

# TODAS AS ARTES TODOS OS NOMES

PAULA GUERRA

SOFIA SOUSA

[ORGS.]

**VOL. 3**



# **TODAS AS ARTES | TODOS OS NOMES**

**[VOL. 3]**

**Paula Guerra & Sofia Sousa (Org.)**

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**VOL. 3**

**Paula Guerra & Sofia Sousa [Org]**

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# ARTES, ANTROPOCENO ATIVISMOS E SUL GLOBAL

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Pensar o Antropoceno implica refletir numa nova tipologia de pensamento contemporâneo. Com efeito, o Antropoceno pode ser visto enquanto uma perspectiva que visa abordar múltiplas crises relacionadas com fenómenos provocadores de mudanças sociais e estruturais nocivos, não só para a sociedade civil, como também para a atmosfera (Guerra, 2023a). Ou melhor, um dos principais fenómenos que contribuíram para a afirmação e para a expansão da época do *Antropoceno*, é, nada mais, que o capitalismo desenfreado e as indústrias aniquiladoras que a ele subjazem. Paralelamente, o Antropoceno também pode ser perspectivado enquanto uma estrutura desigualitária, isto porque congrega o modelo normativo da humanidade, onde imperam binómios tais como o de racialidade/colonialidade, classes dominantes *versus* classes dominadas (Guerra, 2023b).

Meyer (2020) defende que os dados do Antropoceno representam uma dimensão mensurável da destruição do planeta, bem como introduzem questões ético-políticas de relevo que visam desmistificar faces ocultas da vivência das sociedades contemporâneas. Com efeito, a arte – como um todo – tem vindo a ser utilizada enquanto forma de denúncia para rebater as implicações destes fenómenos, tais como as alterações climáticas. Este fenómeno é caracterizado e denominado por Page (2020) como arte-ciência, cujo principal desafio é o de representar um tempo geológico que se encontra numa fase de iminente destruição. Assim, a arte emerge enquanto uma força poderosa que possui, ela própria, a capacidade de moldar os sistemas vivenciais das sociedades contemporâneas. Outrossim, a arte-ciência, em relação ao Antropoceno, assume-se como uma potente força de dinamismo que, em certa medida, pode levar a uma espécie de correção de narrativas, ao passo que pode questionar o poder dos humanos, bem como as estruturas de poder cegas, que tendem a invisibilizar todos aqueles que não possuem poder. Novamente Page (2020) defende que a América Latina é um exemplo perfeito da exploração das relações entre ação humana e sistemas da Terra, especialmente devido aos impactos do extrativismo e da desflorestação de regiões como a Amazônia, por exemplo. Nesse sentido, muitas têm sido as práticas artísticas e artistas que têm emergido, com o intuito de questionar e de reconfigurar estes processos, dando outro significado ao Sul Global. Aqui se sustenta a ligação desta reflexão a um pensamento ecológico inter e multidisciplinar contemporâneo associado a conceções ecofeministas ou ativistas (Guerra, 2023c). Pensando nas comunidades indígenas, é estabelecida uma ligação da ecologia com a psicologia, amparando que os problemas individuais e comunitários – em relação à ecologia e às questões climáticas – aparecem devido à existência de um desajuste entre os indivíduos e/ou as comunidades e o ambiente. Deste modo, o feminismo e a ecologia criam um campo dialético crítico no Antropoceno - expandindo a teoria social ecológica (Guerra, 2024).

O presente livro, o terceiro volume da série Todas as Artes | Todos os Nomes, está organizado em três partes que, por seu turno, englobam contributos científicos que, de um modo ou outro, se afiguram como um contributo para a reflexão em torno das temáticas acima mencionadas. A Parte I, cognominada de TODAS AS ARTES. TODAS AS MULTIPLICIDADES. PROCESSOS E MATERIALIZAÇÕES DAS ARTES NA CONTEMPORANEIDADE debruça-se, sobretudo, sobre as matizadas manifestações artísticas contemporâneas, tais como o teatro, a dança, o cinema ou a música na interconexão com o transglobal e o Antropoceno. Para esta parte contamos com os contributos de: Andrea Copeliovitch e “O Olhar no Teatro e no Pensamento do Mestre Zen Eihei Dogen”; de Márcia Sgarbieiro com o capítulo “Dialectical Theater as a means to combat Ignorance and Disinformation: reflections on Theater Workshops in a social project in Brazil”; de Carlos Levezinho com o texto “O jazz no âmbito das licenciaturas de música em Portugal: uma análise curricular”; de Daniela Mara com o capítulo “SIABURU: fabulações do meu-eu-passarim”; de Cláudia Cristina da Silva Fontineles

