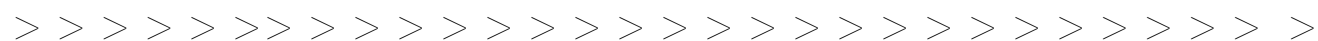


2. MEDNARODNA KONFERENCA PLESNE PEDAGOGIKE
2nd INTERNATIONAL DANCE PEDAGOGY CONFERENCE



10. - 12. OKTOBER 2014 Velenje, Slovenija

// Nina Meško in
// Vesna Geršak

UVODNI NAGOVOR

Plesna dejavnost ima mnogo pozitivnih učinkov na otrokov razvoj. Običajno poteka v skupini in prispeva k socializaciji. Z neverbalno komunikacijo sporočamo občutja in odnose do drugih, s sodelovanjem iščemo nove rešitve, razgibamo telo in misli. Gibčno in ustvarjalno telo pomeni tudi gibčno in ustvarjalno misel – to čutimo vsi, ki se s plesom tako ali drugače ukvarjamo. In v najnovejših izsledkih s področja nevroznanosti so to potrdile tudi znanstvene raziskave, ki potrjujejo ključno vlogo gibanja pri učenju in pomnjenju ter vpliv umetnosti na razvoj možganov.

Sodobna plesna umetnost kot tudi druge oblike umetnosti predstavljajo vir inventivnosti, domišljije, kolaborativnega ustvarjanja in občutka drug za drugega, kar današnja družba nujno potrebuje za izhod iz nastale krize. Zato bi ji bilo v prihodnje potrebno nameniti več pozornosti v šolskem prostoru. Nujno je, da ima vsak otrok/mladostnik v svojem vzgojno-izobraževalnem okolju možnost izkusiti ples kot sredstvo izražanja. Za to pa potrebuje kvalitetne pedagoge.

Prvi plesni koraki so narejeni. Ples je del kurikulumu za vrtce in vsi bodoči vzgojitelji se izobražujejo s področja plesne pedagogike. Žal pa se plesni koraki kasneje ustavijo. Bodoči učitelji se sicer v zadnjih nekaj letih spoznajo z osnovami ustvarjalnega giba kot učnega pristopa za doseganje različnih kurikularnih ciljev in medpredmetnega povezovanja, a praksa kaže, da je vse prepogosto ples v šoli prepuščen afinitetam športnega učitelja. Spodbudno je, da se je v drugem triletju osnovne šole oblikoval izbirni predmet Umetnost, ki vključuje tudi ples, a zastaviti si moramo nadaljnje korake, kot se to počne pri vsaki koreografiji.

Ker plesna vzgoja in plesna umetnost ni do te mere institucionalizirana, da bi zavzemala enakovredno pozicijo glasbeni in likovni umetnosti, je za izvajanje le-te potrebno veliko več volje in osebne afinitete posameznih učiteljev do te oblike umetnosti. Zelo priporočljivo je povezovanje učiteljev s plesnimi ustvarjalci in vzpodbujanje učiteljev za strokovna izpopolnjevanja na tem področju. In konferenca plesne pedagogike, ki jo v Velenju prirejamo že drugič, je vsekakor pomembna z vidika povezovanja med znanostjo, pedagogiko in umetnostjo.

Ker sva prepričani, da sodobna plesna umetnost potbuje svoje mesto v vzgojno-izobraževalnem prostoru in se zavedava pomena sistematičnega izobraževanja, kot pogoja za razvoj in nadgradnjo področja, resnično upava, da bo Konferenca plesne pedagogike iniciirala to potrebo kot vizijo bližnje prihodnosti.

Teme, ki bodo predstavljene na naši konferenci v obliki predavanj, delavnic in diskusij, bodo razlagale najnovejše znanstvene izsledke in primere dobrih praks. Vsem udeležencem želiva gibčne misli in prijetno prepletanje!

INTRODUCTORY SPEECH

Dancing has numerous positive effects on a child's development. It usually takes place in a group and contributes to socialisation. Through dance we communicate feelings and attitudes towards others by using non-verbal communication, look for new solutions through cooperation and exercise mind and body. A supple and creative body also results in a supple and creative mind – this is felt by all who are active in dance in one way or another. And what is more, this has been confirmed by recent findings in neuroscience. Studies established the key role movement plays in learning and recollection as well as the impact of art on brain development.

Contemporary dance as well as other forms of art present a source of innovation, imagination, collaborative creation and feelings towards one another, which is what today's society desperately needs to alleviate the current crisis. This is why more attention should be paid to it in the field of education. It is necessary to give all children and youngsters a chance to try dance as a means of expression within their educational milieu. But for that to happen, they need quality teachers.

The first steps have been made. Dance has become part of the curriculum in kindergartens and all kindergarten teachers nowadays train in dance pedagogy. But dancing stops after that and while future primary and secondary school teachers have been getting to know the basics of creative movement as a teaching method to reach various curricular goals and foster links between various subjects, in practice dance in schools is all too often left to the leanings of the PE teacher. It is encouraging that the second triad of primary school has an elective subject Art, which includes dance, but, as with all choreographies, we need to think of the next steps we must take.

Because dance education and dance have not received the same institutional approval as music and painting, they require a lot more willpower and affinity by individual teachers in order to be carried out. It is highly recommended to foster connections between teachers and dancers as well as encourage teachers to further their education in this field. The dance pedagogy conference, taking place in Velenje for the second time, is undoubtedly important from the aspect of connections between science, pedagogy and art.

Because we are convinced that contemporary dance art needs its place in education and we are aware of the importance of systematic education as a precondition for the development and improvements in the field, we sincerely hope that the Dance Pedagogy Conference will initiate this need as a vision for the near future.

The topics that will be presented at this event in the form of lectures, workshops and discussions, will explain the newest scientific findings and examples of best practices. We wish supple thoughts and pleasant twinning to the participants!

Registracija bo potekala v petek od 8.15 naprej v avli Kulturnega doma Velenje. Registrirate se lahko tudi v soboto in nedeljo pred pričetkom predavanj. V avli Kulturnega doma Velenje bo vse dni konference delovala Čitalnica konference, v kateri bo na ogled strokovna literatura. Delovala bo tudi manjša knjigarna za nakup izbranih knjig.

Registration will take place on Friday from 8.15 AM in the lobby of the House of Culture Velenje. Throughout the duration of the conference, a reading room will be opened in the House of Culture Velenje lobby, showcasing expert literature. Also open will be a small bookshop for purchasing selected texts.

* označena predavanja in delavnice potekajo v angleščini / marked lectures and workshops are held in English

Naslovi, kjer se bo dogajala konferenca / Addresses of the conference venues:

Kulturni dom Velenje / House of Culture Velenje, Titov trg 4, Velenje
 Mladinski Hotel Velenje / Youth Hostel Velenje, Efenkova 61a, Velenje
 Predavalnica NOVA – Center Nova / Center NOVA hall, Šaleška 21, Velenje
 Dvorana stavbe Gaudeamus / Gaudeamus hall, Trg mladosti 3, Velenje

Ura / Time	Kulturni dom Velenje / House of Culture Velenje	Dvorana Center NOVA / Center NOVA hall	Dvorana Gaudeamus / Gaudeamus hall
8.15-9.00	Registracija / Registration		
9.15 - 9.30	Pozdravni nagovori / Welcome addresses		
9.30 - 11.30	Plenarna predavanja / Plenary lectures: Simona Tancig: Nevroedukacija in utelešena kognicija - pogledi na gibalno in plesno dejavnost / <i>Neuroeducation and Embodied Cognition - Views of Movement and Dance Activities</i> Lynette Young Overby: Celovit plesno-umetniški pristop do utelešene kognicije / <i>A Dance/Arts Integration Approach to Embodied Cognition*</i> Vesna Geršak: Pot mišljenja / <i>The way of thinking</i>		
12.00 - 13.00	Predavanja / Lectures: Bojana Caf: Gibalno-plesna terapija v vlogi krepitve socialnih veščin otrok s posebnimi potrebami / <i>Dance-Movement Therapy in the Role of Strengthening the Social Skills of Children with Special Needs</i> Vesna Geršak: Primeri vključevanja ustvarjalnega giba v učenje od vrtca do univerze / <i>Examples of Inclusion of Creative Movement into Learning, from Kindergarten to University</i>		
13.00	Kosilo / Lunch		
14.30 - 16.00		Predavanje / Lecture: Vilma in Urša Rupnik: Predstavitve učbenika Plesna umetnost / <i>Art of dance Textbook - Presentation</i>	Demonstracijska delavnica / Demonstration workshop: Nina Mavec Krenker: Plesna tehnika je lahko zabavna! / <i>Dance Technique can be Fun!</i>
16.15 - 17.45		Okrogla miza - predstavitev strokovnih prispevkov / Round table - Presentation of professional papers	Delavnica / Workshop: Breda Kroflič: Pinkate ponkate - glasovi v gibanju in igri, delavnica ustvarjalnega giba ob priložnostnih za spodbujanje razvoja govora avtorice logopedinje Bernardke Lesjak Skrt / <i>Pinkate Ponkate - Voices in Movement and Games, Creative Movement Workshop running by Handbooks of Speech Therapist Bernardka Lesjak Skrt</i>
18.00 - 19.30	Predstava / Performance: PIKA MIGA (1. del) / (part 1)		
19.30	Zabava / Party		

Ura / Time	Kulturni dom Velenje / House of Culture Velenje	Dvorana Center NOVA / Center NOVA hall	Dvorana Gaudeamus / Gaudeamus hall
9.00 - 10.30		<p>Plenarna predavanja / Plenary lectures:</p> <p>Elisabeth Zimmermann: Igra in ples kot način osmišljanja sveta / <i>Playing and Dancing as Ways of Making Sense of the World*</i></p> <p>Elisabete Monteiro: daCi Portugalska - izzivi in omejitve / <i>daCi Portugal - Challenges and Constraints*</i></p> <p>Nina Meško: Neobvezni izbirni predmet Umetnost/Ples za 2. triado OŠ / <i>Optional Elective Course Art/Dance for the Second Triad of Primary School</i></p>	
11.00 - 12.30	Predstava / Performance: PIKA MIGA (2. del) / (part 2)	Delavnica / Workshop: Sinja Ožbolt: Improvizacija in kompozicija / <i>Improvisation and Composition</i>	
12.30	Kosilo / Lunch		
14.00 - 15.30	Demonstracijska delavnica / Demonstration workshop: Lynnette Young Overby: Miselna orodja in multidisciplinarna domišljija: raziskovanje opažanj, abstrakcij, ustvarjanja vzorcev in pretvorb v plesu in kreativnem pisanju / <i>Thinking Tools and the Multi-Disciplinary Imagination: Exploring Observing, Abstraction, Pattern forming and Transforming in Dance and Creative Writing*</i>	Demonstracijska delavnica / Demonstration workshop: Gordana Stefanovič Erjavec: Plesalci, slikarji prostora in časa / <i>The dancers, painters of space and time</i>	Demonstracijska delavnica / Demonstration workshop: Federacija: Muzej oživi / <i>Museum comes to Life</i>
16.00 - 17.30	Delavnica / Workshop: Elisabete Monteiro: Iskrice ustvarjalnosti / <i>Sparks of Creativity*</i>	Predavanje / Lecture: Neja Kos in Daliborka Podboj: Razumevanje in analiza plesnega dela	
17.30 - 19.00			Predstava / Performance: PIKA MIGA (3. del: OPUS) in pogovor z mladimi plesnimi ustvarjalci in njihovimi mentorji / (part 3: OPUS) and a conversation with the young dancers and their mentors

Ura / Time	Predavalnica Mladinski hotel / Youth Hostel Velenje - lecture hall	Dvorana Center NOVA / Center NOVA hall	Dvorana Gaudeamus / Gaudeamus hall
9.00 - 10.30	Delavnica / Workshop: Lynnette Young Overby: Vključevanje umetnosti - pot do aktivnega sodelovanja in uspeha učenca / <i>Arts Integration - a Pathway to Student Engagement and Success *</i>	Delavnica / Workshop: Elisabeth Zimmermann: V izdelavi / <i>Under construction*</i>	Delavnica / Workshop: Gordana Schmidt: Plesno gledališče / <i>Dance Theatre</i>
10.45 - 12.15		Delavnica / Workshop: Petra Pikalo: Plesna dramatizacija / <i>Dance Dramatization</i>	Delavnica / Workshop: Jelka Kapun: Plesni utrinki iz vrtca / <i>Dance Moments from the Kindergarten</i>
12.30	Zaključek in izdaja potrdil / Concluding ceremony and issuing of certificates		

Novo področje neuroedukacija, včasih poimenovano tudi um, možgani in edukacija, raziskuje, kako se učimo in kakšni poučevalni pristopi spodbujajo učenje. Neuroedukacija je interdisciplinarno področje, ki združuje nevroznanost, psihologijo in edukacijo, in na osnovi znanstvenih raziskav skuša oblikovati učne in poučevalne metode, strategije in modele za novo pedagogiko, ki upošteva spoznanja o možganih.

Ugotovitve nevroznanosti nam med drugim odkrivajo in potrjujejo ključno vlogo telesa v naših kognitivnih procesih - utelešena kognicija. Utelešena kognicija predstavlja teoretično osnovo za razumevanje, kako naša gibalna aktivnost vpliva na učenje, in poudarja pomembnost senzomotoričnih procesov. Tako kognitivni znanstveniki in nevroznanstveniki na osnovi ugotovitev številnih raziskav potrjujejo starejša spoznanja Piageta (1954) in Montessorijeve (1967), da je duševni razvoj povezan in odvisen od gibanja.

Tako je utelešena kognicija izjemnega pomena za vzgojno-izobraževalno področje. Sedaj ni več vprašanje, ali otroci potrebujejo gibalne ali plesne aktivnosti, ampak gre bolj za raziskovanje, kako izvajanje teh aktivnosti lahko spodbudi razvoj kognicije in učenja (učenje skozi gibanje).

V prispevku bomo predstavili temeljne znanstvene ugotovitve o utešeni kogniciji na raznih kognitivnih področjih, pomembnih ta vzgojno-izobraževalno delo, npr. pri računanju, pisanju, branju, razvoju pojmov, pozornosti, spominu, empatiji in zrcalnih nevronih ipd., ter tudi prikazali njihov pomen za učenje in poučevanje.

Npr. razvojne kognitivne študije kažejo pomembnost prepoznavanja prstov v otroštvu za poznejšo uspešnost pri matematiki. Medsebojna povezanost prstov in številčnosti je značilen primer utelešene kognicije. Kritična vloga gibanja s celim telesom v prostoru pri raziskovanju številskega traku je prav tako potrjena. Naslednji primer je pomen pisanja z roko (ne pa tipkanja) za razvoj bralne spretnosti. Očitno je pri razvoju branja pomemben senzomotorični sistem. Poznavanje odnosa med branjem in pisanjem je velikega pomena, ker se danes pisanje z roko nadomešča z uporabo digitalnih naprav. Vabim vas tudi, da delite svoje misli, komentarje in ideje o utelešeni kogniciji kot tudi nove zamisli, do katerih ste prišli glede vključevanja gibalno-plesnih aktivnosti za spodbujanje učenja, npr. računanja, pisanja, branja itd. v svoje delo. //

NEUROEDUCATION AND EMBODIED COGNITION - VIEWS OF MOVEMENT AND DANCE ACTIVITIES

The new field of neuro-education, sometimes called Mind, Brain and Education (MBE) science, explores how we learn and which teaching practice promotes the learning process. Neuro-education is an interdisciplinary field, which combines neuroscience, psychology and education research, and on the basis of scientific research strives to create teaching/learning methods and to provide strategies and models for new brain-based pedagogy.

Neuroscience has helped us to understand that our body plays a crucial role in our cognitive processes - embodied cognition. Embodied cognition provides a theoretical basis for understanding how body movements influence our learning, and highlights the relevance of sensory-motor activities. Thus the growing body of research by cognitive scientists and neuroscientists supports the ideas of Piaget (1954) and Montessori (1967) that mental development is connected with movement and depends on it.

Embodied cognition is therefore highly relevant for many issues associated with education. Currently, the question is not whether children need the movement or art/dance activities, but rather what are the best ways to research how practicing these activities might enhance cognition and learning (learning through movement).

The aim of this talk is to present basic findings on embodied cognition in several domains relevant for education and curricula, e.g. in mathematics, writing, reading, development of concepts, attention, memory, mirror neurons, empathy, etc., and to discuss important implications for learning and teaching.

Developmental cognitive studies, for example, have demonstrated the importance of finger recognition in childhood for later mathematical abilities. Interrelation between fingers and mathematics is a typical example of embodied cognition. The critical role of full body spatial movement in exploring the number line is also well documented. Another example is importance of writing by hand (but not typing) for reading acquisition as reading is grounded on sensory-motor system. Relation between reading and writing is very important because nowadays digital devices tend to replace hand writing.

I am inviting you to share your thoughts, comments and ideas about embodied cognition and which new ways have you found to promote learning, e.g. math, writing and reading, with integration of movement/dance activities in your work.

