


2006

## Bodies in the Classroom: Integrating Physical Literacy

Carolina Mancuso  
*Brooklyn College, CUNY*

Follow this and additional works at: <https://trace.tennessee.edu/jaepl>

 Part of the [Creative Writing Commons](#), [Curriculum and Instruction Commons](#), [Curriculum and Social Inquiry Commons](#), [Disability and Equity in Education Commons](#), [Educational Methods Commons](#), [Educational Psychology Commons](#), [English Language and Literature Commons](#), [Instructional Media Design Commons](#), [Liberal Studies Commons](#), [Other Education Commons](#), [Special Education and Teaching Commons](#), and the [Teacher Education and Professional Development Commons](#)

---

### Recommended Citation

Mancuso, Carolina (2006) "Bodies in the Classroom: Integrating Physical Literacy," *The Journal of the Assembly for Expanded Perspectives on Learning*. Vol. 12 , Article 5.

<https://doi.org/10.7290/jaepl12ntha>

Available at: <https://trace.tennessee.edu/jaepl/vol12/iss1/5>

This article is brought to you freely and openly by Volunteer, Open-access, Library-hosted Journals (VOL Journals), published in partnership with The University of Tennessee (UT) University Libraries. This article has been accepted for inclusion in The Journal of the Assembly for Expanded Perspectives on Learning by an authorized editor. For more information, please visit <https://trace.tennessee.edu/jaepl>.

---

## Bodies in the Classroom: Integrating Physical Literacy

### Cover Page Footnote

Carolina Mancuso, Assistant Professor in Literacy Education at Brooklyn College, CUNY, is currently editing for publication a novel set in the Middle Ages that explores the role of a woman serf who manages to gain her freedom. She can be reached at caro50@aol.com.

# Bodies in the Classroom: Integrating Physical Literacy

Carolina Mancuso

*I actually enjoyed acting like a five-year-old. I found myself exploring my environment, slowing down, remembering. When I was five, it took me over a half hour to walk three blocks to school. I miss having the time to really enjoy and appreciate everything around me. I already find that my second grade students do not have the opportunity to enjoy and see what is around them.*

*It is comical to walk around and be extremely disgusted with regular everyday things. For example, saying the words “boyfriend” or “girlfriend” in my classroom leads to a chorus of “EWWS.” It also didn't feel natural, because I was being obnoxious and annoying, and realized that I was that way. It also let me see that the children may not realize how annoying they can be at times.*

*Personally, it wasn't very strange to try to move like my students. I guess that's because I try to always put myself in their shoes, meaning I am always thinking of how I would respond to something if I were four or five years old. This makes it easier to understand them instead of looking at their world through my eyes. If I did that, I'd go crazy.*

## Walk Through Your Life

The reflections above were written by in-service K-12 teachers in a masters program in literacy following an exercise called “Walk Through Your Life.” It is one of several Memory Search activities I designed to enable research into the knowledge we carry in our physical movements and postures. At first I tried it as a guided pre-writing exercise in writing classes. Later, I began to use it in education classrooms where graduate students have found it helpful to recall their own child-like physicality in order to relate to the physical and emotional states of their young students.

We begin by clearing space in the room. Students stand and stretch as needed, then move randomly. I caution them against making eye contact or directly observing anyone else's movements, and I encourage them to make safe spaces for themselves and others. They usually need some time to dispel their initial awkwardness until they feel more comfortable meandering about. It is then that I describe the intention of the activity: to allow their bodies to move as they did

---

*Carolina Mancuso, Assistant Professor in Literacy Education at Brooklyn College, CUNY, is currently editing for publication a novel set in the Middle Ages that explores the role of a woman serf who manages to gain her freedom. She can be reached at [caro50@aol.com](mailto:caro50@aol.com).*

in their own early lives. I ask them to trust the postures and movements that arise from inside them despite the fact that few of them have ever been taught that their bodies carry physical knowledge and memory. In this exercise, they will focus on recalling how their bodies maneuvered at different ages in their lives.