o ensaio “O temor às mordidas: literatura e história em tempos de autoritarismo no Brasil”; de Deborah Lemes Ribeiro e o Somos novum, somos fortes. O presente hipo-utópico no cinema de ficção científica latino-americano, e a familiaridade periférica enquanto estranhamento do agora”; de Fabíola Fraga Nunes, Giuliano de Miranda e Aparecido José Cirilo, autores do texto “Angélica e Grândola, Vila Morena”; e de Wagner Ferraz e Elisabete Monteiro com o texto “Mover-pensar-escrever-criar em dança, enquanto práticas artísticas e investigativas inventariadas”.

Na Parte II, sob o mote TODOS OS NOMES. TODAS AS ARTES PLURAIS. CIDADES, EDUCAÇÃO, GÊNERO E MUDANÇA SOCIAL encontramos textos onde podemos, em certa medida, analisar alguns dos malefícios do tempo do Antropoceno, bem como perspetivamos algumas dinâmicas combativas e reacionárias que têm como mote a ação, as pesquisas baseadas nas artes, nos ativismos e nos artivismos. Integram esta parte os contributos de: Daniel Granada e “Cultura e mobilidade humana: o contexto dos estudos migratórios”; de Pedro Vilarinho Castelo Branco e “As redefinições das identidades de gênero, e o mundo do trabalho, no fim do século XIX e início do século XX”; de Grazia Romanazzi com o texto “From Mis-education Stereotype to Gender Equality Education through Media”; de Hugo A. Reis com “Resiliência e tenacidade cultural em duas cidades de pequena dimensão em Portugal” e Framing what you can't see. A reading of rituals as a tool for the construction of comprehensive narratives”; e de João Concha “Os festivais de arte(s) e a revitalização da cidade de Lisboa [1998-2020]”.

Mantendo a linha editorial, a Parte III intitulada TODOS OS ESPAÇOS. TODAS AS ARTES VISUAIS. METODOLOGIAS BASEADAS NAS ARTES, NOS SONS E EXPERIÊNCIAS REAIS/VIRTUAIS, incide no potencial das artes visuais, em relação a diferentes espaços de atuação, quer no espectro físico, das cidades e das relações interpessoais, bem como nos espaços virtuais onde, por sua vez, também já podemos obter um vislumbre de alguns dos malefícios do Antropoceno, tais como as questões de gênero, de racialidade e de colonialidade. Aqui, temos as participações de Inês Azevedo, Joana Mateus, Tiago Assis e Susana L. Marques “Preto / Branco / Verde: Residências Bioimagens”; de Henrique S. Andrade “Drawing research: Creative approaches to architectural research”; de Larissa Rachel Gomes Silva “Entre saberes: processos de criação do artesanato nas artes visuais”; de Lorenzo Stefano Iannizzotto com “Os Verdes Planos: Terrain vague and marginal areas between city and countryside in Pier Paolo Pasolini Pasolini and Paulo Rocha”; de Marielen Baldissera “Artista pesquisadora: diálogos entre arte e antropologia na prática da etnografia urbana”; de Tommaso Farina “Art-based methodologies and school education: the emancipatory value of the performing arts in the post-pandemic era”; de Vanessa Freitag “O lugar do fazer na arte têxtil: reflexões em torno da prática têxtil num contexto universitário mexicano”; de Vitor Dirami Berriel com “Flávio de Carvalho e a roupa do homem do futuro”; de Rafael Alves Campos com “Aparições como processo de investigação artística sobre corpos/territórios negros”; de Thales Eduardo Soares Martins “O Sertão Eletrônico como arena de desocidentalização dos videogames”; e de Pablo Menezes Nóbrega com “No sentido de um pensamento: a criação sonora como amplificador visual”.

