

Art-tutorship and Quality of Teaching: new Frontiers for Classrooms to Teach and Educate to 'Art'

Ferrara Lydia^{1,*}, Flammia Aurora², De Venuto Marcella²

¹Department of Pharmacy, University of Naples "Federico II," via Domenico Montesano, Naples, Italy

²ISFOM, Istituto Formazione Musicoterapia, corso Vittorio Emanuele, Naples, Italy

*Corresponding author: lyferrara@unina.it

Received May 07, 2014; Revised June 20, 2014; Accepted July 04, 2014

Abstract Art is the product of a creative process that manifests itself in most forms of expression and is an experience for both the author and the user. Therapy is everything that relates to change and is realized with a request for help from those who manifested dysfunctionality in relational life that the Art-tutor can help you ask yourself differently in respect of himself and of reality. Over the past decade, the Italian University went through deep renovations, which led to the transition from University of knowledge to University of skills. The University reform, under the teaching autonomy of universities, gave ample space to the role of the quality of teaching, highlighting the importance of informational structures, development and consolidation of the functions of guidance and support to students, to make effective the right to University study. Tutorial Teaching Art Therapy should be promoted in all teaching-learning situations until joining in universities. Encouraging communication and expression, through sound (structured and unstructured), movement, the tools (conventional, unconventional and natural), using the colors and the body as effective vehicles to determine a bond and a relationship between participants. It operates not only on suffering and discomfort but is also a means to get to the full understanding of the cognitive, emotional issues and relationship of oneself and of others. In his teaching, art-tutor is a teacher who helps learning, offers a professional model to observe and imitate, aims at the other's autonomy and accompanies the learner competence; identifies and makes possible essential educational objectives; helps to learn, to educate but principally shapes and educates. In addition to helping the exercise of skill, knowledge transfers, educating; helps give shape and meaning to knowledge, valuing what they so unaware the learner already possesses.

Keywords: Tutorial Teaching Art Therapy (TTAT), empowerment, art-tutorship, problem based learning, study delay, university teaching

Cite This Article: Ferrara Lydia, Flammia Aurora, and De Venuto Marcella, "Art-tutorship and Quality of Teaching: new Frontiers for Classrooms to Teach and Educate to 'Art'." *American Journal of Educational Research*, vol. 2, no. 7 (2014): 513-518. doi: 10.12691/education-2-7-13.

1. Introduction

Teaching is not only a function, a profession, but a task of public health: a mission that requires a skill, an art technique. It is a mission that requires faith in culture and in the possibilities of the human mind, fueled both by the desire and the pleasure of conveying love for knowledge [1]. To acquire a skill, use a technique and develop an art, one must consider that university education is aimed at adults, and intellectually explained subjects so poorly inclined to accept new knowledge – mostly in the form of concepts – passively transmitted by the teacher. The adult learner wants to be protagonist of one's training and educational process, whereby, the teacher's task is to make it personally responsible for their own learning in order to "learn to learn", evaluate what he learned and become a learner for life.

The teaching must produce empowerment: lead to discover and increase confidence in their abilities and skills. The teacher should primarily convey to students the

ability to recognize and exploit its resources: "recall" and not just "acquire" skills [2].

From here comes the need of promoting the Universities, especially for teaching activities, experimental space which would engage in emotional and personal way with matter and students, where, through the medium of art, you can compare with the traditional training and the creation of new teaching methodologies and knowledge transmission [3]. The logic of **Tutorial Teaching Art Therapy (TTAT)** can play an important role in this process. Art-Tutor (AT), if properly formed, can be an effective tool of support to university teaching, as it can act as an intermediary between students and the University system, the user's supervisor and facilitator in communication and learning.

The TTAT, is a method of active learning, learner-centered education system, based on learning for search and discovery; employs a teacher-art therapist (in fact an Art Tutor), which only transmits information, but facilitates learning, valuing and motivating both individual study and group work. For these characteristics the TTAT responds specifically to the needs of adults in vocational

training [4], pursuing educational objectives is that psycho-cognitive and relational engines, stimulating at the same time enabling reflexive processes.

