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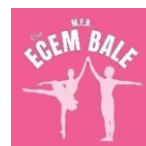
DANCE-BASED METHODOLOGY

Theoretical Framework

Embodied Cognition Theory clarifies the essential role of the body in learning and cognitive development processes, considering the body as both a 'trigger' and 'coordinator' of cognitive processes (Wilson, 2002). Motor experience, in this sense, values the body as a vehicle for cognitive, relational, and social development (Iavarone, 2013).

Indeed, motor activity is one of the expressions of development in children and adolescents (Piaget et al., 1982), which clarifies how an 'acted' corporeality (or: active embodiment) can support intellectual development (Shapiro & Stolz, 2019), facilitating cognitive-didactic self-construction (Frabboni & Minerva, 2008).

This consideration intersects with reflections on the relationship between neurobiological sciences and pedagogical-educational sciences (Frauenfelder, 2001); supporting research that investigates body-motor activities as a valid didactic tool to stimulate learning (Van der Fels et al., 2014) and contributing to the determination of the psychological and





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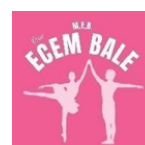
environmental conditions that underlie emotions (Immordino-Yang, 2008) and empathy (Gallese, 2008).

Movement, therefore, becomes an illustrative metaphor for a bodily verbalization of emotions, provided that the processes underlying its definition are dialectical, inter-intra-active, and creative (Gardner, 1993), as happens, for example, in "free dance" (Palumbo, 2012; Pontremoli, 2018). Dance is, in fact, a synesthetic and holistic bodily experience (Fischer-Lichte, 2014), capable of generating neurobiological responses underlying cognitive, relational, and social well-being (Quiroga Murcia et al., 2010).

Therefore, thinking of body-motor activities, and specifically dance, as educational events capable of being didactically structured to promote psychomotor development, means drawing from those lines of research that have valued corporeality and cognition as cornerstones of didactic action (Rossi, 2012; Rivoltella, 2012; Sibilio & D'Elia, 2015). This is in continuity with reflections on the educational potential of dance (Zagatti, 2004; Pontremoli, 2018), also supported by neuroscientific studies (Christensen et al., 2017; Zardi et al., 2021) which, with diversified orientations and approaches, encourage its use as a learning device in situations of socio-educational disadvantage where motor activity proves to be the primary means of communication (Iavarone, 2022).

The Bodytasking Method

The Bodytasking method is an experimental didactic model born from a pedagogical reworking of the Inner Suspension dance technique, originating from the German neo-expressionist matrix of the 1950s and 60s, conceived and developed by one of the main exponents of the European Theatre/dance movement, Susanne Linke. This dance technique stems from the strong theoretical-methodological heritage of Effort studies and is defined along two axes: the body that learns, the mind that processes.





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The Bodytasking method interprets these didactic axioms as two specific modes of reflection in relation to movement: the experiential one on thought movement, and the analytical one on acted movement; together and well integrated, they can define the relationship the subject has with themselves starting from a space (body) and an action (task).

Below is the general description of the phases of the educational intervention with the Bodytasking method and the two broad categories of tasks usable as a didactic tool in a Bodytasking intervention are defined.

Phases of the Educational Intervention

Cognitive Phase: Knowing the body and recognizing the signs of action

Nuclear Phase: Listening to and communicating with the body for healthy emotionality

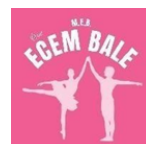
Retroactive Phase: Inhabiting the body with care and awareness

Imitative and Performative Tasks

Movement routines constructed based on: animals, the planet, and daily actions.

Narrative and Interpretative Tasks

Movement routines constructed based on: stories and reflections, personality characteristics, and emotions.





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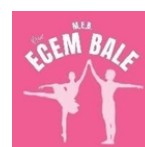
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Finally, the didactic-educational intervention of Bodytasking requires a specifically trained operator, an educator/teacher expert in body-motor activities and with dramaturgical skills (Pontremoli & Ventura, 2019) reworked in a pedagogical and didactic key (Rivoltella, 2021).

Anycase, the Bodytasking is capable of acting specifically on three dimensions: neuro-cognitive (Millman et al., 2021), expressive-emotional (Rosa & De Vita, 2017), and socio-relational (Costa, 2010). In line with recent research defining the construct of “life competences” in the educational field (Sala et al., 2020), the construction of a portfolio of body-motor activities capable of assisting psychomotor development is hypothesized (Bonifacio & Aruta, 2022; Paloma, 2004). The idea is that dance and creative movement can harmonize a child's psycho-corporeal growth, accompanying their auxological development, through embodied-centered teaching models (Iachini et al., 2013) that aim to activate learning processes with creative (Benvenuto et al., 2018) and play-body (ludic-corporeal) (Ambretti et al., 2018) educational interventions.

State of the Art on Bodytasking

Bodytasking has already been used for the treatment of psycho-emotional problems associated with obesity, yielding positive results regarding the didactic-educational potential of dance (Aruta & Ambra, 2020). This study, in fact, showed how the experience of dance can assist self-reflective processes regarding one's own emotions, and this was also found in two other studies conducted: a qualitative investigation on the expressive-communicative potential of dance (Ambra et al., 2020) and a critical





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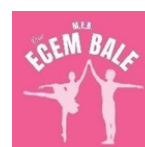
analysis of a dance performance constructed around the gender theme (Aruta et al., 2020).

Furthermore, a recent literature review on the effects of Biodanza on physiological and mental well-being has shown how a non-structured dance intervention can produce benefits for physical and mental health in young people, adults, the elderly, and patients with motor deficits (Ferraro et al., 2022).

Subsequently, the advent of the pandemic imposed a remodulation of some planned projects, offering an opportunity for experimentation with the Bodytasking method also in a technological and digital key. Specifically, one study (Aruta et al., 2021) showed the learning potential of imagination and the role of project diversification in a remote dance experience, amidst critical issues and opportunities in the use of digital technology.

Specifically referring to the role of technologies in the cross-post-pandemic era, one study (Aruta et al., 2022) reports the didactic potential of the Bodytasking method applied to choreographic and dramaturgical composition, to stimulate emotional self-reflection and increase subjects' self-esteem. Furthermore, precisely regarding the processing and management of emotions in the 'Post-Covid Era' (Iavarone, 2021), the educational potential of dance is reaffirmed, regardless of whether it is performed 'digitally' or 'live', due to the opportunity to resort to hybrid, creative, and innovative didactic tools (Aruta et al., 2022).

In any case, in order to arrive at a taxonomic definition of body-motor tasks capable of assisting psychomotor development along the auxological path (growth process), it will also be necessary to deepen, on a theoretical-epistemological level, the connections that exist between the different disciplines orbiting the object of study (Rossi, 2012) and to consider, in a comparative sense, the difficulties that arise in motor assessment in





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specific formal, informal, and non-formal educational contexts (Sibilio, 2012).

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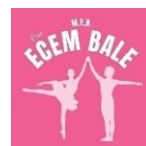
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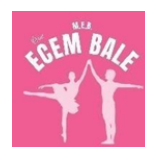
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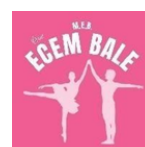
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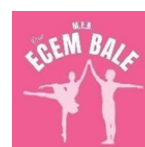
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