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# TOMMASO FARINA



## ART-BASED METHODOLOGIES AND SCHOOL EDUCATION: THE EMANCIPATORY VALUE OF THE PERFORMING ARTS IN THE POST-PANDEMIC ERA | **METODOLOGIAS BASEADAS NA ARTE E EDUCAÇÃO ESCOLAR: O VALOR EMANCIPATÓRIO DAS ARTES PERFORMATIVAS NO PÓS-PANDEMIA**

A utilização de oficinas, brincadeiras e atividades artístico-expressivas no trabalho educativo com jovens tem sempre um grande potencial transformador. De fato, essas atividades não são apenas oportunidades de aprendizagem experiencial e situada (Lave & Wenger, 1991), mas também ativadores e facilitadores dos processos simbolizadores. Permitem-nos experimentar dinâmicas relacionais que, embora "simplificadas", são facilmente encontradas em experiências de vida cotidiana (Wulf & Zirfas, 2007). Partindo dessas premissas, este artigo pretende focalizar as atividades oficinais artístico-expressivas concebidas e realizadas com duas turmas de crianças de 7 anos de uma escola primária italiana. O objetivo é destacar como as metodologias baseadas na arte – especialmente em momentos históricos complexos como o que vivemos durante a pandemia – têm um impacto cognitivo, afetivo e social que envolve toda a estrutura de personalidade dos sujeitos que as vivenciam (Corsi, 2020).

The use of workshop, play and artistic-expressive activities in educational work with young people always holds great transformative potential. Indeed, these activities are not only opportunities for experiential and situated learning (Lave & Wenger, 1991) but also activators and facilitators of the symbolizing processes. They allow us to experience relational dynamics that, although "simplified," are easily found in everyday life experiences (Wulf & Zirfas, 2007). Starting from these premises, this paper aims to focus on the artistic-expressive workshop activities designed and carried out with two classes of 7-year-old children in an Italian elementary school. The objective is to highlight how art-based methodologies – especially in complex historical moment such as the one we lived during the pandemic – have a cognitive, affective, and social impact that involves the entire personality structure of the subjects who experience them (Corsi, 2020).

**EXPERIENTIAL LEARNING - LABORATORY ACTIVITIES**  
**EDUCATION — SCHOOL — ART**  
**APRENDIZAGEM EXPERIENCIAL — ATIVIDADES**  
**LABORATORIAIS — EDUCAÇÃO — ESCOLA**

## 1. Premise

This paper aims to focus on the artistic-expressive workshop activities designed and carried out with two classes of 7-year-old children in an Italian elementary school during the second quarter of 2021. The main objective is to highlight how art-based methodologies have a cognitive, affective, and social impact. They represent effective educational and didactic tools, very useful in terms of stimulating emulation, fostering vicarious learning (Bandura, 1977), allowing the emergence of emotional experiences, and recovering the emancipatory value that distinguishes all performing arts, especially drama and music.

This has been particularly true in a complex historical moment such as the one we lived during the pandemic: More in general, this is true whenever a historical moment is characterized by an emergency. The use of workshop, play and artistic-expressive activities in educational work with young people always holds great transformative potential. Indeed, these activities are not only opportunities for experiential and situated learning (Lave & Wenger, 1991) but also activators and facilitators of the symbolizing processes. They allow us to experience relational dynamics that, although “simplified”, are easily found in everyday life experiences (Wulf & Zirfas, 2007).

## 2. Theoretical framework

In the first phase of the research, I investigated the concept of performativity and its significance in human interaction nowadays, particularly in the mechanisms of self-affirmation of the cultural and social identity of individuals. I started from Walter Powell’s and Marilyn Strathern research on the two post-modern concepts of *audit culture* (Strathern, 2000) and *knowledge economy* (Powell & Snellman, 2004) trying to decline and deepen the reflections of the two Stanford and Cambridge researchers on a pedagogical and educational level. The research question concerned how to facilitate the passage from a performative conception of personal action in the school environment – i.e., educational-didactic process centered primarily on the acquisition of performance skills, responding mostly to an evaluative logic – to a transformative conception or an educational process intentionally connoted from an ethical point of view and aimed at the acquisition of communicative, relational, socio-emotional skills and the enhancement of the existential and evolutionary dimension. The contextual goal was the emergence and recognition of emotions aroused by pandemic events. Within this framework, artistic-expressive workshops are moments of aggregation and reworking of experiences, individual and collective (Wulf & Zirfas, 2007). The German pedagogue and sociologist Christoph Wulf emphasizes the importance of the play-performance dimension in learning and training processes, pointing out that:

the extent to which rituals and ritualization contribute to the performative formation of communities and how they come to shape educational processes and promote learning is central to educational research. Likewise, so are the materiality and the sensitive aspect of body enactment. The corporeality of human beings is shaped through language and imagination (Wulf, 2013, p. 8)

According to Richard Schechner (2013), dramatization and kinesthetic activity are educational and didactic mediators/tools. Every ritualized behavior represents a substantial component of human action, and every performance allows for a conscientization and recovery of that rituality. This is why developing a knowledge and "competence" of rituality, reclaiming "the explanatory power of theater, retraining the relational co-presence between actor and spectator and their mutual contribution" (Tumia, 2016, p. 5) means interpreting performance not as staging but as putting on a vision with a pedagogical and transformative value. According to Maurizio Fabbri (2019), the use of artistic languages and theatrical training at school, make it possible to:

identify learning content and methodologies that are not separated from the needs of the learner, bringing out latent roles, figures and characters who are the real protagonists of the training event and who, in the absence of a script to dramatize, would remain hidden, always lurking, ready to interfere in the events of the training, without others being able to recognize their intentions or their interferences, and interpret the expectations and meanings contained (p. 33)

If, for learners, the value of the creative expression conveyed by dramatization has to do with identity-building processes and relational dynamics, for teachers it concerns the artistic potential of teaching action that "manifests itself in the performative dimension, through acts that happen *hic et nunc*, and that make use of daily replicability" (Carlomagno, 2020, p. 351). In other words, the cognitive, emotional, social, and cultural experiences learned in school in the interaction between learners, as well as in that between learners and teachers, strengthen the link between imagination and reality not only through speech but also through gesture, in a mutual effort of understanding-learning during which – according with Maurice Merleau-Ponty (1945) – the body is our anchor in the world. Finally, the relationship between education and local cultural heritage, is a privileged dimension for working with young people in the direction of situated and transformative learning (Dewey, 1938; Mezirow, 2016). Cultural heritage should be considered as matter for reflection and lesson from things, or encounter from which "deep feelings can arise that nourish reflection and creation" (Grappin, 2006, p. 59), as well as leverage for the recovery of intersubjective and relational factors. At this stage, it should be useful to define what is meant by *cultural heritage*. We'll do this looking at how the term fits within the framework of Italian law, with specific reference to the Code of Cultural and Landscape Heritage (2004), which qualifies:

as *cultural heritage* both cultural assets and landscape heritage and reserves the definition of *cultural asset* to tangible and intangible assets of artistic, historic, archaeological, ethno-anthropological, archival, and bibliographical interest, as well as testimonies with cultural value. *Landscape heritage* is used for intangible assets and areas that are an expression of the historic, cultural, natural, morphological, and aesthetic values of the area.

Heritage, therefore, consists of tangible assets, physical places and natural environments, as well as intangible assets, such as languages, music, religions, folklore, manual skills, as well as the conceptualization and interpretation of same as individual's assets and as a group (Bortolotti *et al.*, 2008). In this perspective, also inter-activity, or the fruitful and constructive relationship with the new education and information technologies, was experimented in this



research, to enable pupils both "[...] to learn online" thanks to the "development of educational and research communities in the school, through the professionalizing skills of all personnel deputed to teaching" (Pignalberi, 2013, p.26), and also to develop interdisciplinarity and strengthen continuity between theoretical knowledge and operational and technical-practical skills typical of ICT.