Art-tutor, exercising the *ars majestica* [5,6], leads to the attainment of educational objectives, respecting the rhythm of learning – not always the same – which requires flexibility; managing interpersonal dynamics among the members of the group, by exercising its authority without authoritarian interference [7].

The pilot work dealt with the teachers of the Music Therapy Training Institute (ISFOM) of Naples, was built in the years 2012-2013, but is still under development. The issue concerns the teaching quality according to the suggestions of Art-Tutor, with the introduction of artistic-creative activities that accompany, support and help students during their training.

Were researched the key concepts of each discipline, through the elaboration of mind maps and outline techniques. It has been proposed, in the educational context, the active and conscious use of pictures, sounds and body; it was searched for a artistic modes, fiction and criticism, effective to work through images, sounds and body for the acquisition of new methodologies for managing group dynamics and, to the mastery of the language of the imagination [8]. The main objective of our work was aimed at reducing the risk of anxiety, stress and abandonment of the course of study, promoting positive relational behaviors through the encounter with the other and its history. The formative experience experienced by teachers, themselves become Art-tutors, ended with the methodological construction of a photographic diary, autobiographical and expressive as a testimony of the way done. The teachers took a series of photographs retracting each other during the course of the lessons. The photos are served to highlight emotions, try during the trial and to reveal its particular individuality. The path of Tutorial Teaching Art Therapy therefore proposes a work of creative expression that serves to give voice to the experienced and inner experiences, leading to full consciousness of the self, as a vehicle for messages to the world [9].

The didactic offer of an undergraduate degree, with high quality standards, is also guaranteed by the training opportunities for teachers. These must be proportionate to the purposes and content deemed necessary: can be offered "literacy" courses of TTAT. In this way, during a undergraduate degree course, while they acquire professional skills learners, based on solid scientific knowledge, enhanced professional education for teachers [10,11] through a relevant method and well-oriented to subsequent practical applications. The TTAT, therefore, through multidisciplinary services that distinguishes (artistic, pedagogical and psychological), exploits the potential inherent in each for mental wellbeing, social and physical. To do this, use the set of techniques and methodologies (all graphic arts, from drawing to writing, dance, music, theatre, cinematography and whatnot) considered as a means aimed at the recovery and growth of the person in emotional, affective and relational.

2. Objectives

In our work, we began to analyze aspects such as stress, lack of motivation, difficulties of socialization, the danger

of isolation, the inability to express their needs, emotional-affective deficiencies that make distance learning and the relationship with the professor. We considered the experiences that improve self-esteem, empowerment, the ability to recognize their own needs and make them congruent requests the, ability to interact with peers and with the teacher calmly and constructively. We have tried to develop in the attitude, in method and in the mode of involvement of participants in a spirit of dialogue and exchange, stimulating debate and reflection, increasing skills, level of motivation, creative potential, impact on interpersonal relationships through innovative and engaging learning methods.

The lesson *ex cathedra* [12] is the most widely used teaching mode in Italian Universities and may use explanatory tools currently very effective, using also the visual memory. The teacher's task is then to stimulate in students a significant learning that, through reflection, leading to meta- knowledge [13], the understanding of the meaning of the concepts proposed, in order to transform knowledge into skills. The stimulus for reflection on what you're learning is the purpose of the lesson which has the function of directing and guiding the study staff and to stimulate critical thinking [14]. The organization of each lesson requires careful and flexible preparation, not only of content but also of the times, modes of presentation and spaces of interactivity and reflection, taking into account the specific characteristics of the users.

