. «*According to Bruner, reading a book is the place of negotiation of meanings, since from the first two years of life the child through reading learns to "refer", that is, he learns to connect words with objects*» (Cera, 2009).

Starting from Bruner's studies, in the second half of the twentieth century, many research aimed at studying playful interactions between children, from birth to three years. Thanks to these studies, the thought was brought into play according to which these interactions are not very stimulating and that instead understood the relationship between the child and the adult as the main form of development. Instead, it can be said "*that peer relationships constitute one of the most important developmental tasks of childhood and that success or failure to cope with this task has lasting consequences on development in later ages*" (Baumgartner, 2010). Children, in fact, up to a year are interested in other children and act reciprocally mainly through objects or thanks to imitation. During the playful activity they choose the same toy or perform the same actions. Subsequently, from the second year, in addition to imitating, children will be able to react differently but consistently to the actions of others. For example, when a child hands another child a toy, the latter will grab it. They will then alternate shifts and roles and their actions will be dependent on each other. The same goes for reading. We begin to give importance to reading performed among children of the same age, so no longer only to reading carried out by the adult. "*Peer reading also allows the child to compare himself with others and thus to take note of the existence of needs and interests different from his own. In other words, through peer reading the child is able to grasp the thought of the other who is different from his own and, at the same time, learns to respect it*" (Cera, 2009). A problem that social games among peers add to children, and that is not present in the relationship between the child and the adult, concerns the "*need to share the meaning of playful actions for several rounds of interaction. Studies conducted on social games among children in the second and third year of life show a consistent increase in children's ability to share a play theme and coordinate their actions consistently. Pretend social play is the demonstration of children's ability to construct imaginary situations together*" (Baumgartner, 2010).

3. The giocodanza between theories and practices

At the end of the nineties, from the need of Marinella Santini to devise a new program of the *Propaedeutics* course, a need for change also in the way of proposing to children, therefore, of a new way of proposing lessons, the

giocodanza (an Italian neologism formed by the union of the words gioco = game and danza = dance). Graduated from the National Academy of Dance, director of the Academy of Performing Arts of Grosseto and dance teacher, Marinella Santini, in February 2001, participated in a National Conference on new methodologies of Propaedeutics of dance, during which, at the request of the President of the National Federation of Dance Schools Associations, she presented a report on her method, demonstrated by some students (Zocca et al., 2004). The teacher's goal was, first, to educate to dance also from a psychological point of view, as well as physical. Since today it is easy for children to get everything immediately, and they can hardly accept the rules that the study of dance requires, therefore commitment, discipline, constancy and will, the teacher proposes, through this new method, to accompany the students in a path of growth, so that they can love the Art of Dance and understand the inner joy that can be obtained from it. Dance, however, "*is a serious discipline, sometimes repetitive, it requires commitment, and this perhaps bores children, demolishes them and distances them*" (Santini, 2015).

For this reason, the teacher wants, therefore, to attract the attention of the child and ensure that he is active during the lesson. The child, in fact, during his daily activities is often passively involved in video games or television, so much so that his creativity remains latent. Instead, it is necessary to ensure that spontaneous qualities are brought out, such as imagination and fantasy, which are indispensable for creative development. The main concepts of dance are introduced in the form of a game, since it is through it that the child comes into contact with the outside world. It is, in fact, not a recreational game, but rather, an educational game, as there are rules to be respected. The purpose of giocodanza It is precisely that bringing children closer to dance through playful activity. For this reason, in giocodanza exercises-play are inserted that allow the child to approach dance spontaneously.

The age group to which it is aimed is that between four and eight years. In this period of life the child is able to process the information he receives, since he is predisposed to learning, "*a particularly fruitful period, for energy, enthusiasm, vivacity*" (Santini, 2015). The task of the teacher will be to provide his experiences, knowledge, and skills, but it will still be the children alone to experiment to acquire the knowledge. He must also be able to observe the various situations, so as to be able to intervene in case of need and help children "*in their path of psycho-physical growth and artistic-cultural formation*" (Santini, 2015).

For these reasons the educator, in giocodanza, is often an active figure, he participates in games as if he were a companion, but always with the aim of guiding and stimulating them. In this way children will accept more willingly, without impositions and in a natural way, the rules, necessary for the game to succeed and there is fun. The purpose of the educator should not be to train dancers, but rather to use dance to integrate, in a balanced way, the physical, mental and emotional development of the child. It is important, therefore, "*to guarantee children a healthy path of psycho-physical growth*" (Santini, 2015). For this reason, parents should be informed about the school and the teachers, who should be qualified and competent.