### 3. Methods and educational instruments

Our approach to educational and instructional design can be discerned in the practices of Participatory Action Research (Lewin, 1967; Freire, 1982). In fact, the workgroup carried out a collective and self-reflective inquiry that involved both researchers and schoolteachers, as well as the children who participated, and stakeholders at the territorial and local levels. The main objective of the actions taken was to understand and improve the participatory practices and situations in which the workgroup found itself working. In this sense, embracing the *reflection-in-action* perspective (Schön, 1983) in social education, the reflection process was directly linked to action, influenced by understanding local history, culture and context, and embedded in social relations.

The hands-on-laboratory activities were planned during two organizational-preliminary meetings, which were attended by the external expert and the teaching staff involved – the school contact person for the project, two curricular teachers and a support teacher – and took place throughout the entire second four-month school period, starting on 5/13/2021. The experiential-exploratory phase ended on 5/6/2021, with a meeting in which the working group discussed the educational methodologies adopted during the workshops, the critical issues, and the achievements, as well as the possible development of further phases of the project. The following table summarizes the chrono-program of activities:

Meeting date	Activity on that date
15/1/2021	Organizational-preliminary meeting (online)
4/2/2021	Organizational-preliminary meeting (in-person)
Between 13/2 and 4/6 2021	Practical-laboratory activities distributed in 20 total meetings
18/3/2021	Feedback meeting and redefinition of activities*
5/6/2021	Final comparison/discussion meeting
* The feedback meeting, although not initially planned, became necessary in relation to the protracted period of distance learning.	

**Tabela 1: Chrono-program of experiential-exploratory activities**

Source: Farina (2022)

Regarding the qualitative research methodology, the following survey, analysis, and documentation tools were adopted in a perspective of integration and complementarity with the educational and teaching strategies implemented in the different phases of the project:

Adopted methodology	Stage of use/goal
<b>Focus group</b>	<p><b>First organizational-preliminary meeting:</b></p> <ul style="list-style-type: none"> <li>• Stimulating discussion and an initial in-depth investigation of the topic of performativity in the school setting.</li> <li>• Identifying the needs of pupils and the ways through which to involve them in specific workshop activities.</li> </ul> <p><b>Concluding meeting:</b></p> <ul style="list-style-type: none"> <li>• Stimulating the emergence of experiences and perceptions of the experience.</li> <li>• Reflecting on results and replicability of the project.</li> </ul>
<b>Circle time</b>	<p><b>At the beginning of each meeting with pupils from both sections:</b></p> <ul style="list-style-type: none"> <li>• Facilitating communication and mutual understanding, working on the social-emotional dimension of the workshop experience.</li> <li>• Facilitating the identification of areas of empowerment as well as intrinsic motivations for participation in activities (with special attention to those manifested by the most fragile individuals).</li> </ul>
<b>Free or semi-structured Interview</b>	<p><b><i>In itinere</i>, targeting the whole class or small groups:</b></p> <ul style="list-style-type: none"> <li>• Stimulating spontaneous emergence of experiential experiences during artistic-expressive workshop activities.</li> <li>• Addressing personal and sensitive issues on the topic of performativity (e.g., how one deals with, at home, studying, preparing for a test or assignment; what are parents' expectations and how are they manifested, etc.).</li> </ul>
<b>Experiential observation and meeting reports</b>	<p><b><i>In itinere</i>, during and after each meeting:</b></p> <ul style="list-style-type: none"> <li>• Monitoring activities by participating in them.</li> <li>• Collecting, document and outline meaningful impressions and evidence because of monitoring activities.</li> </ul>

**Tabela 2: Survey, analysis, and qualitative documentation tools**

Source: Farina (2022)

The purpose of this research project can be further summarized as follows: to stimulate the imaginative, motor and socio-emotional skills of the pupils involved in the workshop activities, through different playful-educational experiences of an artistic-expressive type. These specifically concerned:

- The encounter with the historical figure of Pesaro composer Gioachino Rossini and exploration of local area places related to it thus insisting on situated learning.
- The choice and in-depth study of one of his most famous works, “La gazza ladra” (trans.: “The Thieving Magpie”. The name by which the project was informally codified).
- The encounter with the characters of the opera and the expressive reading of the monologues and dialogues included in it. Above all, the encounter with their emotions, to facilitate mirroring by the children.
- The integral listening to the opera's *overture* and its sound and rhythmic interpretation through the *body percussion* technique (Carretero-Martínez *et al.*, 2014).
- The free drawing of the main characters and scenes of the work, understood in its meaning as a tool for representation and free interpretation, as well as for symbolization and better understanding of the outworld.
- The preparation of costumes and the staging of the play without a final performance in front of an audience, with the aim of enhancing the experiential and existential scholastic dimension more than the learning and evaluative dimension.

