sciendo

Research on Education and Media
Vol. 14, N. 2, Year 2022
ISSN: 2037-0830 – DOI: 10.2478/rem-2022-0021

Corporeal education: motor praxeology and the art of movement as an educational tool

Delfina Stella[a], Lucia Pallonetto[b], Carmen Palumbo[c], Guido Benvenuto[d1]

[a]*University of Sapienza, Rome, stelladelfina@gmail.com, https://orcid.org/0000-0001-7955-5321*
[b]*University of Salerno, Salerno, lpallonetto@unisa.it, https://orcid.org/0000-0001-5839-5592*
[c]*University of Salerno, Salerno, capalumbo@unisa.it, https://orcid.org/0000-0001-5683-3907*
[d]*University of Sapienza, Rome, guido.benvenuto@uniroma1.it, https://orcid.org/0000-0002-1924-9821*

Abstract

In the post-pandemic era we're living through, it can seem as though real life resides in the virtual world – the one driven by screens and the sedentary lifestyle that shapes a human being's posture and intellectual faculties (Vincent, 2018). As we look back over this period of enforced confinement, it is worth examining how being at home has changed our perception of personal space. In the best cases it has generated an openness in which thoughts, images and actions 'converge', allowing us to turn our attention to the self. At the precise moment that body and space become vehicles for memories and emotions, the value and significance of the body re-emerges. Based on the epistemological aspects of motor praxeology as developed by Parlebas, which aims to move beyond dichotomies of mind/body and theory/practice, this study offers a consideration of the communicative or semi-motor value of movement, as well as the importance of teaching artistic movement in school (Crispiani, 2006).

Finally, based on a hybrid set of practical experiences in person and online, we consider the methods that enhance the centrality of the body and perception through the imparting of movement through dance: a type of action in which the self becomes manifest through seeing, moving, perceiving and doing (Husserl, 1950).

Keywords: *dance, corporeality, motor praxeology, creativity, school*

Introduction

If we assume that cognition is founded on the possibilities of the body, we know that there can be no knowledge other than that which originates in perception (Merleau-Ponty, 1945; Damasio 1994) and is the result of an entirely embodied process. «*It is with the body that we not only perceive, but learn and understand. The body is like a bundle of living meanings, insofar as it is through the body that we can grasp the very essence of the world, by relating it back to our sensations and experiences»* (Merleau-Ponty, 2003, in Alba G., Naccari A., p XI).

Can we therefore define the body as the physical site of culture and education par excellence? We can respond affirmatively, and yet we need to develop a pedagogy in which the body is at the centre of educational processes, and therefore re-evaluate the epistemological categories we refer to. The present study aims to introduce the discussion through a re-

[1] Although the article is the result of a common reflection by the authors, it should be noted that Delfina Stella Ph.D. Student in Developmental Psychology and Educational Research, Sapienza, University of Rome e.mail stelladelfina@gmail.com, edited the paragraph; 2. '*Movement workshops for secondary schools: from classroom work to the digital platform*'; and 3. '*Conclusions*'; Lucia Pallonetto Ph.D. Student In Didactic Corporealities, technology and Inclusion at the Department of Human, Philosophical and Educational Sciences University of Salerno, e.mail: lpallonetto@unisa.it she is the author of paragraphs 1. '*Introduction*' and 3. '*Conclusions*'; Carmen Palumbo Associate Professor of Methods and Didactics of motor activities (ssd M-EDF / 01), at the Department of Human, Philosophical and Education Sciences of the University of Salerno, e.mail: capalumbo@unisa.it is the scientific coordinator of the work; Guido Benvenuto Full Professor, University of Rome 'La Sapienza' (SSD M-PED / 04) at the Department of Psychology of Development and Socialization Processes – Faculty of Medicine and Psychology is the scientific coordinator of the work.

jection of the mind/body and theory/practice dichotomies, leaving space for the absolute, communicative, and relational value of movement itself. Indeed, our intention is to go beyond conceptions that draw on limiting, sectorial models of the body as mechanical, energetic and informational; rather, we maintain the relational specificities that emerge from the practice of movement as our points of reference, and evaluate the educational opportunities connected to it.