TTAT represents a system of interventions that help teachers/art-tutors to develop and improve the quality of learning, fostering the relationship with students, providing guidance on the most appropriate organization to promote participation in educational activities. The objectives that it must reach are: control and management of stress related to the examination, and the subsequent waiver of the course of studies, the quality of the path and the containment of off course. Teachers/art-tutors should be formed first to identify educational learning objectives, not only the teaching programmes [15,16] that describe the content, timing and means of implementation. A second pedagogical competence for teachers is finding effective tools of evaluation (oral examinations, written test, practice tests, testing, etc.), consistent with those objectives and their quantification (absolute and percentage) [12,15]. A third competence is the ability to choice of sources and suggested subsidies for individual study and for the facilitation of learning and teaching methodologies and the application of evaluation methodologies, both consistent with training objectives. This involves the construction and/or finding alternative and creative tools that can be adapted to different learners' learning strategies, which stimulate the reflective learning [17]. Very important is the care on the part of teachers, personal relationship with the students, which may not be limited to occasional availability in official hours of receipt. This is done by TTAT training offer: to improve the quality of teacher communication and use his creative potential as a vehicle for communication, and to manage relational skills and basic theoretical concepts. The TTAT, as a process of self awareness, of identity and bodily, social and relational boundaries, aims to explore, through the immediate language and communication of emotions, feelings and moods to offer the ability to express themselves through artistic forms: the sound, the rhythm,

color, gesture, movement, storytelling, words. This path of TTAT, started at the Isfom, could plug into a larger project that will be extended to every degree course Faculty and provides evolutionary reconstruction, design and realization of art-tutorship in order to counter the phenomenon of performance anxiety and study delay. For this purpose, there is no claim to transform teachers in AT, but we want to provide important information on the relationship that we establish educational contexts and on many emotional and cognitive levels that are put in place. "Making art" involves the whole person. On the one hand, there is intellectual-cognitive engagement, linked to the imagination and concept of "artistic product", on the other hand, a perceptual, sensory and motor engagement leading to organic and psychological changes, enhancing self-awareness, managing situations of difficulty and stress and promoting the achievement of well-being.

Our idea was to propose a path made of concrete experiences and lived on their skin providing, as well, one opportunity to seize the emotions underlying the artistic experience to demonstrate them in teaching. We have been concerned to achieve awareness of their lived that emerged from the artistic field, raising the world's participants and non-verbal expressive and provide them tools to improve listening skills and empathy.

The specific objectives of the research were: to understand, through the image, the "own" way to express themselves in order to understand better the other; offer the possibility to locate photographic product the existing relationship with the sphere of feelings and emotions and its symbolic content; provide technical and practices expertise in cognitive and affective development; evaluate the design and implementation of activities to begin a path of personal growth through the use of materials and artistic production in the various stages; provide participants with the theoretical and methodological elements based on the use of art materials and formulate proposals to increase the effectiveness, in order to establish the relationship between experience and knowledge and expressive work becomes receptive listening space; knowing the different potential of art materials in terms of expressiveness, expansion control, containment; check the level of knowledge, use and appreciation of service; experience the image function in pairs, in subgroups and in the large group.

3. Methods

To try to heal the loss of quality of University teaching, the frequent dropouts and the unacceptable extension of academic paths of many students, we offer personal training laboratories, even before academic. In life long and in the managerial learning, in fact, progressive movement of "focus" from teaching (education, training) to learning is producing an ever greater attention to the different forms of customisation and individualisation of training courses (including through the use of devices for self-training and e-learning) and the enhancement of the function of accompaniment in the path and tutoring learning.

TTAT reserved path for Isfom's teachers, a limited number to 15 elements, has been experiencing a theoretical protocol based on 170 hours of distance

learning integrated with 50 hours of workshop, held on weekends, with compulsory frequency for various disciplines (Music therapy, Dancetherapy, Plastic-Pictorial-therapy and Drama Theatre-therapy). Through the publication and distribution of educational materials, video, lectures and lecture notes, PDF, PPT presentations has been guaranteed the study of theoretical disciplines, Psychology, Psychiatry, Neurology, theories and techniques of art therapy and monographs.

Each laboratory is a way to get into the mechanics of teaching, to analyze and identify the critical points to overcome. The methods that we prefer are those that can give a objective feedback to a problem through operational strategies: Problem based learning. It is divided into various stages: problem finding: recognize a complex situation or uncertain; problem talking: describe, explain and communicate the problem or the situation limited; problem setting: rephrase the questions to make it more easily manageable in the next stage; problem solving: solving the problem, also with identifiable phase decision-making, decision making and risk taking, which, consequently, change and taking new responsibilities [18].