These phases of the project are particularly interesting because, from an educational point of view, they triggered a virtuous and transformative process. The topic of Rossini's opera turned out to be particularly suitable and easy to be explored from multiple points of view (historical, literary, musical, artistic, geographical, etc.). The teaching staff considered appropriate to include the study and the deepening of “The Thieving Magpie” in the specific scope/objectives of the various teaching activities. Therefore, the project crossed the curricula with a monographic approach to the different sources of knowledge. The result was the creation of a common thread that kept the experimentation alive within an integrated course throughout the second quarter. This allowed for greater continuity in the project, making up for both the time gap between meetings and the slowdowns due to alternating face-to-face and distance teaching.



**Figure 1: Poster made during and after the exploration and documentation activity, including through photo-elicitation**

Source: Farina (2022)

The activities described above constituted a valuable opportunity for the emergence of the trans-formative potential of artistic expression through dramatization. In other words, artistic workshop focused on that kind of group's "research that agrees on the roles of the characters, the environment in which to situate them and the dialogue to be improvised" (Giovannetti & Coccia, 2006, p. 35). The project, therefore, in line with the objective of enhancing more the "experiential-existential" school dimension than the "cognitive-learning" one, did not include the final performance in front of an audience (the parents, the teaching staff, the pupils of other classes, etc.). Focusing on the meaning of experience and cultural insight of the pupils, in fact, the experiential-exploratory phases were developed around the paradigms of reflection-in-action (Schön, 1983) and practical activity in education as the reworking of lived experiences (Dewey, 1938) as tools for problematizing and reflecting on the narratives that arose from the workshop activities themselves. Furthermore, from an anthropological point of view, whenever we attempt to project a cultural world around us, while keeping intact our individual dimension, we feel part of a collectivity. This happens, especially, when artistic expression is stimulated and the performative action becomes a moment of sharing (linguistic, cultural, spatial, and temporal) of a common and past inner experience, handed down through the rituality of dramatization (Turner, 1982). The writing of narrative reports, following each meeting, was functional for the analysis and understanding of the questions and criticalities, as well as the answers and resources generated by the experience and the "narrative-action" of it (Stramaglia & Rodriguez, 2018).

#### **4. Field research and situated learning**

The objectives of the situated learning activities, shared with the other members of the workgroup, were essentially the following:

The activities of documentation and in-depth study of the figure of Gioachino Rossini through the exploration of places in the city linked to the composer. This stage represented an "encounter" with the local artistic-cultural heritage assets (tangible and intangible) and its enhancement:

- The "G. Rossini" Conservatory building.
- The statue of the composer.
- The "G. Rossini" theater.
- The "Rossini" pizza, a typical local delicacy which can only be appreciated in this region of Italy.
- The Rossini Street and the composer's birth house.
- The "Iper-Rossini" shopping center and mall.
- The "Rossini Opera Festival" locations and facilities.
- The "StraRossini" cycling competition track.

Once we came back to school we worked on the narrative, artistic-literary and dialogical narration of the composer's story and works, of "The Thieving Magpie". The reworking and dramatization of the play text provided an important opportunity for educational experimentation. Starting from the analytical reading of the narrative text and the identification of the structure of the play, we moved on to the recognition of moods and the identification of emotions, through:

- The use of audio-visual materials and simplified narrative texts.
- The creation of posters and composition of a large puzzle of the characters in the play.
- The discussion and negotiation on the mood and emotion felt by the character that has been assigned to each workgroup of children.
- The narration of the character, by each group, also through mime.

The project also originated as a co-design experience aimed at exploring the relationship between expressive-performance activities, learning motor skills and well-being, as well as analyzing the effects of body-motor activities on learning processes and the transferability of learning.