As they become a little freer, I offer the first number reflecting a chronological age, for example, twelve. Then I briefly model by engaging in the activity with them and remind them to grant each other privacy as I will for them. For a few moments, I urge everyone to search within themselves for the physicality of being twelve years old and connect it with their particular movements. After allowing themselves freedom to recapture a marker of that time of life, someone else locates and calls out another chronological age to mimic. From then on, they continue, urging others to “be yourself at five,” “move like you did at eight,” and so on. While they roam, I ask that they observe changes in their mobility, posture, feelings, attitudes, focus, strengths or weaknesses, and so on, as the physical memory of each particular age is allowed to emerge. Given time and trust, incidents and experiences embedded in the body will surface into the present.

Eventually, I guide them toward focusing only on the age group they currently teach and to attempt to internalize characteristic body movements and emotions as well as typical verbalizations of that age. I allow the exercise to continue as long as it seems useful, e.g. before it edges into silliness, and then ask students to sit and record as much as they can of the experiences and memories that arose.

Next, they share their writings aloud, connecting with observations of their students and links other teachers have made. It is fascinating when teachers of the same grade find themselves sharing common movements or verbalizations emanating from their students. In debriefing, they discover that this activity has engaged them in research and play at the same time. Their writings unearth the similarity—and wonder—that emerges when two or more teachers find mind-body connections between themselves but also from themselves toward the minds and bodies of their students. They also express surprise that movement can be used like this in a graduate classroom.

### Catching Hold of the Body's Knowledge

Discussions of physical knowledge rarely occur in classrooms, much less the conscious expression of that knowledge. It is easy to imagine why it remains a rare venture in general education, but much more difficult to understand why it does not appear in teacher education curricula. When we do allow its expression, we are able to catch glimpses of how physical memory affects us both internally and externally. Consciousness may open to surprising places. We are faced with how our bodies have greeted, processed, and locked in experience, information, and knowledge in our early lives and continue to do so. The inevitable recording of what the body learns and remembers occurs continuously, autonomously—a simple and unconscious process. Most of us are not even aware of it. When awareness dawns, our reactions may include suspicion and disbelief, even if we accept the reality of mind, body, and spirit working holistically. It is as if a shroud covers the depth and breadth of the body's capability, and we fear its power over

us: fear what, why, and how our bodies know and protect that knowing, even without our conscious perceptions. We barely even learn the correct names and locations of our inner organs, much less what they do or how they interact with the rest of our being. What's worse is that our image-conscious society contributes greatly to that ignorance, transmitting so much useless information and instruction about the body's appearance and so little, if any, about the depth of its interconnections with mind and spirit.

What if schools had taken seriously the Delphic Oracle's dictum to "know thyself"? What if students in all grades could learn and understand their internal workings as carefully as they do some of their external ones? What if they learned early in life to observe and research the interactions of how and why we are constructed as we are and how consciousness oversees our every holistic experience? Awareness of the body's capacity to receive and remember learning could generate a profound consciousness if taught directly in schools. Instead, it is greeted with skepticism and doubt. A classic and ridiculous example of the way the body has been used in schools comes from an early era when Dewey observed young students being trained to swim by learning strokes on dry land, never allowed to practice in water (14). No mind-body-spirit training there. If only, among the moral principles Dewey believed in, teachers who were his disciples across the decades could have instilled a practice of meditation into the curricula to unify our beings.

In a similar vein, gym classes—for so many decades relegated to games, rules, regulations, and exercises meant to build health—often merely increased aversion in many female students (like me) whose interest in competitive sports was/is nil. Today gym classes are replaced by Physical Education (PE) classes. Renamed and revamped, PE includes not just physical training but greater connections with health and nutrition and, in some places, careful study of the total self. Nonetheless, the realm of consciousness often remains merely an intellectual pursuit, not a holistic avenue worthy of classroom study.