We will anchor our work in Parlebas's theory of motor praxeology, observing the motor actions that are intrinsic to movement and describing the structural and practical elements of danced movement so as to read the body and dance through a lens that embodies 'semio-motricity' (*semiomotricité*) – a term that originates in the concept of the *sema* (sign) – in order to redefine motor activities from the point of view of their communicative function. Motor praxeology is the science of motor action and was redefined by Parlebas in 1981, emphasising the value of physical education, which brought it within the purview of the motor sciences, a research field that highlighted how motor games activate the subject's whole personality – not only on an organic, psychological or cognitive level, but also (if not primarily) a social one.

Parlebas's notion of 'Motor Conduct' (*la conduite motrice*) is a substantial organisation of «*motor behaviour as a bearer of meaning (...)*» (Ferretti, 1997, p.31), and manifests itself as a consciously lived experience in the person concerned. It is the manifestation of the subject's personality as it expresses itself through interaction with its physical and social entourage: its sociomotor field of action concerns the interaction between the people involved in the activities.

For example, when a subject performs a motor action without interacting, a psychomotor situation is established in which the subject's attention is focused on the environment or on objects, but not on the other. As a result, setting up the motor activities correctly involves living socio-motor situations not only as an execution of the technical aspects of sport, but in accordance with the relations that are come to be established and elicit emotions.

Again, according to Parlebas (1999), «*motor conduct cannot be reduced either to a sequence of easily observed manifestations, or a pure consciousness detached from facts. It responds to the entirety of the person acting: to the unitary synthesis of a signifying action*» (p. 75).

What emerges from all of this is the centrality of the processes between perception and action that connect the inner significance of the 'doing' – a mental image created in the mind of the person performing an action – to the emotional sphere it generates.

Indeed, as a concept, motor conduct considers gestures and movements as inseparable from the subject performing them. This introduces pedagogic models – including in the motor sciences – in which the idea of 'movement' as an impersonal construct separated from the self disappears, giving way to a bodily knowledge based on a total approach, one in which all aspects of the potential educational method (cognitive, affective, relational or expressive) may be evaluated.

At the same time, dance in education projects aim to create pathways which, starting from the opportunity to create and experience movement, lead the subject into a mind–body, organism–environment circularity that broadens the confines of the educational act and, in the best cases, involves the subject in the affective and relational complexity that springs from the body's phenomenal experience.

«The cult of the emotions and the cult of the body are two sides of the same revolutionary shift in mentality. (...) When an emotion is felt, our body makes itself known to us through all kinds of physiological, neurovegetative and endocrine modifications. A change in breathing, a quickening heartbeat, cold sweats, shivers, trembling, a lump in the throat – all of these bear witness to the fact that emotion is, at its essence, carnal. Allowing our emotions to speak means giving voice to the body» (Lacroix, 2002, p. 35).

The relationship between the physical-cognitive and affective-relational dimensions is a crucial aspect of Parlebas's work. In 'Sport and games, body communication and playful creativity' (1997) he elaborates on this issue, shedding light on what we might define as 'sociomotor intelligence': the expanded capacity for interaction, in other words, whereby every individual's behaviour acquires a new meaning if it is connected to the behaviour of another. This form of communication both drives and enables the individual (and indeed the entire group) to face up to their own personality, renewing and moulding the motor space as an affective and social one.