// Lynnette Young Overby:

CELOVIT PLESNO-UMETNIŠKI PRISTOP DO UTELEŠENE KOGNICIJE

Utelešena kognicija je nova teorija, ki promovira holističen pogled na povezanost med umom in telesom pri mišljenju in ima implikacije za integracijo plesa ter umetnosti v učne vsebine. Utelešena kognicija se nanaša na obstoj spominskega sistema, ki vsebuje znanje fizičnih sposobnosti posameznika (Grafton 2009). Raziskovalci so odkrili, da bi moralo učno okolje podpirati uporabo telesa in kretenj kot pomembnih komponent učnega načrta (Roth in Lawless, 2001). Integracija plesa in umetnosti je primer aktivne učne strategije, ki promovira povezavo med umom in telesom. Nedavne raziskave v integraciji umetnosti so prinesle potrditev tega učnega pristopa kot načina za razširitev obzorij, ustvarjanje pomena in pridobivanje kulturnega znanja (Root-Bernstein in Root-Bernstein, 1999; Rabkin in Redmond, 2004; Deasy, 2002). Druga smer raziskovanja – raziskave spomina – dodatno podpira vključitev umetnosti kot koristne sopotnice učnih načrtov (Rinne, Gregory, Jarmolinskaja in Hardiman, 2011). Od leta 1999 Lynnette razvija projekte, ki prikazujejo koristnost vključevanja plesa/umetnosti za izboljšanje usvajanja kurikularnih vsebin in plesa. Ta predstavitev bo povezala specifične projekte vključevanja plesa/umetnosti s teorijami utelešene kognicije in spomina. Opisala bo rezultate sodobnega poučevanja, raziskav na skupnostni ravni in multidisciplinarnih koreografskih projektov. Obenem bo prikazala kvalitativne in kvantitativne analize pred in post-testov, video opazanje in raziskave, ki temeljijo na umetnosti ter podpirajo teorijo utelešene kognicije. //

INTEGRAL DANCE AND ARTISTIC APPROACH TO EMBODIED COGNITION

Embodied cognition, a recent theory that promotes a holistic view of mind-body connected thinking, has implications for dance/arts integration. Embodied cognition refers to the existence of a memory system that encodes knowledge of a person's physical competencies (Grafton, 2009). Researchers have determined that the learning environment should support the use of body and gesture as important components of the curriculum (Roth & Lawless, 2001). Dance/arts integration is an example of an active learning strategy that promotes a mind body connection. Recent research in arts integration research provides support for this teaching approach as a way to expand thinking, construct meaning, and gain cultural knowledge (Root-Bernstein, & Root-Bernstein, 1999; Rabkin, and Redmond, 2004; Deasy, 2002). Another line of inquiry - Memory research - provides additional support for the inclusion of arts integration as a viable curricular strategy (Rinne, Gregory, Yarmolinskaya & Hardiman, 2011). Since 1999, the presenter has developed projects that have demonstrated the power of dance/arts integration to enhance learning of curricular content and dance. This presentation will connect specific dance/arts integration projects to theories of embodied cognition and memory. The results of recent teaching, community based research, and multidisciplinary choreographic projects will be described. Qualitative and quantitative analysis of student journals, pre- and post-tests, video observations and arts-based research support the theory of embodied cognition.

// Vesna Geršak:

POT MIŠLJENJA - VLOGA GIBALNO-PLESNIH DEJAVNOSTI PRI UČENJU IN POMNENJU

Med nedavna odkritja s področja nevroedukacije spadajo tudi spoznanja o ključni vlogi gibanja pri učenju in pomnjenju ter pozitivnih učinkih umetniškega udejstvovanja k razvoju kognitivnega procesiranja. Prav tako je za učenje izjemno pomembno emocionalno in socialno spodbudno učno okolje. Vse prepogosto pa je ravno gibanje – kinestetični učni pristop v manjši meri zastopan v šolskem učnem procesu. Prav tako ima umetnostna vzgoja v šolskem kurikulumu obrobno mesto. In kakšne pozitivne učinke lahko zaznamo, ko v proces vzgoje in izobraževanja vključujemo ples/ustvarjalni gib, ki združuje tako gibanje in umetniško udejstvovanje s poudarkom na izražanju čustev in sodelovanju med posamezniki? V videoposnetku z naslovom Pot mišljenja, ki je nastal kot projektna naloga pri predmetu Pedagogika in didaktika II pod mentorstvom Vesne Geršak, v produkciji Akademije za ples v Ljubljani, v sodelovanju s Plesnim teatrom Ljubljana, bo prikazan primer učenja skozi ustvarjalni gib, kjer šola ne sledi pristopu »sedi, poslušaj, glej«, temveč učenca aktivno vključi v učni proces. Prikazano bo delovanje obeh možganskih hemisfer, leve (»logično in analitično mišljenje«) in desne (»čustveno in intuitivno«), ki glede na najnovejše študije ne delujeta ločeno, ampak skupaj pri vseh miselnih nalogah, saj so možgani povezan sistem in le redko en deluje samostojno. Dotaknili se bomo različnih učnih stilov in poleg slušnega in vidnega poudarili tudi kinestetičnega. Učenje na tak način spodbuja celosten razvoj učenca, saj poveže besedni, predstavn in gibalni način učenja, ki ni enostransko usmerjen le na besedno-simbolično ter spoznavno raven, temveč gradi na celovitosti čutne in telesne izkušnje ter upošteva čustvene in socialne potrebe učencev. //

WAY OF THINKING - THE ROLE OF MOVEMENT-DANCE ACTIVITIES IN LEARNING AND MEMORY

Recent discoveries in the field of neuro-education include findings about the key role movement plays in learning and memorizing as well as the positive effects of artistic endeavours in developing cognitive processing. Emotionally and socially encouraging learning environment also plays a major role in learning. But all too often it is movement – kinaesthetic learning approach – that is less represented in the formal education process. Art education moreover plays a minor role in the education curriculum. So, what positive effects can we see if we augment the education process with dance/creative movement, which connects movement, artistic endeavours and a focus on expressing emotions and cooperation between individuals? We will show you a video entitled A Way of Thinking, created as a project for the Pedagogy and Didactics II subject under the mentorship of Vesna Geršak and produced by the Dance Academy Ljubljana in cooperation with Dance Theatre Ljubljana. The video will present an example of learning through creative movement, where the school does not follow the principle of "sit, listen, watch," but rather actively involves the student in the learning process. It will showcase activities in both hemispheres of the brain, the left ("logical and analytical thinking") and the right ("emotional and intuitive"). According to the newest research, the two sides do not function separately, but rather cooperate in all thinking tasks, because the brain is a connected system and it is very rare to see only one side being active. We will also touch on various learning styles, stressing the kinaesthetic alongside the aural and visual. Learning in such a way fosters a holistic development of the student, as it connects the verbal, presentational and movement learning method. This approach is, furthermore, not one-sided and focused solely the verbal-symbolic and cognitive levels, but builds on the wholeness of an emotional and body experience as well as recognises emotional and social needs of the students.

// Elisabeth Zimmermann:

IGRA IN PLES KOT NAČINA ZA RAZUMEVANJE SVETA

Kaj je znanje? Kaj delam, ko razmišljam? Kaj se dogaja, ko se učim? Kdaj nekaj usvojim? Kdaj sem nekaj razumel? To so vprašanja, s katerimi se kognitivna znanost ukvarja vse od svojega nastanka kot samostojna disciplina sredi petdesetih let (Bechtel in Graham, 1998). V začetku se je o kogniciji razmišljalo kot o »procesiranju informacij«, ki se večinoma dogaja v možganih (ali morebiti v umetnem inteligentnem sistemu, kot je računalnik).

Šele nedavno se je kot tema pojavila tudi vloga telesa v miselnih procesih. Različne vrste pristopov v kognitivnih znanostih so prišle tudi do različnih načinov razmišljanja o umu, ki upoštevajo tudi telo, celotni organizem in njegovo okolico (e.g. Brooks, 1991; Varela et al, 1991; Clark, 1995). Znotraj paradigme utelešenosti lahko posameznik najde veliko različnih teorij glede povezanosti telesa in uma. Nekatere teorije so bližje tradicionalnemu kognitivnemu pristopu in vidijo telo kot neke vrste »dodaten« vir, ki podaja informacije umu, druge (enaktivizem) pa poskušajo telo in um osmisлити kot celoto ter zavračajo kartezijsko delitev (Varela et al, 1991).

Enaktivni pristop h kogniciji trdi, da je naše razumevanje okolja zakoreninjeno v senzomotoričnih procesih, ki nam omogočajo strukturiranje in predvidevanje našega okolja v skladu z njegovim pomenom in vrednostjo za nas ter nam tako omogoča svet razumeti (Varela et al, 1991; Di Paolo, 2008, 2010; Thompson & Stapleton, 2008). In prav v teh procesih angažiramo svet, ki so aktivni in vključujejo celoten organizem, ustvarimo svoj lastni svet, ustvarimo pomene in se v njem učimo.

V mojem prispevku želim govoriti kako lahko o igri in plesu/improvizaciji razmišljamo kot o posebnih načinih razumevanja sveta in kako lahko igriv odnos omogoča učenje o našem okolju in razumevanje stvari na nove načine. //

PLAYING AND DANCING AS WAYS OF MAKING SENSE OF THE WORLD

What is knowledge? What am I doing when I am thinking? What happens, when I am learning? When do I know something? When have I understood?

These are questions that cognitive science has been dealing with since its birth as a discipline in the 1950s (Bechtel & Graham, 1998). In the beginning, cognition was thought of as "information processing", mainly taking place in the head (or possibly also in an artificial intelligent system, like a computer). Only more recently, the role of the body in thinking processes has become a topic. Embodied and situated approaches in cognitive science have come up with ways of thinking about the mind, which take the body, the whole organism and its environment into consideration (e.g. Brooks, 1991; Varela et al, 1991; Clark, 1995). Within the embodiment paradigm one can find a big variety of views on how body and mind are related, some being closer to traditional cognitivist approaches (with the body

seen as a kind of „additional“ source that provides information to the mind) and others, that try to conceive of a body-mind, rejecting the Cartesian split (enactivism) (Varela et al, 1991).

The enactive approach to cognition argues that our understanding of the environment is rooted in sensory-motor processes, which allow us to structure and predict our "Umwelt" according to its significance and value for us, and thus make sense of the world (Varela et al, 1991; Di Paolo, 2008, 2010; Thompson & Stapleton, 2008). It is in these processes of engaging with the world (which are active and involve the whole organism), in which we bring forth our world, in which we create meaning, in which we learn.

In my talk I want to discuss, in which way playing and dancing/improvising can be thought of as special ways of making sense of the world, and how a playful attitude could foster learning about our environment and understanding things in new ways.

// Elisabete Monteiro:

DACI PORTUGALSKA - IZZIVI IN OMEJITVE

Na Portugalskem se vsakodnevno spopadamo s finančnimi in ekonomskimi omejitvami, a tudi s težavami, ki zadevajo vrednost in odnos do plesa v izobraževalnih in kulturnih okvirjih. Leta 2011 smo imeli priložnost organizirati mednarodni seminar z naslovom »Odkrivanje plesa/Odkrivanje skozi ples«, kjer smo z veseljem sprejeli raziskovanja o plesnih praksah in omogočili dovolj časa za izmenjavo mnenj in občutkov, pretok idej in domišljije. Organizirali smo delavnice in laboratorije življenjskih dogodivščin da bi zapolnili nove prakse in metode in bili smo uspešni!

V majhnih državah z ekonomskimi težavami je ljudem včasih težko razumeti in sprejeti umetnost in vlogo, ki jo mora le-ta igrati v življenju otroka in odraslega.

Zato menim, da je delo, ki ga opravljam z enim izmed mojih doktorskih študentov, ki je prav tako član daCi Portugalska, zelo pomembno, saj poskušava dokazati pomen plesa kot učnega pripomočka v splošnem izobraževanju v skladu z nekaterimi cilji organizacije daCi: »... združenje mladim omogoča izkusiti ples...tako znotraj splošnega izobraževanja in programov lokalne skupnosti ter omogoča izmenjavo in sodelovanje« (v http://www.daci.org/en/gDisplayGeneral/index/menu_id/13).

daCi na Portugalskem še ne obstaja kot sekcija, in njena ustanovitev je naš cilj. Naše dejavnosti v prihodnosti bodo vključevale obiskovanje šol, izvajanje delavnic in predavanj za ozaveščanje učiteljev, staršev in otrok, da je ples praviča, ohranjanje nenehnega dialoga in promoviranje mednarodnega sodelovanja. //

DACI PORTUGAL - CHALLENGES AND CONSTRAINTS

We face in Portugal several financial and economic constraints, but also problems concerning the attitude and the value of dance in educational and cultural terms. It is a challenge every day. In 2011 we had a chance to organize an International Seminar titled *Discovering Dance / Discovering through Dance* where we welcomed dance practice research, provided a time for sharing, a time to interchange of feelings, flowing ideas and imagination. We proposed workshops and labs of living experiences to fulfil new practices and methods, and it was a success!

In small countries with economic difficulties it is sometimes hard for people to understand and be open minded towards art and the role it should play in children and adult's life.

That's why I think the work I'm doing with one of my PhD students, also a member of daCi Portugal seems very important, trying to prove the power of dance as a learning tool in general education, following some of the aims of daCi: " (...) the association provides opportunities for young people to experience dance (...) in both general education and community programs, and facilitates exchange and collaboration" (in http://www.daci.org/en/gDisplayGeneral/index/menu_id/13). daCi in Portugal it is not a chapter yet, but we are willing to pursue that aim to increase our influence. Our future actions will include visiting schools, giving workshops and lectures trying to sensitize teachers, parents and the children for dance as a right in a continuous dialogue as well to promote international collaboration.

// Nina Meško:

NEOBVEZNI IZBIRNI PREDMET UMETNOST/PLES ZA 2. TRIADO OŠ

V skladu s spremembami Zakona o osnovni šoli se je v letošnjem šolskem letu začel postopno izvajati pouk neobveznih izbirnih predmetov za učence druge triade. V okviru ponudbe izbirnih predmetov je predmet Umetnost, v okviru katerega se lahko poučuje katerokoli umetnostno področje, tudi ples.

Namen predmeta je spoznavanje različnih področij umetnosti in preplet le-teh, predvsem pa razvijanje interesa otrok za ustvarjanje. Med področno povezovanje, ki prepleta različne umetniške vsebine in realizira cilje na več umetnostnih področjih; uresničujemo tudi širši cilj kulturno-umetnostne vzgoje, ki je izobraževanje skozi umetnost, o umetnosti in z njo. Zato je izrednega pomena tudi seznanjanje in raziskovanje sodobne, danes žive umetniške produkcije, ki poudarja pomen razvijanja učenčevega razumevanja kulturnega okolja, v katerem živi.

Zato naj bo tudi učenje plesa celostno in ustvarjalno. Učitelj naj učence uvaja v svet plesa (gibanja) prek igre in izraznega giba. Učence spodbuja in vodi ter razvija njihovo samostojnost. Vsebine gibalnih raziskav naj prilagaja razvojnim značilnostim učencev.

Učni načrt učitelju omogoča določeno stopnjo avtonomije, hkrati pa odgovornost za učinkovito prilagajanje ciljev in vsebin posameznim učencem. Najpomembnejše didaktično priporočilo za učitelja je, da učenca usmerja v aktivno kulturno-umetniško izražanje (pri čemer ni napačnih izražanj učenčevih idej) in javno predstavitev le-tega, kar je za učenca motivacija oz. spodbuda za nadaljnje učenje in umetniško raziskovanje. //

OPTIONAL ELECTIVE COURSE ART/DANCE FOR THE SECOND TRIAD OF PRIMARY SCHOOL

In line with the amendments to the Primary School Act, this academic year saw the gradual introduction of optional elective courses for primary school students in the second triad. One of the elective subjects is Art, under which all areas of artistic endeavours, including dance, can be taught.

The aim of the subject is to teach about various areas of art and their mutual influences with a focus on developing a child's interest to create. It will foster inter-field connections to link various artistic contents and realise goals in several areas of art; bring to life a wider cultural-arts education goal, which is education through art, about art and with art. This is why it is of major importance to become acquainted with and research contemporary, artistic production, which stresses the importance of developing students' understanding of the cultural environment in which they live. Dance learning should be holistic and creative. A teacher should introduce the students to the world of dance through games and expressive movement. The teacher should encourage, guide and develop their independence as well as adjust the contents of movement explorations to the students' developmental characteristics.

The curriculum allows for a certain degree of autonomy for the teacher and at the same time gives the responsibility for effective tailoring of goals and contents to individual students. The most important didactic recommendation for the teacher is to guide students into active cultural-artistic expression (where wrong expressions of students' ideas do not exist) and public presentations, which will serve as an incentive for students to continue studying and exploring the arts.

// Bojana Caf:

GIBALNO-PLESNA TERAPIJA V VLOGI KREPITVE SOCIALNIH VEŠČIN OTROK S POSEBNIMI POTREBAMI

Otroci s posebnimi potrebami imajo pogosto težave pri vzpostavljanju prijateljstev ter odnosov z vrstniki. Pa vendar je prav socialna vključenost otrok s posebnimi potrebami v vrstniško in razredno sredino pogoj za njihovo učno uspešnost in motivacijo ter razvoj ustrezne samopodobe. V prispevku je predstavljena gibalno-plesna terapija kot oblika kreativne skupinske terapije, ki otrokom omogoča vzpostavljanje interakcij in medsebojne komunikacije po neverbalni poti. Prikazane so nekatere teoretične osnove gibalno-plesne terapije ter njeni učinki pri delu z otroki s posebnimi potrebami. Drugi del prispevka je v obliki izkustvene delavnice. Ta temelji na spoznavanju gibalno-plesnih terapevtskih tehnik, ki spodbujajo medsebojno spoznavanje, prepoznavanje in izražanje lastnih čustev, razumevanje čustev drugih ljudi ter zaznavanje svojih močnih in šibkih področij izražanja. //

DANCE-MOVEMENT THERAPY IN THE ROLE OF STRENGTHENING THE SOCIAL SKILLS OF CHILDREN WITH SPECIAL NEEDS

Children with special needs frequently have difficulties in establishing friendships and relationships with their contemporaries. However, social inclusion of children with special needs in their coeval and school environment is actually a prerequisite for their successful schoolwork, motivation, and development of an appropriate self-image. The article presents dance-movement therapy as a method of creative group therapy that enables children to establish interactions and mutual communication in a nonverbal way. Some theoretical foundations of dance-movement therapy are described, as well as its effects while working with children with special needs. The second part of the lecture is an empirical workshop. It brings an introduction to the techniques in dance-movement therapy that enhance mutual recognition, self-perception and expression of individual sentiments, understanding of emotions in other people, and detection of strong and weak points in personal expression.

// Vesna Geršak:

PRIMERI VKLJUČEVANJA USTVARJALNEGA GIBA V UČENJE OD VRTCA DO UNIVERZE

Ustvarjalni gib je učni pristop, pri katerem otroci/učenci/dijaki/študentje z gibanjem izražajo, oblikujejo in ustvarjajo različne učno-vzgojne vsebine. Vključevanje ustvarjalnega giba omogoča aktivno učenje in spodbuja učne potenciale, doprinese k intelektualni rasti pri različnih področjih, krepí neverbalno komunikacijo, ustvarjalnost, spomin ter združuje kognitivne in telesne ter čustveno-socialne sposobnosti tako pri mlajšem otroku kot pri starejšem študentu. V prispevku bo poudarek na univerzalnosti omenjenega učnega pristopa, ki se je v praksi izkazal kot uspešen učni pristop za učenje in poučevanje različnih vsebin po celotni vertikali vzgojno-izobraževalnega procesa, od vrtca do univerze. Skozi fotografije in videoposnetke dobrih praks bo prikazanih več primerov vključevanja ustvarjalnega giba v učni proces; pri jeziku, matematiki, naravoslovju, družbi, likovni umetnosti in elektrotehnik.