There is another aspect of how bodies should and could be attended to in schools: i.e. the critical need to heal young children. Yet, in the richest country on earth, this need is routinely ignored, despite its potential to change lives. The Molly Stark School, for example, a private elementary school in Bennington, Vermont, does attend to children's physical and mental health, taken as seriously as any subject matter students learn. There, on-staff physicians, dentists, and psychologists attend to the diagnoses and treatments of the students to bring them to the highest functioning holistically. Without such institutional efforts to detect and cure disease, physical and psychological problems easily go unnoticed, particularly in families unable to afford health care. The findings at the Stark School are striking: in the few years since the program began, the test scores and the children's evaluations have soared astonishingly. In more and more schools, healing must surely be viewed as using the body to learn and learning to care for the body.

### Learning and Teaching the Whole Self

*My kids are very hands-on. They are infants and toddlers. They like to hug a lot and pull on you. I enjoy hugs and it would be nice to have someone attending to your every need. It would be great to be two again. (Pre-K-12 Teacher).*

My interest in health began at an early age. As the youngest child in my family, with siblings quite a bit older, I became aware of my mother's multiple sclerosis and other related disorders. As the last child at home each day, it was my task to dress her in the morning and gently move her arms and legs to bring them to mobility before I left for school. As her illnesses worsened, I spent a great deal of time in doctors' offices, and my parents, fearing other diseases, carefully maintained their children's health.

In the Catholic schools I attended, I dreaded gym classes where I rarely got chosen for a team and just as rarely won points. Further, my siblings had sports accidents, and my immigrant parents did not even encourage them to help me learn to toss and catch a ball, skills not considered necessary for a girl. I did manage to learn some sports and games through a limited repertoire of backyard and sidewalk activities. I learned to ride a bicycle, took swimming lessons briefly, had a short sojourn as an ice skater, and as an adult spent a few years embarrassing myself on tennis courts.

In spite of it all, I sprouted an undying passion at the age of five to fulfill my yearning to dance. No matter how obsessive my longing, my parents refused. I knew that other immigrant families also refused their children's—my friends'—craving for dance lessons. The closest I came to dance in public as a child were the years when the nuns tried to teach my Italian legs to dance the Irish jig on St. Patrick's Day. My parents insisted on piano lessons, and soon I was chosen to play for the glee club.

Not until two decades later did I enroll in jazz dance classes and experiment with improvisational dance. Eventually, I organized and led dance workshops in various settings and styles, continuing for many years. I saw how difficult it can be for some who are new to dance and movement classes to move freely in front of others whether by improvisation or with choreography. I had struggled to learn choreography but, like any new language, my efforts should have begun in childhood instead of adulthood. As both student and teacher in dance sessions, I learned the importance of incorporating "safe space" for those who need it. Sadly, in our culture, many people feel so removed from physicality that even common responses are filled with hesitation and embarrassment.

My early shyness gave way to engagement with music and dance, visual arts, theatre, and writing. Over the years, my mind-body-spirit connections deepened through the practice of Yoga, karate, Tai Chi, and meditation. Eventually, as a teacher, I knew I wanted to bring bodywork to others, especially to my education students whose schooling had not experienced it. But our society remains a great distance from cultures where dance and movement are a central part of the healing arts, both physical and mental.

## The Fractured Body and Spirit

There are many reasons in our society for the long-term aversion to bodywork, not least among them our reliance on the Cartesian dichotomy of mind over body. Luckily, research on the brain, the body, and consciousness is gradually entering the curriculum, with numerous theorists and practitioners reshaping our understanding of who we are and how we function. Body-based education has gained credence in recent decades. Though some educational conservatives have sought to re-assert the Cartesian model, modern science has conclusively

demonstrated a different model, informed by and working in partnership with the body—along with the spirit.