«Just think of the need to be motivated: choosing a given activity (...) and choosing a particular role (...) is already an emotional commitment. Emotional factors deeply influence motor technique, and it is vital to bear them in mind in the context of a learning process. Affectivity therefore acts as the keystone of types of Motor Conduct (...)» (p. 22). As part of a pedagogical vision that can embrace this evidence, the corporeal aspect must therefore necessarily be placed at the centre of things, shedding light on the thought/emotion dynamic and allowing the body to be studied. Indeed, in the case of teaching, it should be considered the natural 'site' of this dynamic. «The body is the site of a person's very existence, from which we are conscious of ourselves, the world and others; it is the reality in/with which we perceive, feel, think and relate. What is more, movement (...) linked as it is to the experiential dimension of the human self, can encourage the *adoption of behavioural habits in which needs and values are integrated, in view of ever more personal and authentic human development»* (Naccari, 2003, pp. 2–3).

It is precisely this corporeal dimension that could facilitate an educational relationship able to generate every reality of a human being's experience, and every aspect of the individual. Devising a body pedagogy means educating young people to perceive and experience their own body as a site of learning, inhabiting it as a vector of emotions that are ready to consolidate the memory and well-being of being at school (Gomez Paloma, 2004). If considered and delivered appropriately within the learning process, movement offers a significant and multifaceted educational opportunity because, as mentioned earlier, it connects 'doing' to all the aspects that relate action and individual practice to the social, emotive and emotional sphere, implicitly inviting learners into a dynamic development of their own personality. By teaching move-

ment, we address the development of mimetic thought – one founded, in other words, on the recognition of the other. This process contributes to the definition of a bodily framework which, as well as giving shape to the image every individual has of themselves, reveals itself in the awareness of, and capacity for, autonomous self-management. It constitutes a crucial educational objective in order to guide learners, in accordance with their own needs and sociocultural norms, towards an effective integration into society (Casolo & Melica, 2005, p. 117).

With the notion of corporeality thus redefined, the body is no longer a tool but a way of evolving with oneself through an expression of one's own identity and emotions (Coco, 2014, pp. 120–121). In learning processes that relate to motor activities, thinking in corporeal terms means valuing the complexity of the human being, starting from and treating the body as the ground zero, the first contact with the world that makes sense of, and gives meaning to, reality. It is a body that exists and knows, thanks to movement, the site of all those interactions that enable us to act in accordance with a specifically human form of autonomy. «*Indeed the meaning of my body – of my hands, for example – doesn't lie in their anatomic structure but in the objects they can hold, or fail to, given that my body is not an object but the thing thanks to which objects exist*» (Cunti *et al*., pp. 16–17).

Bodily experiences, as in the hands example above, become communicative and expressive actions for the subject. Within the social complexities of the environment, they build the intersubjective bases of an awareness of the link between knowledge and experience.

1. Movement workshops in secondary schools: from working in the classroom to digital platforms

Assuming that corporeal education offers a teaching strategy that conveys knowledge founded on the development of the personal and collective skills of young people (and others), let us analyse one example of action–research conducted as part of a project entitled *CLANDESTINE. L'altra Italia dell'arte* ('CLANDESTINE. The other, artistic Italy').[2]

In terms of its articulation and complexity, this project focuses on the theme of male and female creativity, while its teaching objective is to reflect on the value of arts as a means to combat violence and discrimination.

Born alongside a documentary that tells the autobiographical stories of eight Italian artists, the project goes into Italian schools to set up a programme that teaches pupils about gender equality and celebrating difference. We take the perspective of arts-based research (Barone&Eisner, 2012), a methodology considered as an impetus to use the forms of thought and the forms of representation that the arts provide as a means through which the complexity of educational action can be better understood.

In the following, we describe the process that enabled the development of movement activities and experiences that were included in the project's third phase: the 'equal feeling' workshops.

Led and coordinated by the Rome-based Associazione Culturale Controchiave, alongside artists and practitioners Anna Maria Avella, Emanuela De Bellis and Delfina Stella, the work drew on the documentary's themes to put together a programme that focused on discovering and experimenting with one's own uniqueness as a defence against all forms of abuse (whether ethical, physical or psychological). Through movement exercises, music and theatre, participants were encouraged to identify, recognise and express their own creativity, trusting in their potential, which was seen as providing balance in the harmonious development of their own personality. This empowerment process began from the experience of participating in the activities and accompanied the young people throughout the creative exploration of the proposed themes.