The laboratory is not immediately finalized to take decisions, problem solving and decision making, but rather to reflect deeply on the problems (problem talking) and reformulate them, using artistic signs first and then the words, to be able to deal more easily, problem setting. The training course has been designed to raise awareness of issues related to their way of thinking/teaching, leading to a restatement, decision-making and change, problem solving, greater awareness of their professional actions, along with the desire to reread in the light again shared objectives and needs highlighted by the path itself. [19,20].

The group, formed by 15 teachers, (7 men, 8 women) referred to two figures of coordination: the AT, with an active role of the solicitor of problems (ask questions, build participation, raise the issues.); the Verbalizing Supervisor, with a reflective function. For supervisors were provided additional time needed for the preparation of the instruments, for the connection between groups, to study and deepening.

Before starting the training setting, supervisors should ensure the connection of the results and processes working group promoting expanded meetings between all participants, as well as at the end of each setting, to bring together the results to synthesize together the most significant aspects that needed be developed and deepened, to share, role of the solicitor of problems role of the solicitor of problems, then, decisions.

Teachers in this way were aware of the prevailing way of teaching: what is more, the relationship with the student, what do you really and what educational behaviour of each day is generally overlooked. It was then placed the focus on knowledge, understanding learning styles, the relational aspects of care, the use of strategies, the sensitivity towards psychological behaviors, including the time needed to don't overlook these issues and what methods and strategies are the preferred.

AT then, through simulated experiences, through role-play techniques has been able to bring out the hidden part of every subject and be aware of how each behavior

(sometimes unconscious) impinges on the outcomes of learning. Different actors/participants interacted and performed, for a limited time, some roles, while other participants observed the contents and processes of the staging. In fact, the role-play is an effective tool to make participants aware of their attitudes, underlining feelings and experiences underpinning situation created.

Through paths that have led to artistic production, creative expression and non-verbal communication, it was possible to make global experience, through direct testing of different artistic languages, which have also involved verbal and bodily expressions. A marked improvement, not only communication and integration, is manifested also in the enhancement of their expressive capacity. The final result of the work has been producing an autobiographical diary of images, fragments of images of the body which, in their particular narrative construction, highlighted unspoken emotions, hidden needs, fix in place, resources to be used.

Verification of learning was assessed in online mode with contextual auto-correction, thanks to the traceability of their online presence; in this way it was possible the comparison and discussion on the platform made available on the website of the Institute, working during laboratories, preparing photographic diary.

At the end of the experience, the teachers were able to use in a focused and conscious way symbolic and representation qualities of various languages: bodily, musical and figurative, so as to "read" the gestural and motor experiences of those who had faced and make contact and communicate with those who had physical disabilities and relational. They were able to build a dramatic reality, become a place for Exchange and experimentation of roles, relationships, thoughts, emotions, using product-oriented theatrical practices (educational and social theatre). Finally, in situations of verification were able to apply the positive emotions, such as tools to speed up the process of finalizing their ease of testing, with the consequence of making acquire awareness of their preparation.

The AT can play then, "support/holding" or "accompaniment" in topics learning paths: an analysis of the ex-ante characteristics, the identification of training needs, the design of customized or individualized pathways, the initial and in- itinere orientation, monitoring for prevention of dispersion, reflexive supervision, until the ex- post accompaniment and support for integration into the working environment.

The work of teacher AT was evaluated from data emerged from questionnaires distributed to students of 2° e 3° course of studies in the years 2012-2013; the methodology used for reconnaissance of the data analyzed included: analysis and comparison of data collected through comparison grids; the preparation and analysis of data obtained from a questionnaire administered to students.