Skupni imenovalec zelo različnim učnim vsebinam in udeležencem različnih starosti, vključenih v učni proces z uporabo ustvarjalnega giba, je bila visoka motiviranost, ustvarjalnost, dobro razumevanje učne snovi, trajnejše znanje, dobro počutje in sodelovanje v skupini.

V zaključku bodo povabljeni tudi udeleženci predavanja, da predstavijo izkušnje iz svojih praks, od vrtca do univerze ali še dlje ...//

EXAMPLES OF INCLUSION OF CREATIVE MOVEMENT INTO LEARNING, FROM KINDERGARTEN TO UNIVERSITY

Creative movement is a learning approach, where children/pupils/students express, shape and create different educational content through movement. The inclusion of creative movement allows for active learning, encourages learning potential, contributes to intellectual growth in various areas, strengthens non-verbal communication, creativity, memory and joins cognitive, physical and emotional-social abilities in a younger child as well as an older student. The paper will focus on the universality of this learning approach, which has proven itself to be successful in practice for teaching and learning various contents along the entire line of the education process – from the kindergarten to the university. Through photographs and videos of good practices, we will showcase several examples of how to include creative movement in the learning of a language, mathematics, natural science, social science, arts and electrical engineering. The common denominator for very different learning contents and participants of various ages, which were included in the learning process using creative movement, was a high level of motivation, creativity, good

understanding of the subject-matter, longer lasting knowledge, well-being and group cooperation. At the end of the workshop, the audience will be invited to present their own practical experience, be it in a kindergarten, a university or somewhere else.

// Vilma in Urša Rupnik:

PREDSTAVITEV UČBENIKA PLESNA UMETNOST

Učbenik je namenjen predvsem začetnemu opismenjevanju za tiste, ki se z ustvarjalnim plesom srečajo prvič ne glede na to, koliko so stari. Iz njega se lahko česa novega naučijo tudi osnovnošolci v višjih razredih pri izbirnem predmetu plesna vzgoja, učitelji razrednega pouka, plesnih krožkov, sodobnega plesa v glasbenih šolah ali v zasebnih plesnih šolah ter vzgojiteljice v vrtcih, saj je znanje prenosljivo tudi na predšolske otroke. Ples je intuitivna, čustvena gibalna dejavnost. Da bi jo doživeli, moramo opisane vaje in vsebine preizkusiti praktično. //

ART OF DANCE TEXTBOOK - PRESENTATION

The textbook is mainly aimed at beginners and creative dance "illiterates", regardless of their age. It can be useful for higher-grade primary schoolers, who are taking the dance elective education subject, class teachers, dance club and contemporary dance teachers at musical/private schools and preschool teachers, because the knowledge is transferrable to younger children as well. Dance is an intuitive and emotional movement activity. In order to experience it, the exercises and contents in the textbook must be experienced in practice.

// Neja Kos in

// Daliborka Podboj:

RAZUMEVANJE IN ANALIZA PLESNEGA DELA

Kje je izvor plesa, kakšne so njegove značilnosti, kakšna je bila in je njegova funkcija skozi čas (ples in religija, ples kot spektakel, ples kot družabna zabava) ter kako in zakaj lahko postane plesno gibanje nosilec estetskega sporočila (ples kot umetnost). Kako doživljata ples izvajalec in kako gledalec? Relativnost »lepega«. Razumevanje baleta, modernega, sodobnega in postmodernega plesa. Zabavni ples, ljudski in družabni ples danes, kič v plesu. Kako vrednotimo plesno delo? Vzgojni in kulturni pomen plesa. //

UNDERSTANDING AND ANALYSING DANCE PERFORMANCES

What is the origin of dance, what are its characteristics, what has been and is its function through time (dance and religion, dance as a spectacle, dance as fun)? How and when does dance begin to have an aesthetic message (dance as art)? How do the performer and the spectator experience dance? The relativity of "beautiful". Understanding ballet, modern, contemporary and postmodern dance. Folk dance, social dance today, kitsch in dance. How do we evaluate work in dance? The educational and cultural meaning of dance.

DELAVNICE >

Workshops

OMEJENO ŠTEVILO UDELEŽENCEV (30 udeležencev)
LIMITED NUMBER OF PARTICIPANTS (30 participants)

// Breda Kroflič:

**PINKATE PONKATE - GLASOVI V GIBANJU IN IGRI, DELAVNICA USTVARJALNEGA GIBA OB PRIROČNI-
KIH ZA SPODBUJANJE RAZVOJA GOVORA AVTORICE LOGOPEDINJE BERNARDKE LESJAK SKRT**

V okviru plesne pedagogike je namen te delavnice s povezovanjem govornih in ustvarjalnih gibalnih igrac sprostiti plesalca vseh starosti tudi glasovno, saj so marsikdaj plesalci zavrti v svojem vsakodnevnem glasovnem izražanju. Delavnica ustvarjalnega gibanja, spodbujenega z glasovnimi gibalnimi igravicami avtorice (v letošnjem poletju preminule) logopedinje Bernardke-Nade Lesjak Skrt, razvija celostni pristop za spodbujanje razvoja govora tudi z vključevanjem gibanja kot izraznega sredstva v vzgojno izobraževalnem procesu.

Usklajevanje gibanja, dihanja, glasu v ustvarjalnih igrah v malih skupinah lahko pripomore k večji psihofizični sprostitvi, humorju in k novim zamislim. V delavnici, ki ni logopediska delavnica, poteka svobodno gibalno ustvarjanje ob strokovno podprtih logopedskih spodbudah avtorice Bernardke - Nade Lesjak Skrt. Tako kot je avtorica čutila pri svojem strokovnem logopedskem delu potrebo po razširitvi logopedskih vaj z gibalnimi ustvarjalnimi igrami, bodo morda različni udeleženci delavnice doživeli to možnost povezovanja v različnih smereh glede na njim lastno področje ustvarjalne dejavnosti.

Delavnica poteka ob priročnikih avtorice:

Bernardka Lesjak Skrt, (2008). Glasovi v gibanju in igri. Ljubljana: Založba Bravo.

Bernardka Lesjak Skrt (2012). Pinkate ponkate. Ljubljana: Zavod RS za šolstvo.

Bernardka Lesjak Skrt (2014). Didel didel dojsa. Ljubljana: Zavod RS za šolstvo. //

PINGING PONGING - VOICES IN MOVEMENT AND GAMES, CREATIVE MOVEMENT WORKSHOP, MODELLED AFTER HANDBOOKS OF SPEECH THERAPIST BERNARDKA LESJAK SKRT-

The aim of the workshop is to connect speech with creative movement games and relax dancers of all ages in their voices as well. Harmony of movement, breathing and voice in small group creative games can support cooperation, psychophysical relaxation, humour, fun, new ideas of participants. This creative movement workshop is free application of handbooks written by speech therapist Bernardka Lesjak Skrt. In her work she tried to spread professional speech therapy methods with expressive creative movement games and develop a holistic approach in education.

// Sinja Ožbolt:

IMPROVIZACIJA IN KOMPOZICIJA

Tema delavnice Improvizacija in kompozicija je zelo široka. Na delavnici bomo poskušali, delovali, ustvarjali iz osnovnih zadanih ciljev in metod:

improvizacija je zmožnost ustvarjanja, je zmožnost domišljije, pomeni "sprotno", ne vnaprej načrtovano gibanje

kako strukturiramo improvizacijo v kompozicijo

kaj pomeni "improvizacija kot odrska forma"

kako se otresti lastnih vzorcev in ustaljenih navad ter "pogledati drugam" - da bi lahko našli nekaj novega (raziskovanje in spoštovanje različnosti, raznolikosti).

raziskovali bomo tudi procese skozi katere se analizira telo kot »možnost ustvarjalnega materiala« in instrument plesnega ter plesnogledališkega ustvarjanja: skozi delo, ustvarjanje in lastno izkušnjo nas samih ter otrok in mladostnikov se psihofizični potenciali lahko integrirajo v plesni, pedagoški, koreografski... material.

razvili bomo primer procesa improvizacije, skozi katerega iščemo odločitve, ki so lahko izhodišče pedagoškega, umetniškega dela.

Kot plesalka, koreografinja in plesna pedagoginja želim poudariti: z razvijanjem in uprizarjanjem različnih vsebin in ustvarjalnih pristopov na področju sodobnega plesa zagotavljamo in odpiramo prostor za učenje, ustvarjanje, raziskovanje, opazovanje, eksperimentiranje, tveganje in dialog; prostor za spoznavanje in reševanje različnih življenjskih situacij. In kot pravi Merce Cunningham, plesalec, koreograf, plesni učitelj in avantgardist: "V telesu se nahaja potencial pisanja mnogoterih različnih zgodb." //

IMPROVISATION AND COMPOSITION

The topic of this workshop is quite general. We will spend the time of the workshop in attempting, acting and creating through the following basic goals and methods:

Improvisation is the ability to create, the ability to imagine. It means "on-the-spot", unplanned motion.

How do we structure improvisation in composition. What does improvisation as a stage form mean.

How to get rid of one's own patterns and habits and "look outside of the box" so as to find something new (researching and respecting diversity, variety).

We will also research the processes through which body is analysed as the "possibility of creative material" and an instrument of dance and dance-theatre creativity. Through work, creation and our own personal experiences and the children/teens, the psychological and physical potentials can integrate into dance, pedagogic, choreographic... material.

We will develop an example of an improvisation process, through which we will look for decisions that can serve as the origins of pedagogical and artistic activities.

As a dancer, choreographer and dance teacher, I would like to state that developing and staging various contents and creative approaches in the area of contemporary dance ensures and opens up space for learning, creating, researching, observing, experimenting, taking risks and fosters dialogue. These actions open up a space to get to know and solve various life situations. In the words of Merce Cunningham, dancer, choreographer, dance teacher and avant-garde artist: "The body hides the potential to write numerous stories."

// Elisabete Monteiro:

KREATIVNE ISKRICE

Na tem predavanju vam bomo razkrili, kaj vse se nam je zgodilo na Univerzi Tainan v Tajvanu junija 2014, kjer smo sodelovali na poletnem taboru za plesno izobrazbo za otroke. Predstavili in podoživeli bomo »povzetek« teh dogodkov.

Ples je v tem kontekstu predvsem namenjen izražanju in občutenju skozi gib, kot vrednota sama po sebi in kot sredstvo za spopad z več dražljaji na kreativen način.

Vemo, da otroci na svet reagirajo fizično. Ustvarjalno gibanje je učinkovito in mogočno učno orodje pri razvijanju in piljenju osnovnih motoričnih sposobnosti, jezika in ostalih konceptov. Otroci se počutijo udobno v tej neverbalni govornici, ki spodbuja odnos med mišljenjem, delovanjem, čustvi in občutki in vključuje motoričen, kognitiven, čuten ter čustven razvoj. Je način s katerim otrokom pomagamo prepoznati, razviti in rasti v svojih potencialih, učenju in mišljenju ter živeti kreativno. Otroci so del učnega procesa in tako pridobijo zaupanje v svoje sposobnosti odkriti in razrešiti težave. Obenem se ustvari občutek varnosti, ki jih motivira k nadaljnjemu eksperimentiranju in odkrivanju.

Delali in posvetili se bomo telesu, prostoru, času/dinamiki in odnosom. Poglavitne teme za »doseganje možnosti« so: fizična aktivnost in igrivo telo; risanje črt/oblik in senc; ustvarjanje vzdušja/teksture občutkov; deljenje čutenj/zapisovanje odkritij; povezovanje dialogov/zbiranje identitet.

Ker so otroci del učnega procesa, pridobijo zaupanje v svoje sposobnosti odkriti in razrešiti težave. Obenem se ustvari občutek varnosti, ki jih motivira k nadaljnjemu eksperimentiranju in odkrivanju.//

SPARKS OF CREATIVITY

We want to share the experience we had in Tainan University in Taiwan, in June 2014 at the Summer Workshop of Dance Education for Children. We will present and live a 'summary' of those sessions.

Dancing in this context is about expressing and feeling through movement, as a value for its own sake, and dealing with several stimuli in a creative way.

We know that children react to the world in a physical way. Creative movement is a potent and powerful learning tool in developing and refining fundamental motor skills, the language and other concepts. Children feel comfortable in this nonverbal language. It fosters the relationship between thinking, actions, feelings and sensations, integrating motor, cognitive, sensorial and emotional development. It is a means to help children recognize, develop and grow their own potentials, learning, thinking and live creatively. Children are involved in the learning process and, therefore, acquire confidence in their ability to discover and solve problems. It produces a sense of security that motivates the children to continue experimenting and discovering.

We will work and deal with the body, space, time/dynamics and relations. The principal themes to 'reach possibilities' are: physical actions and playful body; drawing lines/shapes and shadows; creating moods/texture of feelings; sharing sensations/mapping discoveries; connecting dialogues/gathering identities.

Children being involved in the learning process, they acquire confidence in their ability to discover and solve problems. It produces a sense of security that motivates the children to continue experimenting and discovering.

// Lynnette Young Overby:

VKLJUČEVANJE UMETNOSTI - POT DO AKTIVNEGA SODELOVANJA IN USPEHA UČENCA

Ko so umetnosti integrirane v kurikulum, se zanimanje in angažiranost študentov močno povečata. Vključitev umetnosti je primer aktivne strategije učenja, ki promovira povezavo med umom in telesom. Obenem so nedavne raziskave podprle vključevanje umetnosti kot načina za razširitev obzorij, ustvarjanje pomenov in pridobivanje kulturnih znanj (Root-Bernstein in Root-Bernstein, 1999; Rabkin in Redmond, 2004; Deasy, 2002). V tej delavnici bodo udeleženci spoznali številne primere vključevanja umetnosti v pouk, ki so uporabne tudi v njihovih učilnicah. Ta delavnica je primerna za učitelje od vrtca do konca srednje šole. Udeleženci bodo, med drugim, videli primere vključevanja kreativnega plesa in drame v znanost in matematiko. //

ARTS INTEGRATION - A PATHWAY TO STUDENT ENGAGEMENT AND SUCCESS

When the arts are integrated into the curriculum, student engagement and interest soar. Arts integration is an example of an active learning strategy that promotes a mind body connection. Furthermore, recent research provides support for arts integration as a way to expand thinking, construct meaning, and gain cultural knowledge (Root-Bernstein, & Root-Bernstein, 1999; Rabkin, and Redmond, 2004; Deasy, 2002). In this workshop, participants will experience several arts integrated lessons and create activities that will work in their own classroom. This workshop is appropriate for teachers K - 12. The arts focus will include creative dance and drama integrated with science and math.

// Elisabeth Zimmermann:

V IZDELAVI

V delavnici bomo raziskovali kako lahko razširimo naše koncepte/razumevanje stvari, ko se z njimi spopademo fizično. Debatirali bomo o pojmu dosegljivosti (Gibson, 1977) v povezavi z našimi izkušnjami. //

UNDER CONSTRUCTION...

In the workshop we will explore how we can maybe extend our concepts/our understanding of things when we engage physically with them. We will discuss the notion of affordance (Gibson, 1977) in relation to our experiences

// Petra Pikalo:

Z ZGODBO V PLES

Ko se soočimo z vprašanji: »Kako v gibalno plesni jezik pretopiti zgodbo? Kako ustvariti atmosfero? Kako razviti različne karakterje? Kako upoštevati dramaturški lok in različne strukture predstave? Kako najti ustrezno scenografijo in kostume? Kako uporabiti besedilo?...« pa ne znamo naprej...

Prinesite s seboj izbrano zgodbo, knjigo in bomo odgovore našli skupaj. //

THROUGH STORY INTO DANCE

When we are confronted with the question: "How the story can be translated in dance? How to create atmosphere? How to develop different characters? How to take into account the dramatic arc and diverse forms of performance? How to find suitable scene and costumes? How to use text?" how to continue... Bring your chosen story book and we'll find the answers together.

// Gordana Schmidt:

PLESNO GLEDALIŠČE

V vrtcu se gledališka vzgoja običajno povezuje z učenjem teksta, s premikanjem po prostoru, čemur sama pravim »promet«, kar otroci, tudi šolski, lažje razumejo, redko pa gre za povezovanje z gibom in plesnim izražanjem. Če tudi se kdaj vzgojitelj/ica loti plesne dramatizacije, se običajno spremeni v navadno gledališče, kjer se otroci spopadajo predvsem s tekstom, ne pa z gibnim in plesnim interpretiranjem. Igra vlog se potem rešuje s kostumografijo, ki pa

bolj ovira igro otrok, kot da bi jo spodbujala.

Spopadanje z ustvarjanjem gledališke predstave ni enostavno. Premiki po prostoru in hkratna interpretacija teksta je dana le zelo malemu številu otrok, sicer bi mrgolelo otroških predstav igranih z otroci. Poglejmo ta fenomen pri filmih in TV nadaljevankah. Na posnetki, kjer otroci govorijo so vedno posneti, ko otroci mirujejo. Pri premikih pa so zmožni le gibno interpretirati svojo vlogo. Vse kar se da gibno pokazati, je v tekstu opuščeno.

In tako trčimo ob plesno gledališče.

Vprašanja s katerimi se srečajo vzgojitelji/ice so, ali smejo opustiti tekst, koliko svobode imajo v izpuščanju vlog, da o tem, da bi uvedi kako novo vlogo sploh ne razmišljajo. To, da na primer število mišk povečajo, si še dovolijo - da pa bi potem ustvarili med njimi tudi malo zgodbo, pa že presega tisto, kar mislijo, da je v gledališču pri v vrtcu dovoljeno. Kaj se zgodi, če bi kak otrok v igri o Mojci Pokrajculji rad igral/a nogometaša, princesko...

V vseh teh izzivih vidim možnost plesne dramatizacije, ki jo bom na seminarju predstavila. //

DANCE THEATRE

Theatre education in the kindergarten is usually understood as learning the text and move in space (what I call traffic, which seems to be quite easily understood by kids), but rarely about connection to movement and dance expression. Should a preschool teacher go for a dance dramatisation, it usually turns into ordinary theatre, where children mainly tackle text instead of movement and dance interpretation. The presentation of roles is then solved by costumes, but these hinder the acting of children rather than facilitate it.

It is not easy to get to grips with creating a theatre show. Movements in space and concurrent text interpretation can only be achieved by a handful of children - otherwise kids' theatres would flourish. Let us look at this phenomenon in films and TV shows. Shots when children are speaking always show them standing still. When they move, they cannot do anything else. Everything that can be shown by movement is dropped from the text.

And this is where we meet dance theatre.