In terms of the in-person activities, participants were identified in collaboration with school leaders and the relevant teachers, and formed a mixed group of around 30 girls and boys. At the end of the project the whole group took part in a performance presented to the entire school.

The online workshop, on the other hand, came together through an active and guided use of materials uploaded to a digital platform. The materials, conceived and created specifically for the project, were divided into three 'rooms' which together created a kind of journey – in a process of metacognitive development designed to discover, observe and elaborate on themes found in the concepts of creativity, transformation, inclusivity and the celebration of difference.[3]

The ultimate aim was to guide the classes, with the teachers' assistance, on a journey of discovery into the unknown and the opportunities to unveil one's own sense of uniqueness as a barrier against violence, discrimination or neglect towards oneself and others.

Whether working on ideas during in-person or digital sessions, the programme was designed to extrapolate and transform what the artists featured in the documentary had discussed and demonstrated as their experience of life and art, with an emphasis on how and why, and the need to come up with new ways of expressing oneself, relating to others and being in the world, through the language of art.

In both cases, the work of conveying the language of the body was based on the idea of teaching dance as an educational tool (Smith-Authard, 2002; McCutchen, 2006), rejecting any formal or preconceived notions of movement practice and

[2] Project conceived by Maria Paola Orlandini, made possible with support from the Presidency of the Council of Ministers – Department for Equal Opportunities. Project delivery by Associazione Culturale Controchiave, The Making of, ECRU. https://www.clandestinedoc.it/

[3] Reti Clandestine (*Clandestine Networks*) is a training programme that takes place entirely online. As well as making up for the impossibility of delivering events in person, the initiative has transformed the barrier into an opportunity, opening up the project to a potentially infinite number of schools and classes. https://www.clandestinedoc.it/reti-clandestine-ris/

inviting participants to find their own way of acting in the space in relation to others. The heart of the movement practice was based on the idea of 'moving' and 'being moved' – initially by another person, and then by the light of a torch. The torch was chosen as a stage prop to enhance and explore the significance of the chosen theme – i.e. the necessary dichotomy between opposites. In this case, light and dark was used as a metaphor that responded to the shared research prompt: 'What do I hide and what do I reveal about myself?'

Movement became a moment to attend to and be conscious of space and relationships. Split into pairs, the young people had to create a dynamic response to the stimulus provided by their partner, and in doing so learn how to receive something from the outside and rework it within. This created a circularity, an organic form of communication in which the body itself, and the subject's presence, defined the source of meaning in the experience, as part of a process that drew directly on what was felt, on intersubjectivity, on the pre-reflexive. In fact, far from the authoritarian models of gestural performance, the work grew more varied and richer in compositional options each time, which redefined the possibilities of how to act and receive movement. By focusing specifically on a somatic knowledge of the body and its parts, as well as the qualitative and expressive possibilities of movement, the dialogue shifted each time within the tacit and patient relationship, between the one giving and the one receiving; this recreated an almost suspended period in which to wait for, and get to know, the other (Sieni, 2021). This experimentation is precisely what underpinned the more formal construction of the final choreography – a group performance in which the alternation between light and dark, and the highlighting of the body, prompted active reflection on what revealing oneself means, and how we might find our own way of doing it, far from a media-like repetition of empty language and meaningless formulas (Fig.1).

The performance was a creative exploration of the experience of getting to know oneself and the space, focusing on other sensory elements and experimenting with how to see and relate to the environment from another point of view, through movement.