In the following section, I review applications of mind-body-spirit theory to indicate some of its range of thought and possibility and to examine how to use them within different modalities. I will briefly describe some of the research of psychotherapist Dr. Eugene Gendlin and educational psychologist Julie Henderson and follow with activities and applications I have developed for the classroom enhanced by their work and that of others.

### Theory and Practice: Psychotherapy and Educational Psychology

*I tried to relax my body [into the age of thirteen] and create a sense of irresponsible feeling. I walked around the room, touching things and other people. I allowed myself to giggle a lot, finding nothing in particular to be funny (K-12 Teacher).*

Gendlin, whose work concentrates on the body and provides an alternate approach to traditional psychotherapy, developed a process/practice called “focusing” which relies on bodily awareness to enable people to break through complex emotional-psychological problems, even without professional counseling. In his practice, he observed that some patients appeared able to access bodily responses revealing additional data on psychological-emotional issues. Years of such observation enabled him to analyze and sort the stages of a process that allow people, in effect, to engage in self-therapy or with another person practicing “focusing” in her or his life.

Gendlin's technique of “focusing” relies on “felt sense,” a phrase he coined to describe the body's awareness that is capable of changing in reciprocity with another individual and profoundly influencing both lives. A “felt sense” is a physical—not mental—experience of a situation, person or event, that is “[a]n internal aura that encompasses everything you feel and know about the given subject at a given time—encompasses it and communicates it to you all at once rather than detail by detail” (32). Many language teachers will recognize the concept of “felt sense” through the work of Sondra Perl who explored its connection to writing, especially in her new book which includes a CD and is called *Felt Sense: Writing with the Body*.

The phases of “focusing” briefly suggest ways to 1) ask ourselves what interferes with feeling well and wait for the body's answers, noting and setting aside concerns one by one; 2) select a particular issue to concentrate on and allow its related physical state of discomfort or unclarity—its “felt sense”—to emerge; 3) search for a word to name and define the body's experience of the problem; 4) alternate between word/image and felt sense until finding an appropriate match; 5) ask questions designed to connect with the whole problem, analyze aspects, and imagine changes in the body if the problem disappeared; and 6) become aware of change/release in some aspect of the problem and the possibilities for protection from critical voices and for returning to use the process to release even more of the problem (177-78).

Henderson—an educational psychologist who combines aspects of bodywork, psychotherapy, relationship counseling, Yoga, meditative practice and mind training into a new field called Zapchen Somatics—also seeks to bridge the rift of Cartesian dualism in Western thought which disconnects the humanistic from the

biological view of humans (15-16). Somatics seeks to understand, both subjectively and objectively, “the mystery of being body that is aware, mind that is embodied” (16).

Her research proved instrumental in demonstrating a new understanding of the relationship between emotion and physiological change. As psychologist Paul Ekman explains:

The traditional view, which is correct, but not the only way things happen, is that an emotion is generated by a perception of some event, or a memory, and changes occur in the brain which then direct changes in the bodily organs, such as the heart, and in facial expression. Facial expressions are the end result of the emotion, a manifestation of the emotion. (qtd. in Henderson 7)

However, Henderson's findings have shown that the process also works in reverse, that “[m]aking the face can produce the physiological changes in the body” (7).

Particularly enlightening for educators, Henderson notes numerous studies confirm that remembering something depends upon re-entering the state in which we learned it. Surely that resonates with our common experiences of searching for a lost item or forgotten thought by re-tracing steps to the place/moment where we can consciously reconstruct what happened. Often, she suggests, poor conditions in schools create unpleasant states of being in students, thus accounting for the fact that much schooling is forgotten in the body's reluctance to recall uncomfortable moments. She recommends alternating “doing and resting” in the teaching/learning process, thereby allowing the necessary physiological mechanisms to bring the experience into longterm memory (97-98). She concludes that teaching well-being through physical exercises, many of which are embodied in childhood, needs to be part of schooling (10). When—beyond kindergarten—have we been urged as teachers to incorporate “resting” after a learning experience in the classroom?