The success of this training was the climate that has managed to build during group work, in which they are manifested attitudes of listening, availability and reflexivity that have allowed to reread their professional action. So that a working group can operate effectively, is necessary that the art-tutor has the skills first nature of the task that is pedagogical and cultural, educational, and knows how to handle internal problems of relationship

among its members. AT will manage, basically alone, two types of behavior: addiction (passivity, lack of accountability, involvement, delegated, enforceability, frustration, hallway...); against addiction (reactivity, impedimental, conflicting attitudes...). Coordinate a pedagogical team means thinking to a group with a structure able to reconcile plurality and subjectivity to create sense of belonging, to grow around a joint project.

4. Results

The teacher, and in particular the academic teacher, can no longer be seen as a traditional figure of a teacher, but as an actor of the tutorship with a "regulative" function, promotes small improvement strategies, dialogues with the actors of the educational context, interpreting theories and conceptual frameworks, but at the same time listening to the training needs of individual interaction [21].

Main functions of AT are:

capillary: survey on organizational characteristics of students (cognitive styles, skills, communicative styles.), in order to establish the the basic conditions of optimum work;

features: planning of educational activities to do as a group: the choice and formation of groups, choice of material, the setting (Figure 1), times, phases, tasks, discussion topics, tasks and intermediate and final tests;

guidance: establish meaningful interpersonal relationships, based on individual interactions with and among students, taking advantage of moments of collective work offering a chance of improvement for those most difficult conditions;

mediation: linguistic mediation, skills that he has able to grasp the diversity of meaning and significance of the different culture, not always translatable literally.

In order to know the quality of teaching, to understand the specific features and to check satisfaction of the students was administered in November 2013, a structured questionnaire, which was an open question, for a collective of students of 2° e 3° year of Isfom of Naples. Ninety questionnaires were drawn up; the average age of respondents is 32 years old and approximately 75% of students enrolled in the academic year 2012-2013, with a predominance of female gender in line with enrolment for the course (Figure 2). The main knowledge has proven to be the classroom presentations, followed by word of mouth among students on the site, which hosts a forum on the website of the Institute.



Figure 1. Setting of Musictherapy

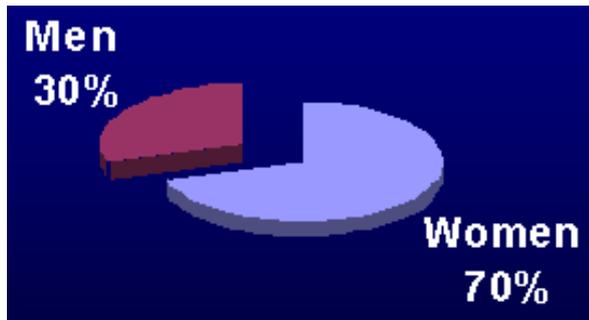


Figure 2. Percentage of admissions

The 80% of the respondents said they had experienced improvements in educational and organizational supply (innovative methods, custom curriculum, reduction of anxiety from exams, harmony with the group class, classroom-setting, regular meetings, etc.). To those who have taken advantage of the service was asked to express the degree of satisfaction (Figure 3) acquired safety on their own preparation, how to report and the availability of tutors, the mode of contact with tutors, web page, the overall satisfaction.

General satisfaction was rated on average 8 (on a scale from 1 to 10). Is evaluated more positively the way he brought into play and expressing the creative potential (7.9), the use of innovative methods, far from the usual lesson, ex-chair (7.8), the type of relationship between the art-tutor (7.8) and the fellowship with the class group (7.7). Follow then, having considered better the didactic offer proposal (7.6) and the consequent decrease stress and confidence in their preparation (7.5). Also the ability to choose a custom curriculum according to the individual needs and training needs (7). On sufficiency assessment about the forum on the website of the Institute (6.7).