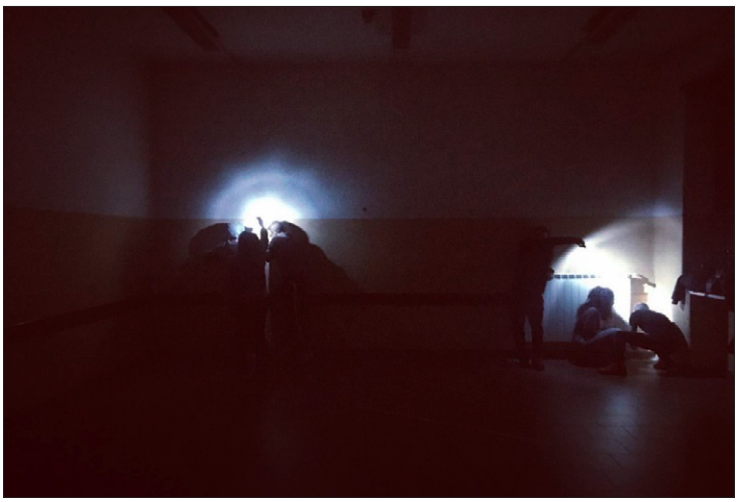


Fig.1 Sul nascosto ('On the hidden'). Performance

One of the online activities, on the other hand, started from a situation in which the body was 'already' hidden behind the computer screen, and set out to observe and reproduce the movements and gestures that characterise our everyday lives – and evoke a personal mood. The 'Throwaway Wall' (Fig. 2), invited participants to capture '*gestures, actions, movements, ticks, twitches, habits and acted-out thoughts that we reproduce every day, more than once a day, without realising*', as a reminder of how far body language is directly and invisibly connected to our emotions and aspects of our personalities. Using a series of multimedia tools including photos, videos and GIFs, this activity therefore involved identifying and sharing seemingly 'throwaway' gestures – i.e. made almost unconsciously – and then valuing them as a way of: knowing and recognising our emotions, expressing ourselves, getting to know the other and showing empathy in the way we relate to the world.

The questions asked were:

Try to observe your classmates.

- *What is their throwaway gesture?*

Now try to think of the gestures you often make, and barely remember making.

- *Can you recognise them?*

Try to work out and think about the situations you usually make them in.

- *What mood do you connect the gesture to?*

Talk to each other and help each other find the gestures and contexts in which you use them. Ask each other and ask yourselves:

- *What makes them make that gesture?*

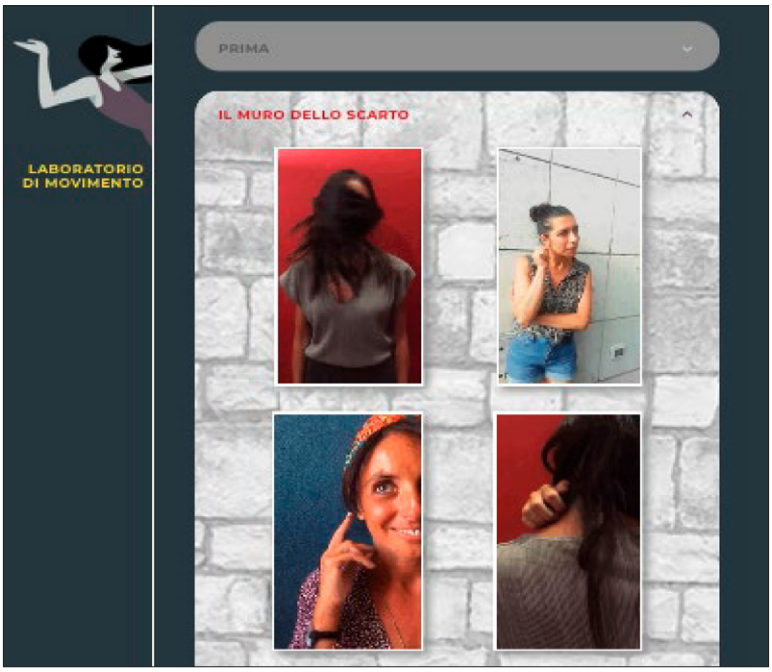


Fig. 2. The Throwaway Wall. 'Reti Clandestine' Platform

In a holistic approach, the online programme set out to guide students and teachers to work through, and experiment with, ideas implicit in the notion of *the clandestine*. In doing so, it encouraged a shift in perspective and new ways of looking at everyday actions, with participants acting on, and observing, 'what was there', allowing themselves to be surprised by their own potential.