<b>Where</b>	"A. Manzi" Primary School, Pesaro, Italy
<b>Who</b>	Two second classes of 23 pupils each
<b>When</b>	Second quarter 2021
<b>What</b>	Four main stages of laboratory-based, artistic-expressive educational and didactic activities focused on the music and theater work of the composer Gioachino Rossini
<b>Workgroup</b>	Three teachers + one pedagogue/counselor

**Tabela 3: Summary of the characteristics and organizational phases of the project**

Source: Farina (2022)

## 4.1. First stage: exploration and documentation

In this phase pupils and their teachers went around the city of Pesaro, where Rossini was born, to explore places through which it was possible to trace elements of his life and history. Afterwards, we reworked together, in the classroom, the information we found. We used photo-elicitation focused on the following image-stimulus, together with the music from the overture of "The Thieving Magpie", played in the background:

- The "G. Rossini" Conservatory historic building, where music classes and opera singing lessons are still held today.
- The statue of the composer, erected in the inner courtyard of the conservatory since its inauguration in honor of the composer.
- The "G. Rossini" theater: recently restored and the site of the city's theater and music seasons, as well as one of the main locations of the internationally renowned "Rossini Opera Festival".
- The Rossini Street, one of the two main streets that run through the historic center of the city of Pesaro.
- The composer's birth house, where all the original furnishings and fittings are contained, as well as many of the original scores of the composer's major works.

The approach we adopted, as a workgroup, is what Gordon (1977) called *active listening*. That meant we put ourselves in listening to the other persons, their emotions, and feelings, starting from mimicry, posture, proxemics, and thus also from the expressive and communicative resources and sensitivities enacted through body and movement.



**Figure 2: Reprocessing activities through movement and dramatization carried out during phase two**

Source: Farina (2022)

## 4.2. Second stage: re-elaboration and dramatization

In this phase pupils re-elaborated and dramatized the play “The Thieving Magpie”. We started with analytical reading of the narrative text and identification of the structure of the play. We did this through expressive reading and staging of the characters, revising the dialogues, and rewriting the texts, simplified and in rhyme. Then, we went on to recognize the moods (of the characters) and identify the emotions (their own and others'), not only by listening to the story but also by the emphasis given to the reading, onomatopoeias, exclamatory, exhortatory phrases, etc. In addition, we asked pupils to recount, if it occurred, an incident in which they had personally experienced the emotion they had just recognized. Finally, the free drawing workshop activities – which, like the play activities, originate from an inner, self-destined narrative (playing for oneself, drawing for oneself) – enabled the pupils to symbolically return to an imaginary womb where there was no fear of separation or abandonment (Winnicott, 1989).

### 4.3. Third stage: kinesthetic and ritual dimension

In this phase the mimic-kinesthetic activity – not to simulate but to enhance the expressiveness – and the evocation of the ritual-ludic dimension (Turner, 1986), was based free and there was a non-purposeful expressive movement in play and educational activities. In fact, according to Le Boulch (1979):

the imaginative function exercised during free expression games is neither object-oriented nor other-oriented, but, on the contrary, implies a reflection of the subject on himself, the first manifestation of internalization. The exchange with the other forces a great diversity of attitudes that demand increasing control of expression and mimicry. Dramatic games and more socialized forms of expression (e.g., those on a musical theme) that lean toward more artistic aspects will naturally find their place in this exchange (p. 50)

To do this, on the one hand, we went through a projective listening situated learning activity (Sintoni, 2019) aimed at experiencing sensations, emotions, and images, to understand the musical structure in Rossini's work, with its dynamics, phrasing, and variations in sound intensity. On the other hand, through the kinesthetic interpretation of the musical overture of "The Thieving Magpie" and motor play, it was possible to work largely on sense-motor synchronization, enabling learners to spontaneously translate auditory stimuli into motor responses and expressive gestures throughout the entire playful-learning experience. In other words, it was a matter of adopting an embodied perspective in pedagogy. This, according to Gomez Paloma (2021) would strengthen the teacher's awareness that:

cognition is not only a processing of information but itself movement and action, processing of not only mental but also proprioceptive information. It derives from the action performed by the subject in the physical and social environment that co-evolves with him. It is emotional information that is always determined to be new as a function of the individual's prior experience and the social context that "hosts" that action (p. 100)