### Theory and Practice: Neurology, Brain Science, and Psychology

*At seven years old, I just wanted to touch, see, and try out everything I saw. I was curious, and always got myself into trouble that way. I remember being sort of a tomboy. Then, I wasn't afraid to act like a boy, climb, run fast and show off. Now I feel I have to be conservative. I even find myself thinking about how a woman should behave. Have I become a stereotype? (K-12 teacher)*

Antonio Damasio, a physiological psychologist and neurologist researching consciousness, suggests that at times we use our minds not to discover facts but to hide them, using part of the mind as a screen to prevent another part of it from sensing what is going on elsewhere. The screening is not necessarily deliberate, but nonetheless it does hide, and one thing it hides most effectively is the body. Like a veil thrown over the skin to secure its modesty, but not too well, the screen partially removes from the mind the inner states of the body, those that constitute the flow of life:



The alleged vagueness, elusiveness, and intangibility of emotions and feelings are probably symptoms of this fact, an indication of how we cover the representation of our bodies, of how much mental imagery based on nonbody objects and events masks the reality of the body. Otherwise we would easily know that emotions and feelings are tangibly about the body. Sometimes we use our minds to hide a part of our beings from another part of our beings. (28-29)

Psychologist William C. Schutz noted that body-function and emotional states were beginning to be widely acknowledged, with language used to describe emotion and behavior translating closely into terms used to describe physical conditions. Further, he acknowledges that this translation process has a powerful effect on dealing with emotional states:

A method for helping a person act out and deal with the sense of being immobilized by others, for example, is to put him in a tight circle of people and ask him to try to break out, physically, thereby transforming the emotional feeling of immobilization in the physical experience of it, allowing him to break what he feels are unbreakable bonds. (25)

Close connection between the emotional and the physical is evident in the verbal idioms common in social interaction. Feelings and behavior are expressed in terms of all parts of the body, of body-movement, and of bodily functions, for example, "lost your head," "heads up," "save face," "shoulder a burden," "get it off your chest," "lot of gall," and "no guts" (Schultz 25-26).

### A Taste of the Body Learning: Setting the Scene

I have found myself leading bodywork such as stretching, sighing and yawning, Yoga, Qi Gong, and the like designed to trigger relaxation, encourage alignment, release tension, and generate well-being, alertness, and centering. I use breathing meditation in class when re-focusing may be crucial. I use exercises from Henderson's *Embodying Well-Being* and favor drama-in-the-classroom projects in part because they can include the activities above as well but more so because, as critical releases in understanding occur, students easily become comfortable with them. Viola Spolin and Augusto Boal, both of whom advocate drama in the classroom, are especially provocative. The dramas we work on emerge from critical incidents in teaching which students first write about as homework or in class. One of Boal's most powerful techniques offers the opportunity to change the situation being improvised by classroom audience members entering and replacing characters to change the scene. The union of mind, body, and spirit here can be quite palpable, inducing deep reflection on the self and self-in-context. Once again, Damasio's configuration of the emotion, feeling the emotion, and knowing we have a feeling of that emotion offers many possibilities for expression by students (8).

In experiential or embodied learning, memories emerge which are critical to record and explore. The knowledge our bodies carry may not be readily accessible because we rarely receive instruction in reading our bodies, and, if any, far less instruction than in reading our minds or emotions. Thus, the practice

of doing and writing is ideally suited to sounding out our bodies. Writing, after all, is a physical-mental-spiritual activity, and physical awareness, as we know from kinesthetic intelligence, is in itself a kind of literacy. I suspect we actually have greater capability than we know for locating the grammar and vocabulary of the body—extending as it does from experience with our own physicality to reading that of others. Facial expression and posture can reveal much to the practiced eye. We may notice ourselves slip unknowingly into a kind of mirroring, taking on facial and bodily characteristics, watching and feeling a transformation in ourselves which synchronizes with that person's state of being.<sup>1</sup>