As for the structure of the lesson, the teacher can decide to conduct it following one of three possible modalities, starting from: 1) a traditional scheme based on exercises-game; 2) a game; or 3) an object.

In the first case, the lesson will begin with the ritual of reception which consists, for example, in the orderly entry of children into the room and their arrangement in the corner of chatter. During the first part of the lesson icebreaker games will take place, such as greeting games or name games, to promote knowledge and relationship, and help "dialogue" and relationship with others, therefore interpersonal relationships (Santini, 2015). Next there will be the warm-up phase, a gradual path to warm up the body, with the increase in heart rate and body temperature. The centered part of the lesson will concern the setting of the body, in fact postural exercises and preparatory technique will be carried out. Various themes will then be addressed that "*refer to the fundamental concepts of psychomotor-child education (spatial perception – rhythm – time – body perception – etc.).*» (Santini, 2015). Almost at the end of the lesson the toy tools will be inserted, and the lesson will end with the rite of greeting. In addition, during the lesson, when the educator notices the tiredness of the children, he will resort to exercises for the return to calm, to regulate the heart rate. These exercises can also be inserted in some moments of confusion, to attract the attention of children again.

The second way of conducting the lesson starts from a single game and, since it involves more attention and commitment, it is suitable for older children. Students will have to collaborate so that topics are found that allow them to develop the game itself. To adapt this way of setting the lesson also to younger children it is necessary to use a symbolic game or a fantastic game. In this way, a sort of story will be created in which the students will be able to intervene through their ideas. In the corner of chatter, they will find the topics and invent

the story and the characters, and then talk to the teacher. Moreover, the goal can be developed in several lessons, and "*this creates in the young students a great expectation and the desire to return to class to know the evolution of history*" (Santini, 2015).

The third mode, on the other hand, starts from an object, that is, one of the toy tools, which has a specific function. The tool chosen by the educator will be used to set up the entire lesson. In fact, all the games of warm-up, posture, and much more, will be put in place using the same object (Santini, 2015).

4. Conclusions

It is during the play that you can really get to know the child. During the playful activity you discover the abilities, strengths, and weaknesses of the child, since he is free to express the feelings and emotions he feels. But it is not only the adult who can observe the child's personality manifestations, since he also through the game begins to understand and become aware of his ability to act and interact. The play also gives the child the opportunity to relate to others, in fact, once his personality is structured, the comparison with the needs of other individuals begins.

In addition to play, another essential element for the development and construction of identity is movement. Among the sciences that deal with studying and linking the motor act to psychic development, there is psychomotricity that arises precisely from the need to define this relationship. In fact, the central theme of this science is precisely the role assumed by movement and the body for the well-being of the person. Fundamental in this is, in fact, the concept of *body scheme*, knowing one's own body one reaches the conquest and self-awareness, corporeality is, in fact, essential, especially in the early stages of psychic development. Psychomotor interventions have a dual function, educational and therapeutic. For psychomotricity, in fact, it is possible right away, even before birth, to acquire through movement, perceptions and sensations that come from the outside world. In addition, for carrying out psychomotor activity, play is often used, as a tool to develop the child's movement skills. Thanks to the playful activity, the child seeks the experience of a bodily self, capable of giving meaning to the world. Therefore, by means of psychomotor education, which must allow the time and space necessary to conquer identity, in a certain sense lost after detachment from the environment, the individual learns to know himself and

others. Finally, it is possible to affirm that everything that characterizes the recreational activity and psychomotricity can be summarized in a single discipline, dance. That is, one of the first forms of expression of man, a form of language, through which the individual, who has the perception of his own body, knows himself and the outside world. Dance is also an integral part of man, which is why thanks to it you can communicate your feelings, you can manifest your inner motivations. For this reason it is necessary that it is a dance free from traditional patterns and technique. Attentive also to the little ones, to their growth, to their physical and psychic development, dance joins the game. This is how the giocodanza was born, with the aim of bringing out the internal characteristics of the child, that is creativity, imagination and fantasy. It is, therefore, an educational game, since its objective is not only to approach the technique of dance, but also to acquire awareness and control of behaviors and emotions, necessary to acquire a body language, which favors socialization, and thus reach self-knowledge. Thus, in dance the individual is involved in his uniqueness body, soul, and mind.

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