The questions that preschool teachers usually ask themselves is whether they can drop or alter the text and how much freedom they have in eliminating the roles, whereas there is no chance they could even begin thinking about introducing new roles. For example, while the teachers can add a mouse or two to the production, they believe they can in no way create a small subplot amongst the mice, as that would exceed what they think is allowed in kindergarten theatre. What would happen if a child in, let us say, Cinderella, wants to play a footballer or a pop-star.

In all these challenges I see an opportunity for dance dramatisation, which I will present at the seminar.

// Jelka Kapun:

PLESNI UTRINKI IZ VRTCA

Plesni utrinki nas popeljejo v vrtec, kjer je ples prisoten vsak dan. Ples otroku omogoča, da zadovolji potrebo po gibanju in ima velik pomen za otrokov celosten razvoj, za otrokovo samopodobo in odnose s sovrstniki. Otroku moramo ponuditi čim več različnih plesnih izzivov, ki mu omogočajo, da se preizkuša v plesnem izražanju, išče lastne plesne rešitve, komunicira in ustvarja. Otrok preko različnih gibalno - plesnih aktivnosti spoznava osnovne plesne elemente in spodbude. Integriranje plesnih dejavnosti v vsa vzgojna področja otroku omogoča, da se zabava, sprošča, igra in uči. Gibalno ustvarjanje in izražanje je izziv tudi za vzgojiteljico, ki si tako oblikuje in razvija svoj lastni pristop na področju plesa. V delavnici bodo udeleženci praktično spoznali primere gibalno - plesnih aktivnosti iz prakse za prakso. Predstavljeni bodo video posnetki - primeri dobre prakse iz vrtca Rimske Toplice. Udeleženci delavnice bodo ob zaključku imeli priložnost, da svoje izkušnje delijo med seboj. //

DANCE IMPRESSIONS FROM THE KINDERGARTEN

Dance impressions take us to the kindergarten, where dance is present every day. Dance allows children to satisfy their need to move and plays an important role in their development, self-image and relationships with peers. We must give children as many dance challenges as possible so as to allow them to test their dance expression skills, search for new dance solutions, communicate and create. Through various movement-dance activities, a child learns the basic dance elements and incentives. Integrating dance activities into all areas of education allows a child to have fun, relax, play and learn. Creative movement and expression is also a challenge for preschool teachers to shape and develop their own dance approaches. The workshop will allow the participants to practically learn examples of movement-dance activities. Videos from best practice examples - a kindergarten in Rimske toplice - will be screened. Workshop participants will have a chance to share their experiences at the end of the workshop.

DEMONSTRACIJSKE DELAVNICE > > > > > > > > > >

Demonstration Workshops

OMEJENO ŠTEVILO UDELEŽENCEV (30 udeležencev)
LIMITED NUMBER OF PARTICIPANTS (30 participants)

// Nina Mavec Krenker:

PLESNA TEHNIKA JE LAHKO ZABAVNA!

Ko se hočemo učiti plesati, je zelo pomembno, da smo odprti za sprejemanje novih gibalnih vzorcev. Gibalne vzorce lahko iščemo skozi ustvarjalni proces, lahko pa si za oporo izberemo neko plesno tehniko, ki nam pomaga pri osmišljanju telesa in gibanja. Da učenci postanejo dobri plesalci, uporabljamo tri procese: trening (vadbo), raziskovanje in formiranje giba.

Na demonstracijski delavnici se bo Nina Mavec Krenker ukvarjala s podajanjem plesne tehnike kot to počne na svojih plesnih urah. Trening ni nič drugega kot predana misel in pozornost do osebnega razvoja z namenom, da še izboljšamo svoje sposobnosti. Trening tehnike je pomemben, če želimo doseči oz. izboljšati določeno spretnost. Pomaga nam razvijati naš instrument – telo. Pomaga nam spoznavati raznolikost gibanja. Pomaga nam, da spoznamo svoje telo, da skušamo izboljšati njegovo moč in fleksibilnost. In ker lahko neprestano ponavljanje vedno istih vaj in kombinacij hitro postane dolgočasno, je naloga učitelja, da učni proces naredi zabaven. //

DANCE TECHNIQUE CAN BE FUN!

When we want to learn dancing, we should really be open to new movement patterns. We can look for them by a creative process or select a dance technique to give us the basis for the way we think about our body and movement. We use three processes in order to make students into good dancers: training (practice), research and forming movement.

At the demonstration workshop, Nina Mavec Krenker will explain and demonstrate her dance technique in the same way as she does at her dance lessons. Training is nothing more than dedicated thought and attentiveness to personal development with the intention to further improve our abilities. Technique training is very important if we want to reach or improve a specific skill. It helps us to develop our instrument – the body, helps us to learn about the variety of movements, helps us get to know our body and improve its power and flexibility. And because continuous repeats of the same exercises and combinations can quickly become boring, the teacher's task is to make the teaching process fun.

// Lynnette Young Overby:

MISELNA ORODJA IN MULTIDISCIPLINARNA DOMIŠLJIJA: RAZISKOVANJE OPAŽANJ, ABSTRAKCIJ, USTVARJANJA VZORCEV IN PRETVORB V PLESU IN KREATIVNEM PISANJU

Orodja za predstavljanje, kot so opažanje, abstrahiranje, ustvarjanje in poustvarjanje vzorcev so motor vse umetnosti, humanističnih ved in znanosti. Ta ustvarjalna miselna orodja lahko predstavljajo tudi osnovo multidisciplinarnega pristopa k učenju in služijo kot središčna točka v izobraževanju. V tej delavnici bodo učitelji izvedeli več o ustvarjalnih miselnih orodjih in jih uporabili pri sestavi plesne kompozicije in haikuja. Udeleženci delavnice bodo s seboj odnesli delujočo strategijo za ustvarjanje multidisciplinarnih povezav, ki niso povezane le s plesom in kreativnim pisanjem, ampak tudi z matematiko, znanostjo, zgodovino in ostalimi predmeti.

Ta delavnica je bila razvita v sodelovanju z Michele Root-Bernstein v okvirju programa za učenje umetnikov centra Kennedy. //

THINKING TOOLS AND THE MULTI-DISCIPLINARY IMAGINATION: EXPLORING OBSERVING, ABSTRACTION, PATTERN FORMING AND TRANSFORMING IN DANCE AND CREATIVE WRITING

Imaginative tools such as observing, abstracting, pattern forming and transforming, animate all the arts, humanities, and sciences. These imaginative thinking tools can also be the basis for a multidisciplinary approach to learning and can serve as a unifying focus in education. In this workshop, teachers learn about the imaginative thinking tools, and apply them as they create a dance composition and a Haiku. Workshop participants take away a workable strategy of making multi-disciplinary connections that apply not just to dance and creative writing, but to math, science, history and other subjects.

This workshop was developed with Michele Root-Bernstein as a part of the Kennedy Center Teaching Artist Program

// Gordana Stefanovič Erjavec:

PLESALCI, SLIKARJI PROSTORA IN ČASA

Goga Stefanovič Erjavec bo na demonstracijski delavnici poskušala podati osnovne principe svojega dela z otroki, s poudarkom na zavedanju prostora. Skozi igrive in sproščene ogrevalne vaje bodo udeleženci postopoma spoznavali osnovne principe gibanja telesa v prostoru. Sprva bodo raziskovali možnosti oblikovanja gibov skozi osebni prostor lastnega telesa, pa do zavedanja, opazovanja, orientiranja in posega z gibi v zunanji prostor. Udeleženci bodo na to temo sestavili samostojne kratke gibalne fraze, ki jih bodo izvajali v različnih prostorskih dimenzijah. Sprva samostojno, potem v parih in skupinah. Nastale bodo zanimive kompozicije teles, s katerimi bodo kot slikarji, ki slikajo platno »poslikali« prostora in čas.

DANCERS, PAINTERS OF SPACE AND TIME

At the demonstration workshop, Goga Stefanovič Erjavec will try to convey the basic principles of her work with children, focusing on the awareness of space. The participants will, through playful and relaxing warm-up exercises, gradually get to terms with the basic principles of body movement in space. They will start by exploring the options of creating movements through the personal space of one's own body all the way to becoming aware of, observe, orientate and use movements to reach into outer space. The participants will compose independent short movement phrases, which they will perform in various spatial dimensions, independently at first and then in pairs and groups. This will result in interesting compositions of bodies, which they will use as painters to "paint" the canvas of space and time.

// Federacija (Gregor Kamnikar, Snježana Premuš, Andreja Podrzavnik Rauch):

MUZEJ OŽIVI

Delavnica popelje otroka skozi doživetje gledanja, opazovanja živih figur v prostoru (plesalci-izvajalci), do interakcije z njimi in na koncu lastne udeležbe v igro gibanja - ustavljanja in ustvarjanja pomenov skozi telo. »Verjamemo namreč, da se otrok lažje približa opazovanju in razumevanju skozi vid/pogled, če to tudi sam izkustveno doživi.« To je tudi vodilo, na osnovi katerega smo povezali gibanje - risanje - gledanje. Otroci v delavnici najprej opazujejo gibanje plesalcev na velikem belem platnu, ki se razprostira po tleh. Iz gibalne predstave se pred njimi začne razvijati zgodba o Dinamiki in Obliki, ki ugotovita, da ne moreta druga brez druge in zato kot prijateljici začneta odkrivata svet. V njunih dogodivščinah se jim pridružijo otroci.

Posebnost delavnice:

Otrokom približajo dva abstraktna pojma, ki pa sta osnova v vseh umetnostih (likovna umetnost, ples, gledališče, glasba...), skozi gibanje ju izkusijo, poosebijo.

Posebno za delavnico je tudi dejstvo, da rišejo skozi gibanje. Tako nastane dinamična abstraktna barvna slika, ki si jo od daleč ogledamo in v njej prepoznamo možne podobe.

Otroci gredo v delavnici skozi celoten umetniški proces, na koncu pa uživajo ob izdelku - umetnini, ki si ga ta dan lahko ogledajo tudi drugi obiskovalci Muzeja.

Delavnica uči skozi gibanje. To je za otroke do 7 leta razvoja izrednega pomena, saj tudi znanost priznava, da se otroci lažje učijo, motivirajo, si zapomnijo skozi gibanje.

MUSEUM COMES TO LIFE

The workshop takes children from viewing and observing living figures in space (dancers-performers) through interacting with them to participating in a game of movements-stops and creation of meaning through body. "We believe that it is easier for children to observe and understand through seeing/watching if they also experience it." This was the guideline for our links between movement - drawing - watching. Children at the workshop first observe the movements of dancers on a large white canvas, spread on the ground. The movement performance slowly turns into a story about Dynamics and Form, who discover they cannot exist without each other and thus embark on a discovery of the world as friends. Children join them in their adventures.

What is unique about the workshop:

We bring children closer to two abstract concepts, which form the basis of all arts (painting, dance, theatre, music...) and allow them to experience and internalize them through movement.

Another specific feature of our workshop is that children draw through movement. This creates a dynamic and abstract colour drawing, that can be viewed from afar and lead to discovery of possible forms within it.

Children go through the entire artistic process in the workshop, and can in the end enjoy the product - a piece of art that can on that day also be seen by other museum visitors.

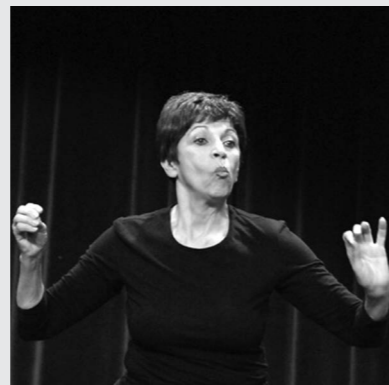
The workshop uses movement to teach. This is of extreme importance for children under 7, as it has been discovered that such children study better, get more motivated and remember things better through movement.

Območni plesni reviji v Laškem je zapisala: »Ples je skrit globoko v moji duši. Moje življenje je povezano s plesom. Velikokrat si želim, da bi življenje plesala, tako kot reka, ki pleše svoj ples od izvira do izliva. Ples mi daje priložnost, da skupaj z otroki ustvarjam in jih vodim v svet plesnega ustvarjanja in poustvarjana. V srcu verjamem, da je ples tisti, ki nam daje moč, energijo, samozavest, nas povezuje, bogati in nam vedno daje nove možnosti, priložnosti in izzive. Ples nas uči za življenje.« // Jelka Kapun, a qualified preschool teacher, first crossed paths with dance at the Maribor Pre-School Education and Grammar School, where she learnt about dance and other teaching methods for preschool children. She built on and enriched her dance knowledge by visiting seminars and through self-study. She has been a kindergarten teacher since 1976. Jelka Kapun's young dance charges are successful public performers. After her 30th appearance at the regional dance show in Laško, she wrote: "Dance resides deep within my soul. My life is connected to dance. I often wish I could dance life, the same way a river performs its dance from the source to its mouth. Dance gives me a chance to create with the children and guide them into the world of dance creativity and re-creation. I believe in my heart that dance gives us power, energy, self-confidence, connects us, enriches us and always provides us with new opportunities, chances and challenges. Dance teaches us for life."



Nina Mavec Krenker je obiskovala OŠ Gustava Šililha in na CSŠ končala Srednjo elektro, kovinarsko in računalniško šolo - smer računalništvo. Plesati je začela v glasbeni šoli Frana Koruna Koželjskega Velenje - oddelek za izrazni ples, pri Dragici Mavec. Študij plesa je nadaljevala na Vlaamse Dansakademie Brugge v Belgiji. Diplomirala je leta 1992. V letih 1992 in 1993 je bila zaposlena na Continental dances Co (Španija), 1993-1997 imela naziv samostojnega ustvarjalca na področju kulture. Leta 1993 je ustanovila Plesni studio N Velenje, kjer poučuje in ga vodi še danes. V obdobju 1997-2003 je bila zaposlena na Glasbeni šoli Frana Koruna Koželjskega - oddelek za sodobni ples v Velenju, leta 2003 je postala vodja velenjske izpostave Javnega sklada RS za kulturne dejavnosti. Od 2009 je

pogodbeno zaposlena kot predavateljica za sodobni ples na Akademiji za ples v Ljubljani. // Nina Mavec Krenker attended the Gustav Šilih Primary School and graduated from computer science at the secondary electro, metalwork and computer school in Velenje. She started dancing in the Fran Korun Koželjski dance school in Velenje under the tutelage of the department of expressionist contemporary dance's chair Dragica Mavec. She continued dance studies at Vlaamse Dansakademie Brugge in Belgium, where she graduated in 1992. In 1992 and 1993 she worked for Continental Dances Co (Spain) and had the status of a freelance artist between 1993 and 1997. In 1993 she set up the N Velenje dance studio, where she has been teaching until today. Between 1997 and 2003 she worked for the contemporary dance department in Velenje of the Fran Korun Koželjski musical school. She became the head of the Velenje branch of the Republic of Slovenia Public Fund for Cultural Activities in 2003. Since 2009 she has been contractually employed as a lecturer at the Ljubljana dance Academy.



Neja Kos se je s sodobnim plesom seznanila že v srednji šoli. Bila je učenka Žive Kraigher in je plesala v njeni skupini. Leta 1974 je bila med ustanoviteljicami prve slovenske sodobne plesne skupine Studio za svobodni ples Ljubljana, kjer je poučevala, s somišljeniki raziskovala in ustvarjala. Diplomirala je na Filozofski fakulteti v Ljubljani iz psihologije in poučevala na Vzgojiteljski srednji šoli psihologijo ter plesno vzgojo. Od leta 1977 je delala kot samostojna strokovna svetovalka za ples pri Javnem skladu RS za kulturne dejavnosti (JSKD). Postavila je temelje neformalnega plesnega izobraževanja v Sloveniji ter prispevala k razvoju slovenske ljubiteljske in profesionalne sodobne plesne scene. Vsa leta se je dodatno izobraževala na številnih plesnih seminarjih v tujini in doma. Leta 1982 je napisala knjigo Ples od kod in kam. Ukvarja se s plesno kritiko ter pisanjem o plesu. // Neja Kos met contemporary dance in secondary school. She was a student of the nestor or Slovenian contemporary dance Živa Kraigher and a dancer in her troupe. In 1973 she was among the founders of the first Slovenian contemporary dance

company Studio za svobodni ples Ljubljana (Studio for Free Dance Ljubljana), where she taught, researched and created. She graduated in psychology at the Faculty of Arts in Ljubljana and taught Psychology and Dance Education at the Ljubljana Pre-School Education and Grammar School. Since 1977 she has been employed as an independent adviser for dance at the Public Fund for Cultural Activities (JSKD). She erected the foundations of informal dance education in Slovenia and contributed to the development of Slovenian amateur and professional contemporary dance. She continuously furthered her education at various seminars in Slovenia and abroad throughout these years. She is an author of a 1982 book on dance: Ples od kod in kam (Dance Where From and Where To). She writes dance critiques and about dance.



Breda Kroflič je učenka Šole za umetniški ples Mete Vidmarjeve (1953-59), v času poklicnega delovanja (1960-2014) plesna pedagoginja in sodelavka Žive Kraigher na Oddelku za izrazni ples ZGBI, profesorica plesne vzgoje in psihologije na Vzgojiteljski šoli v Ljubljani, doktorica psiholoških znanosti, izredna profesorica za področji metodike plesne vzgoje in pedagoške psihologije na oddelku za predšolsko vzgojo, na oddelkih razrednega pouka (ustvarjalni gib pri pouku), specialne in rehabilitacijske pedagogike (izražanje in ustvarjanje z gibom), socialne pedagogike (celostna komunikacija), nosilka razvijanja podiplomskega specialističnega in magistrskega programa Pomoč z umetnostjo-umetnostna terapija (1991-2011) na Pedagoški fakulteti v Ljubljani, mentorica za področje plesne terapije. // Breda Kroflič was a student at the Meta Vidmar dance school (1953-59). During her working life (1960-2014), she was a dance teacher, worked with Živa Kraigher at the expressionist dance department of the Musical and Ballet Education Institution and taught dance education and psychology at the Ljubljana Pre-School Education and Grammar School. She has a PhD in psychology, held an associate professor post for dance education method and pedagogic psychology for preschool, creative movement in class for primary school, special and rehabilitation pedagogy (integrat-

ed communication) as well as set up and taught a post-graduate MA programme entitled Help through Art - Art Therapy (1991-2011) at Ljubljana's Faculty of Education. She served as a dance therapy mentor.