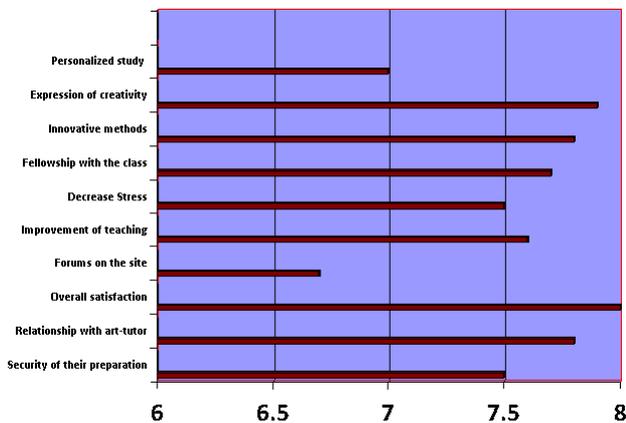


Figure 3. Average level of satisfaction about Art Tutorship: 90 responses

The questionnaire ended with an open question: "what do you think might be useful art-Tutor during your studies?" (Figure 4). Summarizing, we can say that, from the data collected from 90questionnaires, emerges a didactic type request (the curricula, examinations, have more support on study method), and a request for guidance (training post, possible job opportunities, business orientation). In addition, these data are not presented the needs of students not attending (having been administered questionnaires to a group of students attending).

The answers are various types of needs and the consideration that the art-tutor should facilitate learning

by promoting opportunities for creative expression of meta knowledge (tutorship as part of teacher-[20]); help the subject to acquire self-knowledge and awareness about its appropriateness to the task, his strengths and weaknesses, developing sense of effectiveness is intentionality.

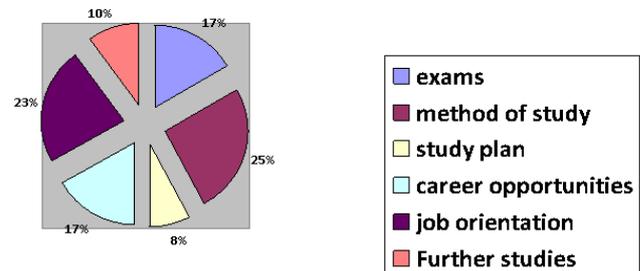


Figure 4. What you think might be useful to the art-tutor during your course of study?

5. Conclusions

The University is tasked serious and complex to assess the educational skills of teachers, but from what has been discussed so far, it appears that this is an important task and must for the actual improvement of the effectiveness and efficiency of training dedicated to the preparation of culture professionals [22]. It is unclear how the teaching skills of University professors cannot be left only to the free expression of personal skills: these skills are varied and wide in order to adequately respond to the training needs of future professionals. Therefore, it is important to promote a learning culture where theory and practice are intertwined and are enriched by mutually, where it pursues the idea of the relevance of knowledge and experience of the person. The teacher becomes AT, a companion in life, does not list data, but teaches you to learn.

The AT, are obliged not only moral but also professional to make learning more attractive, encouraging students to take on the critical thinking and to behave responsibly and autonomously, focusing attention on their needs and interests, valuing the multiple learning styles, and collaboration as social participation and the development of effective teaching methods. The functions are fundamental components of tutorials professionalism of teachers, educational, cultural processes and organizational structures, around which keep alive an in-depth analysis and a thorough reflection.

In fact, accompany, guide, support, help, advise the person or groups of people characterize the educational act of who work within educational institutions, leading to reports of closeness and driving, for actions that have a common goal that the formation of responsible, autonomous, human personality.

The same documentation collection should constitute the portfolio of educational expertise of the teacher. The topics could be included in a personal data sheet compiled directly by members of the teaching staff, regardless of position. This card, accompanied by the analytical documentation of how self-cert, is expected to be acquired in the official records of the University. Finally, the data contained in individual cards should be used in an absolute way – like other titles – for the following purposes of benchmarking: attribution of tasks of teaching

and teaching assignments; career advancement; allocation of funds for research; allocation of funding for initiatives to improve performance teaching individual and group. In fact, even the task of teaching must repay fully those who devotes himself with more passion and effectiveness: next to the "moral" gratification, it is essential that the educational commitment is officially and properly considered, along with the scientific production, competition assessments that mark the career progressions [23]. You still need to emphasize that education should be a mandatory commitment – albeit with varying degrees in relation to personal attitudes – for all teaching staff.