### Reading and Writing the Body: Growing Consciousness

Damasio views consciousness as a turning point in the history of life, not as the pinnacle of biological evolution. Even through a standard dictionary definition—as an organism's awareness of its own self and surroundings—it is easy to envision how consciousness has opened human evolution to a new order of creations not possible without it, i.e. religion, social and political organizations; art, science, and technology. Further, consciousness is the critical biological function that brings sorrow or joy, suffering or pleasure, embarrassment or pride, grief for love or for loss of life. We would not know these without consciousness. Yet Damasio suggests that we should not blame Eve for knowing but should blame consciousness, and thank it, too (4).

The key to a life examined, consciousness endows us with a beginner's permit into knowing all about hunger and thirst, tears and laughter, kicks and punches, and all the flow of images called thought, feeling, words, stories, beliefs, music and poetry, happiness and ecstasy. Consciousness, at its simplest, allows us to recognize an irresistible urge to stay alive and develop a concern for the self. At its most complex, consciousness helps us develop concern for other selves and improve the art of life (Damasio 5). According to Damasio:

In the very least, then, the neurobiology of consciousness faces two problems, the problem of how the movie-in-the-brain is generated, and the problem of how the brain also generates the sense that there is an owner and observer for that movie. The two problems are so intimately related that the latter is nested within the former. In effect, the second problem is that of generating the appearance of an owner and observer for the movie within the movie; and the physiological mechanisms behind the second problem have an influence on the mechanisms behind the first. (11)

According to David Best, lecturer in philosophy, aesthetics, education, and human movement, writing and discussing the contribution that sports and physical education have made to the development of the intellect frequently reveal two common and usually closely related misconceptions. The first misconception is that “the intellect” is equivalent to “the mental,” and refers to some general capacity for thinking. The second is that the intellect is a distinct, inner

<sup>1</sup> A longer description/discussion of mind-body-spirit activities I have created for teacher education classes and for my students' use in their classrooms, adjusted for age level, can be found in my article “Teacher Growing Pains” in *JAEPL*.

faculty which causes thoughtful actions, i.e. that this is part of a dualistic conception of the body and mind as separate entities. Although they are not necessarily related, in practice these misconceptions are usually to be found in conjunction, since the former leads naturally to the latter (50).

Best emphasizes that confusion on this issue must be eradicated not only for the sake of clarity per se but also because of the practical damage it can effect in discussion and formulation of degree proposals in human-movement studies. Statements are often made which explicitly claim, imply, or are commonly taken to imply, that the activities which comprise sport and physical education or human movement contribute to the development of the intellect. Such a conclusion is also frequently taken to be implied by claims made about “education through movement.” He goes on to note that Morgan et al. wrote that a well-conceived program of physical activity is critical to “exercise the intellect” and “influence the minds as well as the bodies of pupils, i.e. the aims of physical education as intellectual . . . development through physical activities” (50-51).

In addition, Alice Brand, a founder of NCTE's Assembly for Expanded Perspectives on Learning (AEPL) and author of *Therapy in Writing: A Psycho-Educational Experience* indicates that teacher education experts in the 30s and 40s “were convinced that education and mental hygiene were one and the same thing” and that in the 50s humanistic psychologists believed that “therapy could take place not only behind closed doors . . . in school and community settings as well” (31-32). Brand, intrigued by the brain research of Joseph Ledoux and as well by Redl and Wattenberg, regarded teachers as responsible for unifying emotional and intellectual development, including physical health as well (31-32).