In both activities, the work on movement aimed to develop bodily awareness and its significant scope in the creation of knowledge. This was consolidated through a series of suggested pathways, in which the awareness and intentionality of an action combined with creative thinking, i.e. an active reworking of the prompts provided.

The project evaluation, resulting from a qualitative analysis of observations, testimonies and dialogue stimulated during the activities, saw positive responses from the young people, whether in terms of enjoyment, level of involvement or its usefulness. The analysis of the data took place through a categorisation of emerging issues, extrapolated following a hermeneutic circle between teaching, field action and reflection, involving all the actors of the path. While maintaining a methodological rigor aimed at constructing the empirical data, the categorisation, here partially reported, has seen a thorough manual analysis of the issues of argumentation, involving the female artists in an arts-based process, that from the artistic practice in the field has extrapolated the key themes of the study.

Meanwhile, the internal school monitoring process, which was conducted alongside the teachers in charge of the project, revealed a particular interest in terms of the project's impact on pupils' university choices. The feedback on the work underlined how far the creative process had led the children to reveal that 'clandestine' part of themselves, the one which is normally more difficult to uncover and appreciate in the school environment. One of the messages received from a teacher read: '*Nearly all of the 5th Year pupils (16–17-year-olds) described the Clandestine Project as a vital experience in terms of making choices about their future! Some of them changed university course specifically because of the stimulus the activities provided; I think that may well be the project's most significant and tangible success*'.

The results of both the in-person and digital experience confirmed – and demonstrated – how important it is to think about creating a space for artistic expression in schools, one which places pupils at the centre of knowledge processes, not just as passive beneficiaries, but above all as the architects of their own future. For example, one male pupil wrote: '*I was amazed by how all-encompassing it was, and the opportunity to discover yourself. I thought it would be the usual discussions about gender inequality, but actually I discovered it was about teaching people to be creative*'.

Conclusions

Connected to the studies on bodily expressiveness, dance can be considered as a 'place of education', able to broaden horizons and connect more research territories, creating a space in which to integrate and compare methods and applications aimed both at the complexity of the educational and artistic.

«Faced with complexity, living organisms have chosen *specialization, modularity, separation of functions, division of labor, categorization, distinction*» (Berthoz, 2001, p. 67). The practice of the arts, in this sense, is placed in that process of active understanding of complexity (Sibilio, 2016), searching for looks and visions that can restore the connection between naturalness and craftsmanship. The study of gesture and movement is the basis for interpreting and returning a «*visible expression of evergreen properties*» (Palumbo, 2013, p. 9) that include specialisation, modularity and rapidity, where

movements, gestures and postures are individually unique and specific, but acquire their sense through the occurrence of 'thinking in motion' (Laban, 1988) in a circle between doing, being and perceiving that corresponds to the realisation of the «*complexity of the dynamic dimension of the person*» (Berthoz, 2001, p. 71).

At this point, it is worth focusing on the perception/action and mind/body relationships, considering how important movement can be in a learning and personal development process. Those who move through dance, or commit to activities involving bodily expression, are not only acting with their bodies but making their way towards an identity, towards a more or less explicit sociocultural direction; and their motor skills bring out the abilities and capacity for gradual development, in context with their environment.