Nina Meško je v slovenskem plesnem prostoru znana kot plesalka sodobnega plesa in koreografinja, zadnjih sedem let pa kot samostojna strokovna svetovalka za ples pri Javnem skladu RS za kulturne dejavnosti (JSKD). S plesom in koreografijo se je profesionalno ukvarjala več kot desetletje. S študentsko Ministrstva za kulturo se je eno leto strokovno izpopolnjevala v New Yorku. Vsi njeni avtorski projekti (Watching Alice, 13 Hours in April, Mala šola letenja, Deep Show, What a Feeling, Stanje stvari) kažejo artikulirano konceptualno strukturo in močno zanimanje za eksperiment. Predstavljeni so bili na številnih gostovanjih doma in v tujini. Nina Meško je prejemnica dveh pomembnih mednarodnih rezidenčnih štipendij - ArtsLink (NY) in Tanzquarter (A). Poudarek plesne dejavnosti, ki jo Nina Meško oblikuje v okviru svojega dela na JSKD, temelji na povečanju zanimanja in znanja o plesni umetnosti in pedagogiki ustvarjalnega plesa. Vsem, ki plešejo, želijo plesati ali poučevati ples, ponuja različne oblike strokovne pomoči. Skrbi za pretok in izmenjavo informacij v slovenskem in mednarodnem prostoru, organizira različna izobraževanja s področja sodobnega plesa, plesne pedagogike in plesne medicine, oblikuje spodbude za ustvarjanje in pogoje za predstavljanje. Na ta način ji je uspelo oblikovati festivalsko in izobraževalno ponudbo, katere osnovni cilj je razvoj plesne ustvarjalnosti otrok in mladih ter strokovna usposobljenost njihovih mentorjev po vseh regijah Slovenije. // Nina Meško is well known in Slovenian dancing circles as a contemporary dancer and choreographer. For the last seven years, she has been working as an independent expert advisor on dance at the Republic of Slovenia Public Fund for Cultural Activities (JSKD). Nina has been professionally involved in dance and choreography for over a decade. She was awarded a grant by the Ministry of Culture to train in New York. All her original pieces (Watching Alice, 13 Hours in April, Crash Course in Flying, Deep Show, What a Feeling, The State of Things) showcase articulated conceptual

structure and a strong interest in experimenting. She performed at numerous events in Slovenia and abroad. Nina Meško received two major international residential grants – ArtsLink (NY) and Tanzquartier (A). In her work at the JSKD, Nina focuses mainly on boosting the interest in and knowledge of dance art and the pedagogy of creative dance. She provides expert assistance to all who dance, wish to dance or teach dance. She takes care of information flow and exchange in Slovenia and abroad, organises events about contemporary dance, dance pedagogy and dance medicine, drafts incentives for creation and facilitates conditions for staging performances. This is how she managed to create the festivals and educational events, whose main goal is to foster dance creativity of children and youth and provide for professional qualifications of their mentors all over Slovenia's regions.



Elisabete Alexandra

Pinheiro Monteiro ima doktorat na področju plesa in magistrski naziv iz izobraževalnih ved. Trenutno je zaposlena kot univerzitetna profesorica plesa na Fakulteti za človeško kinetiko (FMH-UL) na Portugalskem, kjer v okviru diplomskih in podiplomskih plesnih programov poučuje predmete Plesna tehnika, Koreografija, Osnove izražanja in komunikacije, Vaje izražanja in komunikacije, Kreativni ples, Plesna pedagogika, Plesna didaktika in Evalvacija v plesu. Je mentorica doktorskih in magistrskih študij in odgovorna za številne delavnice ter kratke tečaje na Portugalskem in v tujini na teme plesna tehnika, didaktika plesa, improvizacija in koreografija. Je avtorica številnih člankov o plesu in govornica na državnih in mednarodnih plesnih konferencah. Obenem je soorganizatorica programa »Ples v izobraževalnem kontekstu«, deluje na podiplomskih programih na Portugalskem in raziskuje ples na Zavodu za etnomuzikologijo – glasbenem in plesnem centru, ter Centru za študije odrskih umetnosti (CEAP). Zanimajo jo naslednja raziskovalna področja: glasbeno izobraževanje, učenje plesa, plesna pismenost, ples in kreativnost in izkušnje s kreativnim gibanjem. Elisabete je nacionalna predstavica pri mednarodnem združen-

ju Dance and the Child International (daCi). // *Elisabete Alexandra Pinheiro Monteiro has a PhD in dance and an MA in Educational Sciences. She is a dance professor at the University (Faculdade de Motricidade Humana/Faculty of Human Kinetics FMH-UL Portugal), teaching the courses of Dance Technique, Choreography, Fundamentals of Expression and Communication, Practices of Expression and Communication, Creative Dance, Dance Pedagogy, Dance Didactics and Evaluation in Dance, within graduate and postgraduate dance programs. Elisabete is moreover Professor Advisor of Master and PhD studies and responsible for several workshops and brief courses all over the country and abroad: Dance Technique, Didactics of Dance, Improvisation and Choreography. She is the author of several dance articles, speaker in national and international Dance Conferences, co-organizer of "Dance in Educational Contexts" and does Postgraduate programs in Portugal. Elisabete is a researcher in Dance of Ethnomusicology Institute - Music and Dance Center; and Center of Studies in Performing Arts (CEAP). Her research interests include: Dance Education. Dance Learning. Literacy in Dance. Dance and Creativity. Creative movement experiences. National Representative of the Dance and the Child International (daCi).*



Dr. Lynnette Young Overby

je profesorica gledališča in plesa na Univerzi Delaware. Je avtorica ali soavtorica preko 40 publikacij in osem knjig ter več kot 100 pomembnejših predstavitev in nastopov. Njeni prispevki so ji prinesli preko 20 nagrad in priznanj na nacionalni ravni ter ravni zvezne države in okrožja. Te vključujejo nagrado za umetnico/akademika Nacionalne plesne zveze iz leta 2000 in nagrado za vodenje Nacionalne organizacije za plesno izobrazbo iz leta 2004. Njeni članki so bili objavljeni v revijah The Journal of Mental Imagery; The Journal of Physical Education, Recreation, and Dance; Cognition, Imagination and Personality; in Journal of Dance Medicine and Science. S soavtoricama Beth Post in Diane Newman je Lynnette izdala knjigo z naslovom Interdisciplinary Learning through Dance: 101 Moventures. Je tudi sourednica osmih zbornikov Dance: Current

Selected Research. Njeno raziskovanje poteka na področjih miselnih podob, umetnostnega izobraževanja in interdisciplinarnega učenja. Od leta 1999 naprej je prejela preko 400.000 dolarjev za raziskovanje, popularizacijo in učne projekte. Lynnette je članica uprave in arhivarka za organizacijo dance and the Child international (daCi). Trenutno sodeluje s P. Gabrielle Foreman na dolgoročnem raziskovalnem projektu Performing History. Njeno delo iz leta 2000 »Sketches: The Life of Harriet E. Wilson in Dance, Poetry and Music« in njeno interdisciplinarno delo "Dave the Potter" iz leta 2014 združujejo originalni ples, glasbo in poezijo v raziskovalni predstavi, ki temelji na umetnosti. // *Lynnette Young Overby, Ph.D. is a Professor of Theatre and Dance at the University of Delaware. She is the author or coauthor of over 40 publications and eight books, has a record of over 100 major presentations and performances. Her contributions have earned her more than 20 state, district, and national awards and honors, including the 2000 National Dance Association Scholar/Artist, and the 2004 Leadership Award from the National Dance Education Organization. Her publications have appeared in The Journal of Mental Imagery, The Journal of Physical Education, Recreation, and Dance, Cognition, Imagination and Personality, and the Journal of Dance Medicine and Science. With co-authors, Beth Post and Diane Newman, Overby published the book, Interdisciplinary Learning through Dance: 101 Moventures. She serves as co-editor of eight volumes of Dance: Current Selected Research. Her research interests are in the areas of mental imagery, arts education and interdisciplinary learning. Since 1999, She has received over 400,000.00 for research, outreach and teaching projects. Overby is a Board Member and Archivist for dance and the Child international (daCi). She is currently collaborating with P. Gabrielle Foreman on a long term "Performing History" research project. Lynnette's 2012 work "Sketches: The Life of Harriet E. Wilson in Dance, Poetry and Music." And her 2014 interdisciplinary work "Dave the Potter" combine original dance, music and poetry in an arts based research performance.*



Sinja Ožbolt je študirala ples na šolah

in seminarjih modernega/ sodobnega plesa; od leta 1981-83 pa na London Contemporary Dance School. Sodobni ples je poučevala po celi Sloveniji, plesala in koreografirala je v sledečih sodobnih plesnih skupinah in gledališčih: Studio za sodobni ples, Eksperimentalno gledališče Glej, SNG Drama, Mestno gledališče ljubljansko, Slovensko mladinsko gledališče, Koreodrama Ljubljana in Plesni Teater Ljubljana. Je dobitnica več nagrad: Zlata ptica za najboljšo plesalko v predstavah Plesnega Teatra Ljubljana 1986; Sole Blu za video Rdeči čevljički na tekmovanju RTTV, Riccione, Italija, 1995; zmagovalna predstava po izboru občinstva za najboljšo predstavo 1. plesnega festivala GIBANICA 2003 (RITEM TVEGANJA, koncept in koreografija Sinja Ožbolt, produkcija PTL, 2003). Je ustanovna članica Plesnega Teatra Ljubljana, 1984 in Društva za sodobni ples Slovenije, 1996. Od leta 1996 je članica Umetniškega vodstva Plesnega Teatra Ljubljana. // *Sinja Ožbolt studied dance at modern/contemporary dance schools and seminars and at the London Contemporary Dance School between 1981 and 1983. She taught contemporary dance throughout Slovenia as well as danced and worked as a choreographer in the following dance troupes and theatres: Studio za sodobni ples, Eksperimentalno gledališče Glej, SNG Drama, Slovensko mladinsko gledališče, Koreodrama Ljubljana and Plesni Teater Ljubljana. She is the recipient of numerous awards: Zlata ptica (Golden Bird) for the best dancer in shows by Plesni Teater Ljubljana in 1986; Sole Blu for the Rdeči čevljički (Little Red Shoes) video at the 1995 RTTV competition in Riccione; the winning show according to popular vote at the 1st GIBANICA 2003 Festival (RITEM TVEGANJA, PTL production, 2003). She is a founding member of Plesni Teater Ljubljana and Contemporary Dance Association of Slovenia.*



Petra Pikalo profesorica za sodobni ples je diplomirala v Parizu, na mednarodnem inštitutu za sodobni ples R.I.D.C. Je tudi specializantka podiplomskega študija Pedagoške fakultete, program »Pomoč z umetnostjo«, smer gib-ples in samostojna ustvarjalka na področju kulture, članica Društva za sodobni ples Slovenije, Društva Kinetikon in Društva umetnost-

nih terapevtov. Že več kot petindvajset let sodeluje z mnogimi gledališči in drugimi multimedijskimi ustvarjalci (Plesni Teater Ljubljana, mednarodna plesna skupina En - Knap, Flota, SNG Drama, SMG, Gledališče Ane Monró, Društvo Kinetikon, RTV Slovenija, Cankarjev dom, Emanat...). Sodelovala je na številnih seminarjih in delavnicah doma in po svetu. Deluje kot plesalka, igralka, koreografinja, animatorka lutk in v zadnjih osemnajstih letih predvsem kot pedagoginja v kulturi- SVŠGL- umetniška gimnazija- smer sodobni ples. V letih 2007-2009 opravljala triletni mandat državne selektorice za ples pod okriljem JSKD. Deluje tudi kot tolkalistka v pesniško-glasbeni skupini Autodafé. V letih delovanja je prejela tudi nagrado občinstva za najboljšo predstavo Ritem tveganja - Gibanica 2003, s predstavo »Butalci« so bili izbrani na festivalu Zlata paličica 2005, nagrado za odrski gib in koreografijo na mednarodnem festivalu gledališča za otroke v Kotorju 2007 z zelo uspešnim projektom, tudi režijskim prvencem »Muca Copatarica« PTL, s katerim so bili uvrščeni tudi v selekcijo na mednarodnem festivalu otroških predstav Šibenik 2012. Leta 2010 je prejela Plaketo Mete Vidmar za življenjsko delo in ustvarjalne dosežke na področju plesne dejavnosti- JSKD, leta 2011 Priznanje za izjemen prispevek za mentorstvo in predstavo Nostalgija Nostalgije na 26. festivalu sodobnih umetnosti mladih TRANSGENERACIJE. // Petra Pikalo, professor of contemporary dance graduated in Paris, at the International Institute for contemporary dance- RIDC. She is finishing MA in dance movement therapy at Faculty of Education. She also works as freelance performer / Dancer at Independent Performing Arts Professional and is a member of the Contemporary Dance Association Slovenia, Kinetikon Association, and Slovene Association of Art Therapists. She has more than twenty-five years experiences of collaboration with many theaters and other multimedia creators (Dance Theatre Ljubljana- PTL, International dance group En - Knap, Flota, Drama national theatre, SMG, Ana Monro Theatre, Kinetikon Association, RTV Slovenia, Cankarjev dom, Emanat...). She has participated in numerous seminars and workshops at home and abroad. She works as a dancer, actress, choreographer and puppet animator in the last eighteen years, primarily as a teacher of dance art - SVŠGL- artistic high school of contemporary dance. In 2007-2009 she was selector on national level for dance at JSKD. She is also a percussionist in the poetry-music group Autodafé. In the years of creative work she has also received, the audience award for best performance Rhythm risk - Gibanica 2003, with piece "Butalci" were selected at the festival Golden Chopstick 2005, 2007 award for stage movement and choreography at the International Festival of Theatre for Children in Kotor with a very successful projects, the directorial debut "Cat the Slipper Cobbler" PTL, which have been included in the selection of the

international festival of children's performances Šibenik 2012. In 2010, she received a plaque Meta Vidmar for his life's work and creative achievements in the field of dance -JSKD, 2011 Award for outstanding contribution to mentoring and performance Nostalgija Nostalgije at the 26th festival of Contemporary Arts youth TRANSGENERATIONS.



Daliborka Podboj se je v svojem otroškem in srednješolskem času zapisala klasičnem baletu. S sodobnim plesom se je srečala v skupini izraznega plesa pod vodstvom učiteljice Žive Kraigher in se takoj priključila Živini plesni skupini. Na pobudo Žive Kraigher je jeseni leta 1973 postala soustanoviteljica prvega slovenskega plesnega društva Studia za svobodni ples. Leta 1974 je Studio za svobodni ples prejel Zlato ptico za svoj ustvarjalni opus. Dve leti kasneje je Živa Kraigher Studio za svobodni ples predala svojim učenkam in v vodstvo Daliborki Podboj, ki je spodbujala ustvarjalnost svojih plesnih kolegic, vodila plesne skupine novih članov in članic, pripravljala z mladimi plesalci priložnostne nastope in koreografirala. Za svojo daljšo koreografsko stvaritev z mlajšo generacijo plesalk Studia Satanove Litanije/ ZKOS-CD, na glasbo Diamande Galas, je prejela Pohvalo leta 1984 za posebnost koreografske izvedbe in avtorski pristop. Že od leta 1971 obiskuje mednarodne plesne seminarje tako v tujini kot doma, različnih sodobnih in modernih tehnik, tudi baleta in karakternih plesov. Več let je bila državna selektorica za ples v organizaciji JSKD. Trinajst let je poučevala ples in vodila plesni oddelek na Glasbeni šoli Trbovlje. Ukvarja se tudi s pisanjem o plesu, piše kritike za plesno sceno in performativne plesne in gledališke predstave. Za svoj ustvarjalni in pedagoški opus je leta 2011 prejela Srebrno plaketo Javnega sklada RS za kulturne dejavnosti. // Daliborka Podboj became enamoured with classical ballet as a child and secondary school student. She met contemporary dance in an expressive dance troupe, led by Živa Kraigher, and immediately joined her group. Encouraged by Živa, Daliborka was among the cofounders 1973 of the first Slovenian dance society - Studio za svobodni ples Ljubljana (Studio for Free Dance Ljubljana). In 1974 the Studio received a Golden Bird award for its creative

opus. Two years later Živa handed the Studio over to her students under the management of Daliborka, who continued to foster creativity in her colleagues, headed dance groups of new members, organised various performances and worked as a choreographer. Her longer choreographic piece for the younger generation of the Studio's dancers Satan's Litanies (Satanove Litanije/ZKOS-CD), performed alongside the music of Diamanda Galas, received a commendation in 1984 for her innovative choreography and original approach. She has been visiting international dance seminars in Slovenia and abroad since 1971, including various contemporary and modern techniques, ballet and character dance. She has served as the national dance selector in the Public Fund for Cultural Activities for many years. She spent 13 years teaching dance and headed the dance department at the Trbovlje Musical School. She also writes about dance, does critiques of dance performances and theatre shows. In 2011 she was awarded the silver plaque of the Public Fund for Cultural Activities for her creative and pedagogic opus.



Vilma Rupnik je po poklicu profesorica telesne vzgoje in absolventka magistrskega študija na Fakulteti za šport. Pri Živi Kraigher se je 10 let izobraževala za poučevanje izraznega plesa in ga tudi 18 let učila na ZGBI. Od 2001 na SVŠGL v programu Predšolska vzgoja poučuje strokovni predmet oziroma modul ustvarjalno izražanje- ples. Na plesnem področju je prisotna 40 let, na oder je postavila nekaj plesnih produkcij, koordinirala delo za sedem šolskih kulturnih prireditev, s somentorji pa ustvarila 40 pravljič za otroke, s katerimi dijakinja razveseljujejo številne malčke v vrtcih in na gostovanjih v tujini. Vilma Rupnik ima pedagoški naziv svetnik in je predsednica društva Studio za svobodni ples. // Vilma Rupnik is a physical education teacher and a post-graduate of MA studies at the Faculty of Sport. She learnt expressive dance education for 10 years with Živa Kraigher and taught it for 18 years at the Musical and Ballet Education Institution. Since 2001 she is teaching creative expression - dance in the pre-school education programme at the Ljubljana Pre-School Education and Grammar School. She has been

active in dance for over 40 years, staged several dance productions, coordinated activities for seven cultural events at schools, as well as co-created 40 fairy tales for children, which are used by the school's students to great effect in kindergartens and at appearances abroad. Vilma Rupnik holds a title of adviser and is the president of the Studio for Free Dance.

