Abstract
The objective of this article is to present the authors’ reflections on the role of corporality in drama and to indicate the specific nature of kinaesthetic and corporal creativity observed in children, dominated by diverse forms of expansion. The study consists of a theoretical and an empirical part. In the former one, the authors will present some fundamental scientific assumptions to justify their belief in relations occurring in the area of drama – corporality – need for expansion, which ensured also the space for empirical exploration taken up within the framework of experimental studies. Yet, before any observations made upon practical studies are discussed, we shall outline the scientific interpretation of assumptions verified throughout our study.

Keywords: pedagogy of creativity, drama, children with diverse needs

Some selected contexts for discussions on the body and corporality – role of the body in postmodernity

The central point of reference of recent study has been the notion of the body, or rather corporality, thanks to which man not only becomes “visible” for his environment, but also liberates his personal self, embodied in him. Today, such forms of expression through the body turn into a challenge, as considering the perspectives and objectives of pedagogy we attempt, throughout the educational process, to elaborate the grounds for beautiful and noble “being” (i.e. manifesting oneself),