This implies that a pupil's motor behaviour can be read as «*the manifestation of a personality interacting with its physical environment and its social entourage*» (Bortolotti, A. 2017, p.322); as such, it offers a new perspective from which to view motor activity, one radically different from the traditional point of view (i.e. technical). Therefore, «*this is no longer motricity in the antiquated sense of the term, but a motor action conceived as a system: it is the interactions implemented by the participant that become the central facts*» (Parlebas, 1999, p. 54). The key element therefore lies in bodily, artistic experiences, which affect every aspect of an individual's personal and social development.

Teaching and learning after the Covid-19 pandemic has encouraged critical thinking around the didactic/educational applicability of motor praxeology, which responds to a natural need to experiment with the discovery of knowledge – by way of multiple, wide-ranging approaches – and the consequent definition of new, important learning. This is achieved through the recognition of active, multisensory experience and cognitive mechanisms, and found in the relationship between body, learning and movement.

Bodily action allows you to interact with your environment and therefore supports the idea of a mind that is not only integrated with the body but also, through its sensorimotor functions, with the environment itself (Wilson, 2002). All of this enables us to experience spaces, objects and other people, and to participate in mutable situations and relationships through which the cognitive process develops, making learning easier.

Programmes like the ones described above demonstrate how gesture, the way we stand, sit or position ourselves in a space, are transferred to the outside world through our posture in the form of internal emotional states; they build a generative relationship with the external environment which, on reflection, should be one of the primary aims of education. A language of analogy is used to reveal what might otherwise appear hidden inside us – hence why we must be aware of and master it.

Another element to take into account is the physicality of the class, created by bodies relating to each other and themselves: bodies that grow, look at each other, dance together and build the surrounding environment; bodies that tell stories to other bodies – stories they have and haven't lived – full of emotion and things to learn (Gamelli, 2012).

Bodies only experience a real relationship in a real environment such as the classroom: physical closeness makes communication possible; everyone is influenced by others and the relationships they experience through the signals we exchange.

The scholar Ivano Gamelli coined the expression, 'the body of expressions' to indicate that it is the body which makes expression possible through the fundamental role it plays in communication dynamics. The body will tell its story to those who pay attention to it: this is important to understand in order to be able to listen to the bodies of those around us; and it should be a commitment for pupils in a classroom, where different experiences overlap and healthy communication has to be established.

However, a 'schooling' process begins to take place in school as time passes. This precipitates a major change in the young person and, on one hand, thanks to a routine, enables the teacher to manage their class effectively; on the other, it can shut down the creative part of the brain. This constitutes a major risk, since creative thinking is not only the momentary freedom to express ourselves but also a chance to get to know the world and who we are, drawing on multiple aspects of psychology, whether cognitive, emotional and social (Acocella and Rossi, 2013). This is where the arts come into play, involving emotion and the cognitive process even before they attain a conscious level.

In this context, dance offers a particularly relevant learning process in the educational sector, one which can reshape a modern pedagogy based on movement and the body. It constitutes a stimulating and original alternative that can broaden and enrich the physical activities already included in the syllabus as per the ministerial guidelines. An analysis of the principal national and international policy documents relating to the inclusion of dance in school activities reveals a gradual, albeit slow, interest in the possibility of ascribing an educational value to it. This highlights the extent to which dance can be conceived of as an educational activity that can restore the link between teaching, movement and creativity, thereby enriching the often exclusively physical or exercise-driven school activities through the development of the body's artistic and expressive dimension.

By way of conclusion, and to give due consideration to school autonomy, we know that every secondary school is asked to take responsibility for the provision of its own educational offering; it is therefore possible to make that 'desired leap' from standard programmes to a type of planning that is both open to and welcomes a broader range of subjects, including those of a motor, artistic and expressive nature like dance.

References

Alba, G., Naccari, A. (2003). *Pedagogia della corporeità. Educazione, attività motoria e sport nel tempo*. Perugia: Morlacci editore.

Acocella, A.M., Rossi, O. (a cura di 2013), *Le nuove arti terapie*. Milano: Franco Angeli.