### 4.4. Sixth stage: costume preparation and staging

In the last phase we went through costume preparation and disguise, which conducted to a spontaneous genesis of cultural performance (Turner, 1986) broadening the horizon of one's own cognitive experience through the social-historical experience of others and facilitating the processes of creative-imaginative activity (Rossi & Travaglini, 1997). Even in the school routine, according with Nadia Carlomagno (2020), it is possible to implement a constant reshaping of teaching action that "in its various forms of professional action represents a way of the body, through voice, gestures, mimicry, to interact with learners using every possible function at its disposal, which is made explicit through endogenous and exogenous mechanisms" (p. 351). In other words, the cognitive, emotional, social, and cultural experiences learned in school in the interaction between learners, as well as in that between learners and teachers, reinforce the link between imagination and reality not only through speech but also through gesture, in a reciprocal effort of understanding-learning during which-as Maurice Merleau-Ponty (1962) stated-the body is our "anchor" in this world.



**Figure 3: Final stage of costume preparation, rehearsal and staging of "The Thieving Magpie"**

Source: Farina (2022)

## 5. Qualitative results overview

After the final staging, a spontaneous debate by children from both sections on the state of mind characterized by anxiety and bewilderment, inevitably exacerbated by the pandemic events and the anomalous alternation between face-to-face and distance learning, emerged. We used the focus groups (with teachers), and both the circle time and the semi-structured interviews (with pupils), to explore the deep meaning of the workshop experience and the function of dramatization and mimic-kinesthetic activities in relation to awareness of their emotions.

Following an explicit request from the children, the working group agreed on the possibility of taking advantage of a room next to the classrooms, hitherto unused, to set up what, later, was called "the emotions room". Even today, this room represents a physical place to go to in times of stress, anxiety, and worry. A corner, within the school, in which to find calm, concentration and solidarity set up with musical instruments, soft mats, drawing materials. The following are some of the most significant considerations of the teachers, gathered during one of the final focus groups:



Art teacher: "Having allowed the girls and boys to access the topic proposed by the project was very helpful. At first the novelty threw them off a bit, then things got better and better. It all tied together naturally between subjects, and the educational outings to the city were a great opportunity to make the words concrete".

Italian language and history teacher: "Emotions are a sensitive subject, even as adults we struggle to talk about them. Now the children have begun to do so even during class. Yes, at first there was some wariness, then it became a natural thing. It was a useful experience not only to raise children's awareness of the issue but also to give them the opportunity to motivate their own choices. The stage of identifying with the characters in the play has been worked out and could be the beginning of a later stage of the theater project".

Music teacher: "The 'emotion room' has become a great resource. One day A. (a pupil) said to me, 'Teacher, I'm going to the emotion room so that my emotions, which are so strong, don't bump into others'. All the girls and boys have benefited from being involved in the workshop activities, and the fact that the theme of 'The Thieving Magpie' has flowed into the curricular subjects has provided them with a nice opportunity to learn how to 'connect the dots'".

## 6. Conclusion

The use of experiential educational methodologies and playful, art-based workshop activities offers the concrete possibility of stimulating learners' expressive and motor resources. The development of creative and artistic aptitudes, more or less evident, but, nevertheless, present in everyone can have positive repercussions as much on cognitive learning as on the management of relational dynamics and the recognition of affective-emotional experiences of school-age children. The work resulted in an Italian-language monograph in which, in addition to the theoretical construct in its entirety, the activities carried out during the experiential phase are described in detail. The reporting and description of the activities carried out during the experiential-exploratory phase of the present research, constituted a valuable opportunity to detect how artistic, musical and kinesthetic disciplines manage to activate germinative processes and significant moments in the emotional lives of young school-age subjects, representing not only educational and didactic devices functional to the development of social and cultural learning – for example, emulation or vicarious learning (Bandura, 1977) – but also useful tools for tracing the meaning of performative acting back to its primal evolutionary, relational and emancipatory value.

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