### What Will the Cognitive Do Now

Observing students' responses to mind-body-spirit activities has enabled me to understand Damasio's suggestion that

[overcoming] the obstacle of self, which meant, from my standpoint, understanding its neural underpinnings, might help us understand the very different biological impact of three distinct although closely related phenomena: an emotion, the feeling of that emotion, and knowing that we have a feeling of that emotion. No less important, overcoming the obstacle of self might also help elucidate the neural underpinnings of consciousness in general. (8)

Alternative theory and practice have already set the scene in recent decades for shifts in classrooms at all levels, emphasizing learning-centered places where teachers are part of the classroom community rather than its central figure. Students may be accustomed to desks in large circles, U-shapes, or small groups; they expect eye contact and direct interaction with their peers. My students, aware of my reputation with mind-body-spirit activities and aesthetic education, come into my classroom already willing, persuaded by those who've gone before, to stand up and move around the room, hallways, and even outside. I gratefully recognize that this small step which remained for ages a monumental challenge to me now represents teachers, men and women, walking on the moon.

Recently, when students are engaged in art projects and other activities,

I have begun to notice a rich texture of silence—a lovely hum—taking over their small groups and soon enough, the whole room. And their voices, in the reflections written after the exercise “Walk Through Your Life,” have indicated their effort to shift away from mind-only education.

### When The Body Finds Its Popular Voice

In researching this work, I have found numerous theoreticians in the field of mind-body-spirit (actually too many to incorporate in this essay) and surprisingly also stumbled upon a lengthy article in the popular magazine *Body & Soul*. The piece, “Every Body Has a Story,” was a survey of body psychotherapy by Portland Helmich. I was fascinated by the long list of more than 60 different approaches loosely referred under that term as “body psychotherapy.” Among the modalities mentioned in the article were Rubinfeld Synergy Method, Bioenergetic Analysis, Core Energetics, Hakomi Method, Phoenix Rising Yoga Therapy, Body-Mind Centering, most of which are devoted to unifying treatments such as talk therapy and emotional release. I was particularly taken in by the question, “If your hip had a voice, what would it say?” The therapist speaking presumably was assisting clients in techniques which might open areas of inner exploration. Thinking back to the classroom, I found myself amazed at how quickly interest in mind-body-spirit unity has risen in just a few years. Just as the K-12 teachers who assisted in this research hope to find openings in their days to carry on this work/play in their classrooms, so am I deeply grateful for their willingness to take a chance on something unusual. Who knows? Perhaps some of those teachers and their growing students will find ways to tap our body's stories more acceptably in the very near future beyond the classroom and into the mind-body-spirit research we very clearly need. ☺

### Works Cited

- Best, David. *Philosophy and Human Movement*. London: George Allen & Unwin, 1978.
- Boal, Augusto. *Games for Actors and Non-Actors*. 2nd ed. London: Routledge, 2002.
- Brand, Alice. *Therapy in Writing: A Psycho-Educational Experience*. Lexington, MA: Lexington Books, 1980.
- Damasio, Antonio. *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*. New York: Harcourt, 1999.
- Gendlin, Eugene T. *Focusing*. New York: Bantam, 1981.
- Helmich, Portland. “Every Body Has a Story.” *Body & Soul*. June 2004. 35-38.
- Henderson, Julie. *Embodying Well-Being: An Operator's Manual to Touching the Mind through the Body*. Napa, CA: Henderson, 1999.
- Johnson, Mark. *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*. Chicago: U of Chicago P, 1987.
- Latta, Margaret Macintyre. *The Possibilities of Play in the Classroom: On the Power of Aesthetic Experience in Teaching, Learning, and Researching*. New York: Peter Lang, 2001.
- Mancuso, Carolina. “Teacher Growing Pains.” *JAEPL: The Journal of the Assembly for Expanded Perspectives on Learning* 7 (2001-2002): 20-32.
- Perl, Sondra. *Felt Sense: Writing with the Body*. Portsmouth, NH: Heinemann, 2004.

Schutz, William C. *Joy: Expanding Human Awareness*. New York: Grove P, 1967.  
Spolin, Viola. *Theatre Games for the Classroom: A Teacher's Handbook*. Evanston:  
Northwestern UP, 1986.