Argyle, M. (1978). *Il corpo ed il suo linguaggio*. Bologna: Zanichelli.

Barone, T., & Eisner, E. W. (2012). *Arts based research*. Thousand Oaks, CA: Sage.

Berthoz, A., (2011). *La semplessità.* Torino: Codice.

Bortolotti, A., Delprete, M. (2019). *Fare esperienza delle possibilità del corpo mediante la conctat improvisation dance.* São Cristóvão, Sergipe, Brasil, v. 12, n. 28, p. 95-110 http://dx.doi.org/10.20952/revtee.v12i28.10165

Casolo, F., Melica, S. (2005). *Il corpo che parla. Comunicazione ed espressività* nel movimento. Milano: Vita e Pensiero.

Coco, D. (2014). *Pedagogia del corpo ludico-motorio e sviluppo morale*. Roma: Anicia.

Coco, D. (2015). *La relazione educativa a scuola, per una educazione in movimento.* In *Formazione&Insegnamento XIII*–1–2015. PensaMultiMedia. ISSN1973-4778, doi:107346/-fei-XIII-01-15_12

Crispiani, P. (2006). *Fare teatro a scuola. Progetti educativi di attività* teatrali dalla scuola materna alle scuole superiori. Roma: Armando Editore.

Cunti, A. (2016). (a cura di), *Sfide dei corpi. Identità, Corporeità, Educazione*. Milano: FrancoAngeli.

Damasio, A. (1994). *Descartes' Error: Emotion, Reason, and the Human Brain,* New York (NY): Putnam.

Husserl, E. (1950) *Cartesianische Meditationen,* trad. it. di F. Costa, Meditazioni cartesiane, Bompiani, Milano, 2002.

Ferretti, E. (1997). Giochi sociomotori. Bellinzona: Quaderni per l'insegnamento, *Alta scuola pedagogica*.

Gamelli, I. (2012). *Pedagogia del corpo*. Milano: Raffaello Cortina.

Lacroix, M., (2002). *Il culto dell'emozione*. Milano: Vita e Pensiero.

McCutchen, B. (2006). *Teaching dance as art in education,* USA: Human Kinetics.

Merleau-Ponty, M. (1945). *Phenomenologie de la perception*. Paris: Gallimard.

Merleau-Ponty, M. (2003). *Fenomenologia della percezione*. Milano: Bompiani.

Laban, R. (1988). *The mastery of movement* (4th ed.). Plymouth, UK: Northcote House. (Original work published 1950)

Paloma, F. (2004). *Corporeità ed emozioni. Una didattica psicomotoria per la costruzione del saper essere*. Napoli: Guida Editori.

Parlebas, P. (1987). *Jeux, Sports et Sociétés. Lexique de Praxelogie Motrice*. Paris: INSEP.

Parlebas, P. (1997). *Giochi e sport, corpo comunicazione e creatività* ludica. Torino: Ed. Il Capitello.

Parlebas, P. (1999). *Giochi e sport*. Torino: Il Capitello.

Palumbo C. (2013). *La danza-educativa. Dimensioni formative e prospettive educative*. Roma: Editoriale Anicia.

Sibilio M. (2016). *Dimensioni vicarianti delle corporeità didattiche*. In M. Sibilio (a cura di), *Vicarianza e didattica. Corpo, cognizione e insegnamento,* Brescia, La Scuola.

Sieni, V. (2021). *Progettare scalzi – Il corpo come laboratorio del gesto e dell'abitare*. a cura di Stella D., Firenze: Maschietto Editore.

Smith-Authard, J. (2002). T*he art of dance in education*. *Bloomsbury Publishing*

Vincent, L. (2018). *Faites dancer votre cerveau.* Odile Jacob.

Wilson, M. (2002). *Six view of embodied cognition*, *Psychonomic Bulletin and Review*, 9(4), 625.