

EDUCATE DANCING WITH AN INCLUSIVE PERSPECTIVE

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Rudolf Nureyev, universally recognized as one of the greatest dancers of all time, absolute protagonist of the cultural life of the twentieth century, to those who asked him what dancing was for, replied: *“To make the public travel with the mind ... to take it elsewhere ... to make him escape from reality”*. It was an answer that contained the sense of what art should represent and that is a bridge to knowledge. Again, the dancer claimed to have a duty and, that is, to see and know, because it is through the vision of a painting, such as those of Picasso, Matisse, Rodin ... that one can understand what they teach and what they transmit and can happen. the knowledge of the “beauty” that art transmits to us.

Art, in general, understood as a cultural heritage “for all”, can make it possible to recover from social disadvantage, because a painting or a dancing body can be seen and appreciated by anyone, regardless of social or cultural conditions, economic and environmental affiliation. What, on the other hand, becomes indispensable is the support for the promotion of culture and heritage through specific measures, which, starting from early childhood, can be integrated into school planning and in an inclusive form.

From a regulatory point of view, the first steps, which gave full citizenship to the cultural dimension and the formative value of dance, were made with the promulgation of law no. 508 of 21 December 1999 and the subsequent reforms provided for by Law 53/2003, which in addition to transforming the National Academy of Dance into an Institute of High Culture, also introduced dance training, in the range of training proposals of the upper secondary school , revisiting some hierarchies of public school knowledge.

Subsequently, to corroborate what has already been programmed in law no. 107 of 13 July 2015, the legislative decree of 13 April 2017, n. 60 entitled Promotion of humanistic culture and support for creativity.

The decree provides that the Ministry of Education, University and Research, the Ministry of Cultural Heritage and Activities and Tourism, the National Institute for Documentation, Innovation and Educational Research (INDIRE), educational institutions, " high artistic, musical and dance training (AFAM), the higher technical institutes (ITS) and the Italian cultural institutes abroad, contribute to creating a coordinated system for the design and promotion of knowledge of the arts and their practice such as fundamental requirement of the path of each level of education of the national education and training system.¹

Beyond the fact that it represents the ground on which to rebuild the artistic, musical and dance education and training system (AFAM) which for decades has been waiting for recognition and requalification, the Implementing Decree no. doubt, the full recognition of that part of artistic-cultural and formative culture that has always been excluded and downgraded.

In reality, the enhancement of art through the School, today constitutes a strong trend that has been formalized in the MIUR guidelines and in the decrees that followed it, making theater, cinema, music and dance part of the educational offer. of Italian schools and occupied a more important status in the education of the student.

Specifically, the central role of the education of the body and movement appears to be central, for the harmonious development of the personality and for the formation of a person and a citizen capable of expressing themselves in different ways, of making use of artistic, environmental and cultural heritage. Training, identifying their value for social and cultural identity and understanding the need for their safeguard and protection.

Dance is for everyone and can and must reach everyone, even through compulsory schooling and, in fact, the school curriculum, in many countries of the world, is questioning the possibility of integration and the ways of integrating dance into schools. It can become of universal utility only through the School and thus be of help to the dissemination of a greater consideration of human artistic values, guiding the student to the awareness of the importance of cultural heritage and its protection, a heritage of which dance is a product, together with the theater that encompasses it (N.H 'Doubler M., 2017, pp. 35-37)

In the process of reforming the educational system, schools today play more than ever the role of proposing and implementing new perspectives, which are able to give effective responses to the now diversified educational needs in a scientific, social and political context that requires a constant adaptation of knowledge, skills and professional content.

¹ LEGISLATIVE DECREE 13 April 2017, n. 60 - Regulations on the promotion of humanistic culture, on the enhancement of cultural heritage and productions and on the support of creativity, pursuant to article 1, paragraphs 180 and 181, letter g), of law no. 107.

Taking note of the above, in the didactic sphere most directly related to children, it emerges that the meaning of the dance-movement is communicated more physically than verbally, making it an appropriate alternative form of communication for all children. Perceiving the body as a more global source of knowledge allows students to increase personal self-awareness. For example, they can learn how to relate to other people and life situations they find themselves in, but also to the political implications that surround them.

The Italian school welcomes all citizens without distinction of origin and gender. There are no special classes and the groups are heterogeneous. The intervention of artistic pedagogy manifests itself as a space open to encounter.

The dance in question must be able to include everyone, creating opportunities for interaction between participants with different abilities / disabilities, both mental and physical. One of the objectives, in fact, is to enhance the personal expression of each one by working with the elements common to all present.

This process of integration takes place if we take into consideration the principle of relativity and subjective interpretation, according to which every part of the body, however small and circumscribed, contains all the information and the expressive potential of the whole person. A danced dialogue is likely to take on greater intensity between two people with very different motor or cognitive possibilities.

It is therefore necessary to identify some “common denominators” (different in each group), by observing everyone's abilities. We can conclude with a quote from Alessi Alito: *“What people cannot do is not important because it is by identifying what people can do that we will be able to involve everyone. If a teacher is concerned with making information accessible to all participants, the different forms of disability present in each individual group may prove irrelevant. Disabilities thus become the new guidelines for creativity”* (2008, pp. 56-60).

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