Urša Rupnik je univ. dipl. kulturologinja ter dipl. plesalka in koreografinja. Je večletna asistentka priznanega ameriškega pedagoga in koreografa Joa Alegada na njegovih seminarjih po Evropi; sama poučuje v različnih šolah in studiijih v Sloveniji in tujini (Studio za svobodni ples, KUD Baobab, Glasbena šola Krško, PD Imani, Studio an der Wien idr.), ustvarja avtorske projekte (Premik, Morska deklica, Ekvilibrij VIII idr.) in sodeluje z drugimi plesnimi umetniki (Jasna Knez, Maša Kagao Knez, Etcha Dvornik, Rosana Hribar, Gregor Luštek, Matjaž Farič idr.). // Urša Rupnik graduated from cultural studies and dance/choreography. Apart from serving as an assistant to renowned US teacher and choreographer Joe Alegado during his seminars in Europe, she teaches at various schools and studios in Slovenia and abroad (Studio za svobodni ples, KUD Baobab, Glasbena šola Krško, PD Imani, Studio an der Wien etc.), creates original projects (Premik, Morska deklica, Ekvilibrij VIII etc.) and cooperates with other dance artists (Jasna Knez, Maša Kagao Knez, Etcha Dvornik, Rosana Hribar, Gregor Luštek, Matjaž Farič etc.).



Gordana Schmidt je docentka za plesno izražanje na Pedagoški fakulteti Univerze v Ljubljani. Več kot 20 let je bila svobodna umetnica na področju plesa. Kot koreografka, kostumografinja in režiserka je sodelovala pri 118 predstavah za otroke. Je avtorica priročnikov in didaktičnih igrac za spodbujanje otrokove ustvarjalnosti. Več na <http://www2.arnes.si/~gschmi/>. // Gordana Schmidt is an associate professor for dance expression at the Faculty of Education, University of Ljubljana. She has been a freelance dance artist for more than 20 years. As a choreographer, cos-

tume designer and director, she took part in 118 performances for children. She has written guidebooks and created didactic toys to foster children's creativity. For more go to <http://www2.arnes.si/~gschmi/>.



Gordana Stefanovič Erjavec

je plesalka, koreografinja in plesna pedagoginja, ki se s sodobnim plesom in plesnim gledališčem aktivno in uspešno ukvarja od leta 1976. Leta 1980 je prevzela umetniško, pedagoško in koreografsko delo skupine in jo pod imenom Plesni forum Celje razvila v pomemben plesno izobraževalni in ustvarjalni center, ki redno skrbi za sodobno plesno izobraževanje in umetniško plesno produkcijo otrok in mladine. Kot koreografinja je ustvarila čez sedemdeset plesnih projektov, s katerimi se je uspešno predstavljala tako v Sloveniji, kot tudi v tujini (Nemčija, Irska, Francija, Indija, Kitajska...). Za svoje delo je prejela številne nagrade in priznanja, med drugimi tudi Zlato ptico Slovenije (80, 84), Listino Mete Vidmar (89), Plaketo Mete Vidmar (96), Bronast grb mesta Celje (97), Srebrno plaketo JSKD za dolgoletno in uspešno delo za pomemben prispevek k razvijanju sodobne plesne umetnosti (08). // *Gordana Stefanovič Erjavec is a dancer, choreographer and dance teacher, who has been active and successful in contemporary dance since 1976. She took over as an artistic, pedagogic and choreographic director of a dance troupe in 1980 and developed it into a major dance and education centre under the name of Dance Forum Celje. The centre regularly organises contemporary dance education and production events and courses for the children and the youth. As a choreographer, she created over 70 dance projects, which were successful in Slovenia as well as abroad (Germany, Ireland, France, India, China...). She received numerous awards and recognitions for her work, including the Golden Bird of Slovenia in 1980 and 1984, The Meta Vidmar Charter (1989), Meta Vidmar plaque (1996), a bronze coat-of-arms of the city of Celje (1997), a silver plaque of the JSKD for long-term and successful work and contribution towards contemporary dance art (2008).*



Izr. prof. dr. Simona Tancig

je diplomirala iz psihologije na Filozofski fakulteti Univerze v Ljubljani, kjer je tudi doktorirala s področja psiholoških znanosti. Na področju psihologije se je izpopolnjevala tudi v ZDA. Na Nizozemskem je končala specialistični študij iz supervizije. Poleg tega se je izobraževala s področja kognitivno-vedenjske terapije, logoterapije in umetnostne terapije. Na dodiplomskem in podiplomskem študijskem programu je poučevala na predmetnih področjih razvojne in pedagoške psihologije, psihomotoričnega razvoja in učenja, supervizije, umetnostne terapije, kognitivne znanosti in metodologije raziskovanja. Bila je nosilka in sonosilka na večih raziskovalnih projektih, tudi mednarodnih. Njena področja strokovnega in raziskovalnega zanimanja so metakognicija in samoregulacija, kolaborativno (vzajemno) učenje in ekspertno znanje, utelešena kognicija, edukacijska nevroznanost (nevroedukacija), nevroznanost in umetnostna terapija, kognitivna znanost inkluzivno izobraževanje in specifične učne težave. Na področju psihomotoričnega razvoja in učenja je razvila vrsto pristopov za učenje gibanja in predvsem za učenje skozi gibanje z upoštevanjem medsebojne povezanosti kognitivnega, čustveno-socialnega in gibalnega področja razvoja in učenja. Področje psihomotoričnega razvoja in učenja je vedno dopolnjevala z najnovejšimi dognanji predvsem kognitivne znanosti ter nevroznanosti in edukacije. Redno se ukvarja s tekom, Qi Gongom in Tai Chijem. // *Simona Tancig is Associate Professor of developmental psychology. She graduated at the University of Ljubljana where she also earned her Ph.D. in psychology. In Boston (USA) she pursued advanced studies in the field of psychology. In The Netherlands she completed specialist studies in the field of supervision. In addition, she pursued further education in the areas of cognitive-behavioural therapy, logotherapy and art therapy. At graduate and postgraduate study programs she has been teaching subjects on developmental and education psychology, psychomotor development and learning, supervision, art therapy, cognitive science and research methodology. She was leading and collaborating on several research programs, including international ones. Her basic research interests are cognition, metacognition and self-regu-*

lation, collaborative learning and expert knowledge, embodied cognition, neuroeducation, neuroscience and art therapy, cognitive science, inclusive education, and special needs education. In the area of psychomotor development and learning she developed a series of approaches to movement learning and, especially, to learning through movement by taking into account interrelations among cognitive, emotional and social, and movement aspects of development and learning. In this area she has been staying abreast of the newest findings especially in cognitive science, neuroscience and education. She is a regular practitioner of running, QiGong and TaiChi.



Elisabeth Zimmermann je na dunajski univerzi diplomirala iz človeške biologije in kognitivnih znanosti ter tam trenutno piše svojo doktorsko nalogo iz filozofije kognitivne znanosti. Njene raziskave so osredotočene na vlogo, ki jo igra telo pri zaznavanju okolja in kako spremembe v telesni drži ter gibanju morebiti omogočijo spremembe pri razumevanju sveta za ustvarjanje novega znanja. Od leta 2006 je zaposlena kot koordinatorka programa srednjeevropskega interdisciplinarnega magistrskega programa na področju kognitivnih znanosti (MEi:CogSci), ki ga izvaja na nacionalni in mednarodni ravni ter poučuje interdisciplinarne predmete na področju kognitivne znanosti. Pleše vse od otroštva (balet, jazz ples, moderni ples, izrazni ples) in več kot 15 let vadi v kontaktni improvizaciji. Relacije med telesom in umom je raziskovala tako na teoretični kot na praktični ravni ter se udeleževala tečajev čí gonga in tai čija, body-mind centeringa, metode feldenkrais, nenehnega gibanja itd. // *Elisabeth Zimmermann studied human biology and cognitive science for her diploma and is currently doing her PhD in philosophy of cognitive science at the University of Vienna. In her research she investigates the role the body plays in perceiving the environment and how changes in bodily posture and movement patterns might enable shifts in making sense of the world in order to create new knowledge. Since 2006 she is study programme coordinator for the MEi:CogSci - Middle European interdisciplinary master programme in Cognitive Science, administrating the programme on a local and international level, and also teaches interdisciplinary cognitive science courses within this curriculum.*

She has been dancing since her childhood (ballet, jazz-dance, modern dance, expressive dance) and practices contact improvisation since more than 15 years. She has been investigating the relation of body and mind on a theoretical level, but also on a practical level, attending courses in qui gong and tai chi, body-mind centering, feldenkrais, continuum movement, etc.

INTRODUCTION

In today's knowledge-based society, reading literacy is the fundamental requisite for meeting social and economic needs, a skill necessary for development of all other competences needed in the 21st century. Reading skills are necessary for individual's personal and social fulfilment, for informed and active participation in society, for entering and advancing in the labour market (Eurydice, 2011). Despite of the above, a number of studies indicate a reading crisis, claiming that students spend increasingly less time reading (Nađ, 2013), which adds an even greater sense of urgency to motivating children and the young to develop a reading culture. The main goal of encouraging reading is to introduce a child into the world of books and reading carefully and without coercion, acting in such a way so that the child grows to love and enjoy reading and uses this capacity and skill for various purposes, which requires an interdisciplinary approach in this effort (Tolo, 2014). In formal education, a reading culture is developed with the help of required reading, whose main goal is to educate a reading audience and encourage students to establish their own creative and aesthetic communication with a literary work (Vranjković, 2011). Apart from teaching reading in school, it is important to promote a general reading culture (Eurydice, 2011), and address this issue in students' free time as well, outside formal education. Leisure time pedagogy supports children and the young from various social and age groups in four learning and education areas listed by Gudjons (1994): social, cultural, creative and communicational. And it is dance that unites all these four areas.

Today, dance is not only a powerful form of art with many techniques and languages; it is also a vehicle for expression and liberation for children and the young, as well as for persons with difficulties and the elderly; it is a support towards a better society (Brinson, 1991). The comprehensive nature of dance is manifested in its bringing together of art and sports and education, its contribution to artistic, musical and aesthetic development and positive influence on physical education and organization of leisure time (Ladešić, Mrgan, 2007). Dance is a form of art that uses a variety of cognitive skills and involves different types of intelligence. Its ambiguous nature can lead to cognitive achievements in other areas, which has been confirmed by many dance pedagogues (Keinänen, 2000).

The above indicates that dancing contributes to overall development of a child, which is also the focus of modern education, with integrating approach to learning and teaching, where various disciplines, areas and subjects become intertwined. Geršak (2012) highlights creative dancing as a holistic teaching method, as it integrates kinetic and verbal activities. This approach makes children use movement to express, model and create various educational contents. A deeper understanding of cognitive phenomena that appear in children when dance is created can help understand how dance and other bodied paradigms of learning can be used to advance teaching and learning (Giguere, 2011) and to encourage a culture of reading.

A number of studies indicated a positive influence of dancing on improving academic achievements (Hanna, 2008), including the reading culture, and the importance and contribution of dancing to overall personal development (Geršak, V., 2012) and development of multiple intelligences. Lobo (2006), according to Stevens (2010), cites a case study that showed that creative dance improves nonverbal expression of feelings in children and it leads to increased cognitive and kinaesthetic awareness and communication skills. The research on the efficiency of the "Basic Reading Through Dance" program conducted by McMahon et al. (2003) showed that the students who took part in the program improved their reading skills significantly.

The above leads to the conclusion that dance art and the universal language of dance facilitate integrative processes, contribute to the development of academic achievements, including reading skills, as the basic skills for comprehensive development of an individual and for developing the competences necessary for successful functioning in today's society. This paper will present the creation and realization of a dance show based on a required reading book as one of the ways to encourage reading culture. The final goal is to acknowledge dance as a strong educational resource that contributes to overall development of students, which is one of the principles of modern education and, as such, for it to become a constituent part of education.

"Croatian Tales of Long Ago" dance show

The basic idea of the project was to encourage readership culture in children and the young by presenting required reading in a different, modern way - as a dance performance. The goal was to use dance to encourage students to

read, to motivate them to take up and read the works included in the official required reading lists in schools, but also other works which they might read in their free time. Apart from that, a goal was also to introduce pre-school children to books and to make them interested in reading.

The work "Croatian Stories of Long Ago" by Ivana Brlić Mažuranić was selected for the project. The work is a part of the required reading for the third grade of elementary school and its author is one of the most important children's authors, renowned both in Croatia and in the world. Many consider this collection of short stories inspired by Slavic mythology to be her crown work.

"Croatian Tales of Long Ago" dance performance covered two most famous stories from the collection: "Stribor's Forest" and "Regoč". 125 children from 5 to 13 years of age took part in the performance. All of the children are members of the Broadway Dance Studio. The children were divided into six groups, each of which brought a part of the stories to life using movement, dance and music. The project took five months, from February to June 2013. It had five stages: reading and introduction to the required reading book, conversation about and analysis of the work, creating and practicing dance choreographies, performance, and evaluation. Table 1 shows activities conducted in individual stages of the project.

Table 1 Project activities of "Croatian Tales of Long Ago" dance show

Project stages	Activities		Time period
	5-8 years	9-13 years	
Stage 1: Reading and introduction to the required reading book	- reading the short stories "Stribor's Forest" and "Regoč"	- examining previous knowledge about the author and the literary work - reading the short stories "Stribor's Forest" and "Regoč" - introduction to the works of Ivana Brlić Mažuranić	2 hours (120 minutes)
Stage 2: Conversation and analysis of the work	- conversation about personal experience while reading the literary work (feelings, thoughts, predictions) - presenting characters by movement in space (character of personal choice, and assigned character) - moral of the work	- conversation about personal experience after reading - presenting characters by movement in space (character of personal choice, and assigned character - individual and group performance) - moral of the work	3 hours (180 minutes)
Stage 3: Creating and practicing dance choreographies	- selection of music and a short story - deciding on parts of the short stories to be performed by the individual group - creating dance sequences, arranging them into choreographies - practicing dance choreographies - connecting choreographies into a single dance performance (within the same short story and the complete dance performance)	- selection of music and a short story - deciding on parts of the short stories to be performed by the individual group - creating dance sequences, arranging them into choreographies - practicing dance choreographies - connecting choreographies into a single dance performance (within the same short story and the complete dance performance)	30 hours (1800 minutes)
Stage 4: Performance	- performance of the "Croatian Stories of Long Ago" in the Branko Mihaljević Children's Theatre in Osijek on June 19, 2013 (two performances were made, at 6pm and 7.30pm respectively)		50 minutes per performance
Stage 5: Evaluation	- interviews with children who took part in the performance		2 hours (120 minutes)

The evaluation of the project was conducted through interviews with children who took part in the performance. Eight children were interviewed: four of them represented the 9 to 13 age group, which covered the book "Croatian Stories of Long Ago" at school before the start of the project, and the other four came from the 5 to 8 age group, the group that had no knowledge of the book. The children were interviewed individually, and the interviews averaged 10 minutes. The basic questions in the interview referred to children's experience and expectations, such as: What were your initial expectations from turning the required reading book into a dance show? What do you think about required reading as a topic of a dance show? Did this performance encourage you to read other short stories from the "Croatian Stories of Long Ago"? Would you like to cover any other required reading book in this way?

Children's answers indicate a positive reaction to the project - they see the performance as an encouragement to read the book:

"It can attract the audience and children to read the book, although they have to read it anyway, and they cannot imagine what it would look like". (Anamaria, 13)

"I was interested to read how it was all presented in the book and to compare it with the performance". (Anja, 8)

"I was happy when the teacher told us that "Croatian Stories of Long Ago" was our required reading". (Helena, 8)

"I found the topics and the plots of all of the stories interesting. Every story was original and different in its own way". (Anamaria, 13)

"I liked the fact that it was all just like in the story". (Karla, 13)

"I found it very unusual and original". (Ivona, 12)

"It was very interesting and I like it because it was a very famous book". (Petra, 12)

"An interesting way to experience the book. I would like more of that". (Karla, 13)

"I was looking forward to it very much because the performance was in the theatre and it was so much fun for me". (Petra, 12)

"It was fun. It was great that the required reading was a dance show". (Marija, 7)

"We danced a beautiful story". (Helena, 8)

CONCLUSION AND SELF-REFLECTION

By participating in the creation and realization of the dance performance, the children and the young gained valuable experience of being a part of activities that contribute to the development of reading culture, encourage socialization, boost self-confidence and awareness of importance of individuality and innovation and also develop their creativity. The audience and the public were informed about the dance scene in Osijek and the opportunities it offers, and the new generations of children and the young were encouraged to take part in activities focused on healthy, active and quality spending of their free time. The popularization of active and creative spending of free time and promotion of amateur participation in dance performances was the added value of the project.

The performance itself was extremely successful, as indicated by the comments and reactions of the audience, the media and the participants in the performance. The plan is to establish cooperation with kindergartens, elementary schools and high schools in encouraging reading culture and promotion of creative dance in order to improve future projects. Furthermore, the next project will allow more freedom to participants to choose the required reading book, create dancing moves and express the characters from the work. More project participants, as well as public and broader public, will be included in the evaluation of the future project. This project was a positive practical experience and we plan to continue conducting similar projects with children and the young in the future. We would also recommend other dance professionals to choose literary-based topics. It is also important to establish cooperation with educators and teachers who address these topics in the curriculum of educational institutions.

////////////////////////////////////

References:

- Brinson, P. (1991). *Dance as Education: Towards a National Dance Culture*. London: Routledge Falmer Press.
- Eurydice (2011). *Poučavanje čitanja u Europi: Konteksti, politike i prakse*. Bruxelles: Izvršna agencija za obrazovanje, audiovizualnu politiku i kulturu. http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/130HR.pdf (10.7.2014.)
- Geršak, V. (2012). *Creative movement - An opportunity for affective education*. U: *Dance, young people and change: Proceedings of the daCi and WDA Global Dance Summit* (ur. S.W. Stinson, C. Svendler Nielsen, S-Y. Liu), Taiwan: Taipei National University of the Arts. <http://www.ausdance.org/> (15.7.2014.)
- Giguere, M. (2011). *Social Influences on the Creative Process: An Examination of Children's Creativity and Learning in Dance*. *International Journal of Education & the Arts*, 12(Special Issue 1.5), 1 - 13.
- Gudjons, H. (1994). *Pedagogija: temeljna znanja*. Zagreb: Educa.
- Hanna, J. L. (2008). *A Nonverbal Language for Imagining and Learning: Dance Education in K-12 Curriculum*. *Educational Researcher*, 37(8), 491 - 506.
- Keinänen, M., Hetland, L., Winner, E. (2000). *Teaching Cognitive Skill through Dance: Evidence for near but Not Far Transfer*. *Journal of Aesthetic Education*, 34(3/4), 295 - 306.
- Ladešić, V., Mrgan, J. (2007). *Ples u realizaciji antropoloških zadaća tjelesne i zdravstvene kulture*. U: Findak, V. (ur.), *Antropološke, metodičke, metodološke i stručne pretpostavke rada u područjima edukacije, sporta, sportske rekreacije i kineziterapije*. Zagreb: Hrvatski kinziološki savez, str. 306 - 309.
- McMahon, S.D., Rose, D.S., Parks, M. (2003). *Basic Reading Through Dance Program The Impact on First-Grade Students' Basic Reading Skills*. *Evaluation Review*, 27(1), 104-125. <http://erx.sagepub.com/content/27/1/104> (15.7.2014.)
- Nađ, A. (2013). *Kriza čitanja u suvremenoj razrednoj nastavi*. *Metodički obzori*, 8(1), 49-58.
- Stevens, A. M. (2010). *Teaching Creative Dance in Early Childhood Education*. Sacramento: California State University. <http://csus-dspace.calstate.edu/bitstream/handle/10211.9/316/thesis%20042910.docx?sequence=2> (10.7.2014.)
- Tolo, D. (2014). *Razvijanje kulture čitanja kod djece i mladih*. *Motrišta*, 75-76, 99 - 105.
- Vranjković, L.J. (2011). *Lektira u razrednoj nastavi*. *Život i škola*, 25(1), 193 - 206.