References

- [1] Morin, E., *La testa ben fatta. Riforma dell'insegnamento e riforma del pensiero*, Cortina, Milano, 2000.
- [2] Tolja, J., Speciani, F., *Pensare col corpo*, Zelig, Torino, 2000.
- [3] Arbizu, F., Lobato, C., del Castillo, L., "Algunos modelos de abordaje de la tutoría universitaria". *Revista de Psicodidáctica*, 10, 1. 2005, 7-21
- [4] Mortari, L., *Apprendere dall'esperienza. Il pensiero riflessivo nella formazione*. Carocci, Roma, 2004.
- [5] Binetti, P., Pellegrino, P., Anzilotti, P., *Manuale del Tutor. Dipartimento per la Ricerca Educativa e Didattica dell'Università Campus Bio- Medico*, Roma, 2007.
- [6] Gamberoni, L., Sasso, L., Lotti, A., *Il Tutor per le Professioni Sanitarie*. Carocci, Roma, 2003.
- [7] Barrows, HS., *Apprendimento basato sui problemi*. Idelson-Gnocchi, Napoli, 2005.
- [8] Robbins, A., *The Artist as Therapist*, Human Sciences Press, New York, 1976.
- [9] Adiatori, S., Chiodo, V., *Arteterapia e sostegno alla didattica: esperienza in un liceo di Roma*, Nuove Arti Terapie (Nuova Associazione Europea per le Arti Terapie) N. 8 Anno II, 2009.
- [10] Vettore, L. et al., *Sulle attività didattiche professionalizzanti*. *Med Chir*; 49: 2137-42, 2010.
- [11] Consorti, F., Potasso, L., Toscano, E., *Formazione alla professionalità, una sfida antica e nuova per il CLM in Medicina*. *Med Chir*; 52: 2307-11, 2011.
- [12] Dent, J.A., Harden R.M., *A Practical Guide for Medical Teachers*. Elsevier Churchill Livingstone, Edimburg, 2005, 48-56.
- [13] Schön, D.A., *Il professionista riflessivo. Per una nuova prospettiva della formazione e dell'apprendimento nelle professioni*. Franco Angeli, Milano, 2006.
- [14] Ennis, R.H., *A Taxonomy of Critical Thinking Skills and Dispositions*. In: Baron JB, Sternberg RJ, Eds. *Teaching Thinking Skills: Theory and Practice*. Freeman, New York, 9-26. 1987.
- [15] Guilbert, J. J., *Guida pedagogica per il personale sanitario*. IV Edizione a cura di Palasciano G e lotti A. Edizioni dal Sud, Modugno 2.01-2.40 e 4.01-4.77. 2002.
- [16] Iandolo, C., *La pedagogia medica oggi*. Armando, Roma, 2000, 101-4.
- [17] Montagna, L., Benaglio, C., & Zannini, L. *La scrittura riflessiva nella formazione infermieristica: background, esperienze e metodi*. *Assistenza infermieristica e ricerca*, 29 (3), 140–152. 2010.
- [18] Famiglietti, M., *Educazione tecnologica*, in Cerini G. - Spinosi M. (a cura di), "Voci della scuola", quarto volume, Tecnodid, Napoli, 2005.
- [19] Bresciani, PG., *Le funzioni di tutorato e il ruolo di tutor*, in "Tutor, funzioni tutoriali e comunità tutorante", Speciale "Notizie della scuola", n. 20, giugno Tecnodid, Napoli, 2004.
- [20] Scandella, O., *Interpretare la tutorship*, Franco Angeli, Milano, 2007, 17-30.
- [21] Zannini, L., *La Tutorship nella Formazione degli Adulti. Uno sguardo pedagogico*. Guerini Scientifica, 2005.
- [22] Leach, DC, Philibert, I., *High-quality learning for high-quality healthcare: Getting it right*. *JAMA* 296 (9): 1132-1134. 2006.
- [23] Galliani, L., *La riforma universitaria e le responsabilità dei docenti*. In L. Naumburg M., *Dynamically oriented Art Therapy: Its Principles and Practice*, Grune & Stratton, New York, 1966. 2011.