////////////////////////////////////

Literatura

- Gough, R.W. (2003). Značaj je vse - za etično odličnost v športu. Prevod Janez Penca. Novo mesto: Penca in drugi d.o.o.
- Zagorc, M. (1997). Ples - ustvarjanje z gibom. Ljubljana. Fakulteta za šport.
- Zagorc, M. (2006). Ples v sodobni šoli. Ljubljana. Fakulteta za šport.

// Rosana Horvat, učiteljica plesa, plesalka in koreografinja

GLASBENA ŠOLA KRŠKO, PLESNO DRUŠTVO IMANI, AKADEMIJA ZA PLES

SPODBUDA FANTOV K GIBANJU V SODOBNEMU PLESU

ENCOURAGING BOYS THROUGH MOVEMENT IN CONTEMPORARY DANCE

O AVTORJU

Rosana Horvat je leta 1999 zaključila plesno akademijo na Alvin Ailey American Dance Academy v New Yorku. Kot profesionalna plesalka je sodelovala v številnih plesnih predstavah v New Yorku, Sloveniji, Italiji in na Hrvaškem. Rosanino plesno pot so zaznamovala števila sodelovanja s priznanimi koreografi. Sama pa je koreografirala sedem celovečernih predstav in dve otroški predstavi. Redno se izobražuje na področju plesa in poučevanja otrok v plesu v New Yorku, na Dunaju in v Sloveniji. Pridobila je pedagoško in andragoško znanje na pedagoški fakulteti Ljubljana. Zaključila je dvoletno izobraževanje STIK - strokovno izpopolnjevanje za pedagoge sodobnega plesa in ustvarjalnega giba v organizaciji JSKD Ljubljana. Zadnjih 15 let predaja svoje plesno znanje plesalcem različne starosti in je kot učiteljica plesa zaposlena na Glasbeni šoli Krško v oddelku za sodobni ples. Prav tako predava moderno plesno tehniko na Akademiji za ples v Ljubljani in je ustanoviteljica plesnega društva Imani v Brežicah.

> >

POVZETEK

Zaradi potrebe po ustanovitvi skupine za fante, je bila kot študija primera ustanovljena fantovska skupina. Zanimalo nas je, kako se fantje gibajo, ko so v skupini deklet in kako se gibajo, ko so skupaj samo fantje. V študijo so bili vključeni fantje starosti od 8 do 11 let, potekala pa je v šolskem letu 2013/2014. Študija primera je bila uspešna, saj se je na podlagi rezultata uradno ustanovila fantovska skupina. Študija je potekala skozi gibanje, ozaveščanje svojega telesa, medsebojno komunikacijo in druženje.

ABSTRACT

Boys' group was formed as a necessity, and as a result of a study case. We were interested in how boys move when they are in a group with girls, and how they move when they are alone. Boys from 8-11 years were included in this study, and it was conducted in the school year 2013/2014. As a result of this study was succesfull, boys' group was officially formed. Study was done through movement, awareness of their own bodies, communication with each other and socialization.

UVODNI DEL

Fantje v plesu so resnično posebna kategorija, saj so popolnoma drugačni od deklet. Vidna problematika današnjega časa, ki jo navaja Ian Grant (2006) je ta, da so »moške značilnosti, kot so impulzivnost, zagretost in zaščitništvo, v zadnjih desetletjih zaradi feminističnega družbenega razpoloženja utrpeli precejšnje izgube in veliko moških, vključno z njihovimi sinovi, se morajo spopadati z iskanjem identitete in vloge v postfeministični, seksualni kulturi.« Vsak fant je nekaj posebnega in drugačnega. Hitro lahko opazimo, da so osebnostno in vedenjsko popolnoma drugačni od deklic. Zaradi edinstvenih hormonskih nagonov in ustroja, so izzivi s katerimi se soočajo, popolnoma drugačni od tistih, s katerimi se soočajo dekleta. Radi imajo akcijo in herojstvo in so zelo radi del fantovske skupine. V plesnem gibu so fantje imeli možnost izraziti to kar so in to kar čutijo. Skozi verbalno, pismeno in gibalno usmerjanje giba so

na plan privrele ideje in njihove najgloblje želje. Na te se mora, kot je zapisal John Eldredge v svoji knjižni uspešnici *Wild at heart*, pedagog primerno odzvati. V srcu vsakega fanta vlada hrepenenje po tem, da bi ga drugi upoštevali; da je smel, drzen in močan. Hrepeni po zmagah v bitkah, po doživljanju pustolovščin in možnostih dokazovanja herojstva. Prav tako pa ne smemo zanemariti pomemben del izražanja in to je besedna komunikacija. Ian Grant (2006) je v svojo raziskavo vključil ključna 'fantovska sporočila', ki so bistvena za občutek identitete vsakega fanta. Ta sporočila sem uporabila pri pouku plesa in opazovala reakcijo na njih. Izkazalo se je, da uporaba teh sporočil pozitivno deluje na njihovo osebnost, kreativnost in gibalno izražanje.

OSREDNJI DEL

Na začetku plesne ure smo se najprej ogreli. Ampak to ogrevanje ni bilo isto, kot ga izvajam pri rednem pouku. Fantje so bili polni energije, zato sem jih v gibu vodila skozi različne živalske kretnje (leva, kuščarja, kače), kjer so izrazili svojo moč. Tek, sklece in raztegovanje pa smo uporabili za zaključek ogrevanja. Bili so zelo tekmovalno nastrojeni kot npr. kdo bo dlje zdržal in kdo bo naredil več. Tema študije primera, s katero so se plesalci zelo hitro poistovetili, so bili samurajski bojevniki. Za nalogo so na list papirja morali napisali asociacije na temo bojevniki. Najpogosteje so zapisali besede: moč, kri, smrt, sabljanje, bojevanje... Nato sem jih razdelila v dve skupini in jim dala naslednjo nalogo, da besede, ki so jih napisali, prenesejo v gib oz. sestavijo krajšo variacijo. Nastal je zelo zanimiv gibalni material, ki smo ga skupaj realizirali in nato še analizirali. Ian Grant pravi, da ko bo fant vedel, da ga razumete in da mu nudite čustveno podporo, bodo iz njega vzklike najboljše kvalitete moškosti - in bodite počaščeni, da bo to zvesto, zagreto, neomajno, delavno, občutljivo, neustrašno in močno človeško bitje, vaš sin oz. v tem primeru vaš plesalec! Razumevanje fantov je lahko velika zmaga. Nadaljevali smo z iskanjem gibalnega materiala, se pogovarjali o njem in o občutkih, ki se pri gibalnem izražanju sproščajo. Izkazalo se je, da so se počutili zelo dobro, da jim je bilo v izziv in da so posledično še raje prihajali na fantovske ure plesa ter prav tako na redne ure plesa. Prav tako sem na podlagi Iana Granta pazila na verbalno komunikacijo, uporabo ključnih 'fantovskih sporočil' in tudi na delitev zadolžitev. Najstarejšega plesalca Andraža (11 let) sem zadolžila, da bo moj asistent in da mi bo pomagal okoli mlajših fantov. To sem storila, ker je najstnik in da mu ne bi bilo dolgčas. Odločitev je obrodila sadove. Prav tako sem ga spodbudila, da je bil fantov vzgled in jih je pozitivno sprejemal, za kar sem ga tudi pohvalila. Uporabljala sem besedne zveze: »Super. Dobro si to izvedel. Res obvladaš.« V primeru težav pa: »To lahko rešiš, saj ti to zmoreš. Poišči ustrežnejšo gibalno rešitev.«

V primeru neprimerne vedenja, pa sem postavila jasne meje oz. kazni, zaradi česar smo uspešno napredovali z delom. V kolikor je šlo njihovo vedenje čez mejo, sem jih napotila sedet, da so se umirili in razmislili o nezaželenem vedenju. Ian Grant pravi, da morda mislimo, da se bomo izognili nasilju v prihodnosti, če bomo fante obvarovali nasilnih in divjih iger. Vendar pa veliko strokovnjakov meni, da je ravno obratno: Fantje, ki v otroški dobi ne smejo uživati v neškodljivih dinamičnih fizičnih igrah, pravzaprav postanejo nasilni na druge načine. Sicer je res, da bodo fantje podivjali, če bomo doma dovoljevali pretirano spremljanje nasilja v medijih ali preveliko mero igranja nasilnih video igrice, toda tega tipa nasilja ne smemo zamenjati z dejansko igro fantov z doma narejenim mečem in z vso opremo, ki jo potrebuje za takšne namišljene boje na domačem dvorišču. V duhu tega razmišljanja, sem tudi nastopila in poskušala usmeriti njihovo razmišljanje k sprejemanju pravih odločitev v določenih trenutkih in pri tem ne zatreti njihovega duha. Tako smo preko pogovora, idej in razumevanja postavili koreografijo, ki jo bodo tudi predstavili na državnem otroškem plesnem festivalu - Pika Miga 2014.

SKLEP IN SAMOREFLEKSIJA

Rezultati študije primera so pokazali, da ta način spodbujanja fantov k sodobnemu plesu, pozitivno vpliva na njihovo samopodobo, način gibanja, izražanje ter sprejemanje sebe in drugih. Kot je zapisal dr. Timothy Stuart v svoji knjigi *Raising Children at Promise ples*, pozitivno vpliva tudi na njihovo trdoživost, odgovornost za dejanja, optimizem, motivacijo skozi verbalno komunikacijo, poštenost, ustrežljivost in angažiranost. Zaključek je, da je bila študija primera zelo uspešna. Ugotovila sem, da se fantje drugače vedejo, ko so v fantovski skupini. V skupini z dekleti, kjer je delež fantov majhen, se ti vedejo veliko bolj umirjeno, so manj kreativni in leni. Ko pa so skupaj samo fantje, so polni energije, nagajivi, kreativni in željni druženja.

Kot ste opazili sem uporabila literaturo o vzgoji fantov, saj se ta razlikuje od plesne literature, kjer so po navadi v skupini plesa večinoma dekleta. S tem pristopom sem pridobila boljše razumevanje njih samih, jim omogočila, da so to kar so in da se skozi ples po fantovsko tudi družijo. Ko fantje dobijo veliko priložnosti za zabavo, dogodivščine in fizične izzive, jim lahko pomagamo, da skozi ples postanejo pravi fantje 21. stoletja. Meni osebno kot učiteljici plesa je bila ta študija velik izziv in v veliko veselje. Že dolgo sem se spraševala, zakaj fantom sodobni ples ni tako zelo privlačen, ko postanejo najstniki in tudi že prej. Zato sem se podala na pot iskanja razumevanja njihovih značilnosti. Skozi branje literature je to zelo vplivalo name in na moje delo z mladimi plesalci. Popolnoma sem spremenila način dela in danes sem prepričana, da jim bo ta izkušnja pomagala ne le pri pouku plesu, ampak tudi pri iskanju lastne identitete v času odrasčanja.



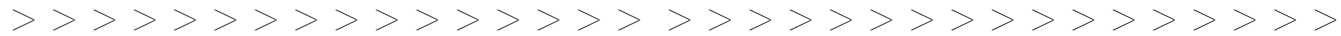
//////////
Literatura

- Grant I. (2006), Vzgoja odličnih fantov (Growing great boys), Vita založba, Ljubljana
- Eldredge J. (2010), Wild at heart, Thomas Nelson, Inc., ZDA
- Stuart T. (2005), Raising Children at Promise, Jossey Bass, ZDA

// Špela Knafelj Borovič, Osnovna šola Ivana Tavčarja Gorenja vas, Vrtec Zala, enota Dobrava
LES KOT SPODBUDA ZA PLES: SODELOVANJE VRTCA S TEHNIŠKIM MUZEJEM BISTRA
THE WOOD AS AN INCENTIVE TO DANCE: COLLABORATION WITH TECHNICAL MUSEUM OF SLOVENIA

O AVTORJU

Špela Knafelj Borovič, od leta 2006 univerzitetna diplomirana pedagoginja, sem v Vrtcu Zala zaposlena že od leta 2005. Trenutno delam kot vzgojiteljica v kombiniranem oddelku. V prostem času poučujem aerobiko. Septembra sem diplomirala na Pedagoški fakulteti v Kopru in pridobila naziv diplomirana vzgojiteljica predšolskih otrok. Diplomirala sem s temo s plesnega področja.



POVZETEK

V članku z naslovom Les kot spodbuda za ples: sodelovanje vrtca s Tehniškim muzejem Slovenije sem želela predstaviti, kako lahko na zanimiv način uporabimo les kot spodbudo za ples. V teoretičnem delu sem predstavila umetniške (plesne) dejavnosti v vrtcu ter pojasnila, čemu služita ples in ustvarjalni gib. Omenila sem tudi osnovni cilj ustvarjalnega giba in plesne vzgoje v vrtcu. Opirala sem se na teoretične izsledke Geršakove, Lenarda in Burnsa. Izpostavila sem zadnje izsledke s področja nevroznanosti v povezavi z gibanjem in razvojem možganov. Omenila sem tudi pomen učenja naravoslovja s pomočjo ustvarjalnega giba in še, kakšno vlogo ima pri tem vzgojitelj. Izsledki raziskave so pokazali, da lahko otroke s pomočjo različnih dejavnosti na temo »les kot spodbuda za ples« aktivno pripravimo na obisk kulturne institucije – Tehniškega muzeja Slovenije. Razvijanje modela akcijskega raziskovanja je potekalo v treh korakih: dejavnosti v vrtcu in gozdu, obisk muzeja (gibalna zgodba, izdelovanje mandal) in preverjanje odzivov otrok, staršev in pedagoške vodje na povezovanje naravoslovja s plesom. Odzivi vseh vpletenih so bili pozitivni in spodbudni. Predstavljen primer bo lahko služil kot primer dobre prakse povezovanja naravoslovja in ustvarjalnega giba v muzejski pedagogiki.

Ključne besede: ples, ustvarjalni gib, nevroznanost, naravoslovje

ABSTRACT

The purpose of the article entitled Using wood to encourage dance: cooperation between the kindergarten and the Technical Museum of Slovenia, was to present an interesting way of using wood to encourage dance. The first part outlines various artistic (dancing) activities in pre-school education, as well as the purpose of dance and creative movement. It also explains the main aim of integrating creative movement and dance education into pre-school education. The article relies upon the theoretical findings of Geršak, Lenard and Burns. It highlights the latest findings in neuroscience regarding the link between movement and brain development. It also explains the significance of incorporating creative movement into natural sciences education, as well as the associated role of pre-school teachers.

The results of the research shows that various activities regarding the use of "wood to encourage dance" can form an effective part of preparing children for a visit to a cultural facility - the Technical Museum of Slovenia. The development of the active research model included three steps: various activities in the kindergarten and in the woods, a visit to the museum (a movement story, drawing mandalas) and getting feedback from the children, their parents and the head teacher on incorporating dance into natural sciences education. The feedback from all persons involved was positive and encouraging. In museum education, the presented example may serve as good practice in integrating creative movement into natural sciences education.

Keywords: dance, creative movement, neuroscience, natural science

UVODNI DEL

V prispevku želim osvetliti nekatera temeljna spoznanja svoje diplomske naloge s področja plesa z naslovom Les kot spodbuda za ples: sodelovanje vrtca s Tehniškim muzejem Slovenije, ki je nastala pod mentorstvom predavateljice Vesne Geršak.

Cilj mojega raziskovanja je bil, kako lahko otrokom predstavim ustvarjalni gib v povezavi z naravoslovjem kot primer medpodročnega povezovanja. Osredotočila sem se na raziskovanje lesa kot spodbude za plesno izražanje. Les smo skozi ustvarjalne gibalno-plesne dejavnosti z otroki raziskovali v vrtcu in njegovi okolici, kasneje pa v Tehniškem muzeju v Bistri, kjer sem z njimi izvedla primer ogleda zbirke Gozdarstvo skozi ustvarjalni gib.

Umetniške (plesne) dejavnosti naj bi v vrtcu potekale tako, da otrok sam išče, razlikuje in najde odgovor, rešitev na idejno, organizacijsko ali izvedbeno nalogo ali problem, pri čemer odrasli zaznajo in spodbujajo vsako otrokovo še tako skromno napredovanje. Odrasli otrokovih del ne ocenjujejo, komentirajo, grajajo, prav tako ga nikoli ne spodbujajo k ustvarjanju shematične, všečne, običajne, prilagojene oblike (na primer učenje že vnaprej določene plesne koreografije). Ne posegajo v otrokovo estetsko presojo. Bistveno pa je, da se vzgojitelji zavedajo, da je otrokov proces (plesnega) ustvarjanja pomembnejši od rezultata (Geršak, Lenard, 2012, str. 92-93).

Ples namreč spodbuja razvoj splošne motorike, predvsem koordinacijo gibov, orientacijo v prostoru in času, ravnotežje ter gibljivost in tudi hitrost, vzdržljivost, natančnost. Še posebej pa je treba poudariti, da ples pozitivno vpliva na otrokovo samopodobo, na odnose v skupini ter lažje razumevanje sveta (Geršak, 2006, str. 55).

Z vključevanjem metode ustvarjalnega giba oziroma plesne vzgoje v vrtec otroku omogočamo učenje z metodo igre in učenje skozi umetnost. Otrok se tako razvija celostno (Geršak, 2010).

Osnovni cilj ustvarjalnega giba in plesne vzgoje v vrtcu ni učenje koreografije ali plesna predstava za občinstvo, ampak ustvarjalni gib kot izrazno sredstvo – učenje različnih vsebin, tudi matematike, jezika in okolja. Vzganje s plesom je namreč zelo kompleksno, saj se povezuje z vsemi vzgojnimi področji. Gibalne in plesne izkušnje lahko pripomorejo k integraciji fizičnega in emocionalnega; tako usposablja otroka ali odraslega za ustreznejše odzivanje na okolje (Kroflič, 1999, str. 23, v Geršak, 2009).

Timothy Burns (2011) o gibanju pravi naslednje: »Nevroznanstveniki so z raziskavami potrdili, da gibanje zelo pozitivno vpliva na delovanje možganov. Gibanje pripravi možgane na učenje in jih v otroštvu pomaga organizirati. Ko se gibljemo, zadnji, spodnji del možganov postane zelo aktiven in živci posredujejo informacije v višje predele možganov, ki jih uporabljamo za koncentracijo. Z gibanjem smo lahko bolj skoncentrirani, koncentracijo pa ohranimo dlje časa. To je en vidik gibanja, na katerega so opozorili nevroznanstveniki.

Najpomembnejše je, da se vzgojitelji zavedamo, da je plesna dejavnost v vrtcu usmerjena v proces ustvarjanja, raziskovanja in izražanja in ne v končni »produkt«, tj. plesni nastop. Plesne dejavnosti nudijo tudi neskončne možnosti medpodročnega povezovanja (Geršak, 2010).

Učenje naravoslovja je zavestna dejavnost. Zgodnje naravoslovje v vrtcu naj bi postavilo temelje kasnejšemu naravoslovju v šoli, cilj naj bi bil naravoslovno pismen posameznik. Poleg temeljnih pojmov naj bi bil opremljen še s sposobnostmi za reševanje problemov in odkrivanje narave na logičen in znanstven način (Marjanovič Umek (ur.), 2001, str. 160).

Pri iskanju načinov, kako vključevati ples in ustvarjalni gib v posamezna področja dejavnosti, so potrebni znanje, iznajdljivost in ustvarjalnost vzgojitelja. S tem ko bomo otrokom ponudili ustvarjanje gibalne dejavnosti, bomo veliko pripomogli k razvijanju njihove lastne ustvarjalnosti (Geršak, 2006).

OSREDNJI DEL

Cilji raziskovanja so bili raziskati aktiven pristop k spoznavanju narave skozi umetnost, predvsem medpodročno povezovanje naravoslovja in plesa. V vrtcu pripraviti različne dejavnosti raziskovanja teme »les skozi ples« v kombiniranem oddelku. Sodelovati s Tehniškim muzejem Slovenije v Bistri kot primerom dobre prakse povezovanja naravoslovja in umetnosti. In na koncu še preveriti odzive otrok, staršev in pedagoške vodje Tehniškega muzeja Slovenije pri primeru povezovanja naravoslovja (les) in umetnosti (ples).

Akcijsko raziskavo sem izvedla po korakih; razvijala sem nov model povezovanja naravoslovja in plesa v sodelovanju s Tehniškim muzejem Slovenije v Bistri. Podatki so bili obdelani po metodi akcijskega raziskovanja.

V prvem koraku sem v obliki medpodročnega povezovanja naravoslovja in plesa izvedla dejavnosti v vrtcu in gozdu. Otroke sem nato v drugem koraku pripravila na obisk muzeja. Tam je bila osnova za ogled naravoslovne zbirke gibalna zgodba in izdelovanje mandale v povezavi s plesom. V tretjem koraku sem preverila model povezovanja naravoslovja skozi ples v sodelovanju s Tehniškim muzejem Slovenije z vidika otrok, staršev in pedagoške vodje tehniškega muzeja. Pripravila sem primer dobre prakse, ki je služil kot izhodišče za povezovanje dveh področij; naravoslovja in plesa pri pedagoških dejavnostih za predšolske otroke v muzeju.

Potek dejavnosti v vrtcu in gozdu

Otroke sem skozi dejavnosti v vrtcu in gozdu pripravljala na obisk Tehničnega muzeja Slovenije. Vseh načrtovanih dejavnosti sem se lotila sistematično. Poskrbela sem, da so otroci usvajali naravoslovne vsebine tako v naravi, gozdu kot tudi v igralnici. Z otroki smo najprej opazovali prebujanje narave, v igralnici pa smo se poskušali tudi sami prebuditi ob skladbi E. Griega Jutro. Tu je bil moj namen, da otroci dobro opazujejo naravo in se aktivno izrazijo s pomočjo ustvarjalnega giba. Potem smo se preselili k drevesom. V veliko pomoč mi je bila knjiga Marije Ogrinec Z gibanjem telesa ustvarjamo ples. V igralnici so se otroci s pomočjo mojih vprašanj aktivno gibalno izrazili. Osvojili smo osnovne pojme v zvezi z drevesi (korenine, deblo, listi) in všeč mi je bilo, ko so otroci sami dodajali svoje predloge, npr. »če zapiha veter, pa listki takole padejo« (otrok je padel po tleh). V naravi smo nato že usvojeno znanje o drevesih izkoristili za ples med drevesi. Ugotovili smo, da je ples med drevesi lahko še kako zabaven. Otroci so se večinoma smejali in se razigrano podili med drevesi. Nekateri pa so se gibali predvsem okrog drevesa in vmes zastavljali tudi zanimiva vprašanja. S pomočjo priročnika Gordane Schmidt Drevesa za domišljajske zgodbe smo v igralnici še dodatno nadgradili znanje o drevesih in iskali še drugačen, zanimivejši način gibalnega ustvarjanja. Otroci so ob sliki »visoko drevo« sestavili zelo zanimivo zgodbo in se pomočjo le-te ustvarjalno plesno izrazili. Kasneje smo uporabili tudi les kot spremljavo k plesu. V igralnici smo lesene inštrumente najprej ločili od ostalih (kovinskih, plastičnih ...) nato pa je ena skupina otrok na lesene inštrumente igrala, druga polovica pa se je na dano glasbo gibalno izražala. Nastala je čudovita predstava, kjer so uživali tako igralci kot tudi plesalci. Vloge smo potem tudi zamenjali. Tudi v gozdu smo našli zanimive lesene materiale, ki so nam služili kot spremljavo k plesu (veje, debla, storži). Potem smo šli še dlje in v gozdu poiskali vse, kar je lesenega in bi nam lahko služilo kot plesni rekvizit. Otroci so večinoma plesali s palico ali okrog palice, nekateri so z njo tudi zamahovali in zraven poskakovali. Nadgradnja vseh nastopov, pa je bila »pravljica dežela«, ki so jo otroci zgradili iz različnih lesenih predmetov kar v igralnici. Otroci so se sami odločili, da jo tako poimenujejo. Že med grajenjem so pokazali veliko mero ustvarjalnosti. Kasneje so sicer potrebovali nekaj spodbude, za pomoč sem jim dodala tudi glasbo (Johannes Brahms, Uspavanka) in nastala je zelo ustvarjalna plesna predstava v leseni »pravljici deželi«.

VODENJE V MUZEJU SKOZI ZBIRKO GOZDARSTVO

Otroke sem v muzeju motivirala z gibalno zgodbo. Vodil jih je gozdni škrat, ki je živel v gozdu in je otroke popeljal skozi gozdne dogodivščine. Izbrala sem si določene elemente iz zbirke gozdarstvo in tako pri vsaki postaji poskušala otrokom ponuditi čim več spodbud za ustvarjalni gib. Otroci so se prebujali s škratom, hopsali in tekali, pokazali, kakšne korenine ima drevo, kakšne so veje, listki, kako stojijo letnice ... Prav tako so streljali z lokom, se vozili s čolnom, vlekli hlode, žagali drevesa. Na koncu je sledil ples z gozdnimi vilami, otroci pa so jim pripravili čudovito mandalo iz lesa, okrog katere so na koncu tudi zaplesali.

V nadaljevanju so predstavljene fotografije, ki so nastale skozi vodenje po muzeju s pomočjo gibalne zgodbe. Celotna gibalna zgodba in vse slikovno gradivo je dosegljivo v diplomski nalogi.

Pri povezovanju naravoslovnih tem z umetniškimi (plesnimi) dejavnostmi sem se opirala predvsem na konkretno izkušnjo, ki so jo otroci dobili v naravi oziroma gozdu. V pomoč so mi bile tudi teoretične podlage Kurikuluma (2010), saj otrok dojema svet celostno in se najbolje uči v povezavi s fizičnim okoljem (z naravo, gozdom, lesom). Otroci so me skozi nastope veliko spraševali, dodajali svoje ideje in rešitve in bili pri izražanju skozi ustvarjalni gib zelo kreativni. V zelo velikem obsegu so razvijali tudi vse plesne elemente. Otroke sem skozi nastope poskušala čim manj voditi in jih le usmerjati ter prepuščati njihovi lastni domišljiji. Dober primer kreativnosti in ustvarjalnosti je bil tudi v muzeju, kjer so otroci dodali določene elemente iz zbirke, ki smo jih potem vključili v gibalno zgodbo. To pri otrocih zelo cenim, saj je moj cilj, da delam z »razmišljujočimi posamezniki« in ne z otroki, ki zgolj prikimavajo mo-

jemu razlaganju ali sledijo mojemu vodenju.

Menim, da ustvarjalni gib kot učni pristop zelo pripomore k usvojitvi osnovnih pojmov pri temi les: korenine, deblo, veje, letnice, listi ... Pomembno je, da poskušamo otrokom vsebine predstaviti na čim bolj zanimiv način. Za delo v vrtcu ni primerno, če se poslužujemo zgolj frontalne oblike in razlage. Potrebno se je zavedati dognanj s področja nevroznosti, kjer se poudarja, da se otroci bolje učijo, če se gibajo.

Pri interpretaciji, kako povezati raziskovanje v vrtcu z obiskom Tehniškega muzeja Slovenije v Bistri, lahko rečem, da je bil moj način raziskovanje naravoslovja skozi ustvarjalni gib. Seveda bi lahko učenje naravoslovja povezali tudi s kakšno drugo obliko umetnosti, npr. z likovno. Ali kot pravi Geršakova (2010), ples kot eden izmed »100 jezikov« otrokovega izražanja spodbuja otrokov razvoj na čustveno-socialnem, kognitivnem in psihomotoričnem področju. Tudi odzivi otrok, staršev in pedagoške vodje Tehniškega muzeja Slovenije na primer povezovanja naravoslovja in umetnosti, lesa skozi ples, so bili zelo spodbudni. Otroci so bili navdušeni že med nastopi v vrtcu oziroma gozdu, še bolj pa jih je navdušil nastop v Tehniškem muzeju Slovenije. Starši so bili radovedni in so me veliko spraševali, ko sem jim na sestanku predstavila temo za diplomsko nalogo. Tudi Ana Katarina Ziherl (pedagoška vodja v muzeju) je bila navdušena nad idejo, da bi otrokom zbirko Gozdarstvo predstavili skozi ustvarjalni gib. Zato menim, da je potrebno otroke že v vrtcu temeljito pripraviti na obisk določene institucije. Seveda sem mnenja, da to lahko najbolj naredimo skozi ustvarjalni gib.

SKLEP IN SAMOREFLEKSIJA

Namen moje diplomske naloge in prispevka je bil predstaviti način, kako lahko otroke učimo naravoslovja s pomočjo ustvarjalnega giba. Otroci so usvojili veliko novega znanja in utrdili spoznavanje narave ter osnovnih pojmov (korenine, deblo, veje, listki, letnice ...).

Znanje, ki so ga dobili s pomočjo nastopov v vrtcu in gozdu, smo nadgradili z obiskom Tehniškega muzeja Slovenije v Bistri. Sodelovanje s Tehničkim muzejem Slovenije je tako lahko primer dobre prakse, kako povezati naravoslovje s pomočjo umetnosti – ustvarjalnega giba, tako v vrtcu kot muzeju.

Odzivi otrok so kazali na pozitiven sprejem usvajanja naravoslovnih pojmov s pomočjo ustvarjalnega giba. Odlično so se odzvali tudi starši, saj so pokazali navdušenje nad temo »les kot spodbuda za ples« in se tudi zainteresirano odzvali na povabilo na nastop otrok v muzeju. Pedagoška vodja v muzeju pozdravlja nove in drugačne pristope. Poudarja, da je potrebno otroke oziroma učence aktivno pripraviti na obisk muzeja. Predstavljen primer bo lahko služil tudi kot primer dobre prakse povezovanja naravoslovja in ustvarjalnega giba v muzejski pedagogiki. Zavedam se, da je potrebno vzgajati generacije, ki bodo ustvarjalne, kreativne, ki bodo odgovorne do sebe in do narave, če želimo ustvarjati lepši svet. In ustvarjalni gib nam je pri tem lahko v veliko pomoč.



////////////////////

Literatura in viri:

- Borota, B., Geršak, V., Korošec, H., Majaron, E. (2006). *Otrok v svetu glasbe, plesa in lutk*. Koper: Pedagoška fakulteta.
- Burns, T. (2011). *Možgani so mišica, ki jo je potrebno krepiti*. Pridobljeno 17. 4. 2014, s <http://www.dnevnik.si/objektiv/intervju>.
- Geršak, V. (2009). *Plesno ustvarjanje v pedagoškem konceptu Reggio Emilia*. V T. Devjak, T. Skubic (ur.), *Izzivi pedagoškega koncepta Reggio Emilia*. Ljubljana: Pedagoška fakulteta.
- Geršak V. (2010). *Ples kot ustvarjalni proces in medpodročno sodelovanje: analiza stanja v slovenskih vrtcih*. V T. Devjak, M. Batistič Zorec, J. Vogrinc, D. Skubic, S. Berčnik (ur.), *Pedagoški koncept Reggio Emilia in Kurikulum za vrtca: podrobnosti v različnosti*. Ljubljana: Pedagoška fakulteta.
- Geršak, V., Lenard, V. (2012). *Vmesni model za izvajanje plesne umetnosti v vrtcu*. *Revija za elementarno izobraževanje*, 5, 91-106
- Kurikulum za vrtce. (2010). Ljubljana: Ministrstvo za šolstvo in šport, Zavod za šolstvo.
- Knafelj Borovič, Š. (2014). *Les kot spodbuda za ples: sodelovanje vrtca s Tehničkim muzejem Slovenije*. Diplomsko delo pod mentorstvom - Vesne Geršak. Koper: Pedagoška fakulteta.
- Marjanovič Umek, L. (ur.) (2001). *Otrok v vrtcu: priložnik h kurikulumu za vrtce*. Maribor: Založba obzorja.
- Schmidt, G., Kos, M. (2010). *Plesno izražanje in naravoslovje*. Pridobljeno 25. 6. 2014, s <http://www.2arnes.si/~gschmi/>.

Neva Kralj, Samostojna ustvarjalka na področju kulture, Plesni Epicenter, zavod za plesno vzgojo, izobraževanje, pomoč z umetnostjo in prosti čas

POMOČ Z UMETNOSTJO - PLES KOT PREVENTIVA IN TERAPIJA V 2. RAZREDU OSNOVNE ŠOLE DANCE AND MOVEMENT AS PREVENTION AND THERAPY IN PRIMARY SCHOOL

NEVA KRALJ:

Plesna pedagoginja in koreografinja, spec. pomoči z umetnostjo – plesne terapije, je ustanoviteljica Plesnega Epicentra in njegov vodja, organizator in mentor. Oblikovala je svoj pristop na plesnih delavnicah, ki je plod stalnega izobraževanja na različnih področjih, raziskovanja lastne prakse, dvajsetletnih izkušenj v pedagoškem delu in strasti do plesa.

> >

POVZETEK

Projekt Pomoč z umetnostjo – ples kot preventiva in terapija smo izvajali v sodelovanju in podpori osnovne šole v Ljubljani ter MOL, s področja podpornih storitev v vzgoji in izobraževanju ter prostem času otrok.

Plesno-gibalne terapevtske delavnice so se izvajale v 2. razredu osnovne šole. V skupini 24-tih učencev je bilo prisotno deskruktivno vedenje, velik nemir, fizično in verbalno obračunavanje, agresivno vedenje, kratkotrajna pozornost, izrazit vpliv štirih izstopajočih učencev ter slabi medsebojni odnosi. Z uporabo metod in tehnik plesno-gibalne in glasbene terapije smo želeli otroke seznaniti ter naučiti sprejemljivejše komunikacije.

Glede na odzive učencev smo prilagajali cilje ter aktivnosti za doseganje načrtovanih ciljev. Učenci so bili veseli aktivnostih in časa, ki smo ga preživeli skupaj. Všeč so jim bile preproste ustvarjalne dejavnosti in dejavnosti z instrumenti, ki so povezovale skupino, kjer so upoštevali drug drugega, se poskušali slišati, poslušati - bili so pozorni na dogajanje. Nekatere ustvarjalne gibalne dejavnosti so bile zanje še prezahtevne.

Intenzivnost konstruktivnega delovanja otrok v skupini sem spremljala preko kvalitativnega akcijskega raziskovanja in analize dogajanja v razredu.

Napredek je bilo opaziti pri vseh – sprejemanje, usmerjena pozornost in sodelovanje.

Ugotovimo, da so rezultati pokazali največji napredek pri vzpostavljanju kontakta z drugimi otroki, telesnem stiku in samostojnem vključevanju predvsem pri socialno zadržanih učencih.

ABSTRACT

Dance-movement therapy workshops were carried out in the 2nd grade of primary school in Ljubljana. Among the 24th. pupils were present great restlessness, physical and verbal charging, aggressive behavior, short attention, pronounced effect some outstanding boys and poor interpersonal relations. By using the methods and techniques of dance and music therapy we wanted children to learn and familiarize acceptable communication.

Depending on the students' responses we adapted objectives and activities to achieve the planned objectives.

Pupils were delighted our activities and the time we spent with them. They loved simple creative activities and instruments that integrate the group, where they respect each other, trying to hear, listen and connect in this way. Some creative motor activities were still too complicated for them.

The intensity of constructive functioning of children in group I monitor through action research and qualitative analysis. Progress was seen in all - acceptance, focused attention and cooperation.

We find that the results showed the greatest progress in establishing contact with other children, physical contact and independent integration especially in social retained students.

UVOD

S prispevkom želim poudariti pomen vključevanja metod pomoči z umetnostjo v sistem vzgoje in izobraževanja za preprečevanje in razreševanje vzgojne problematike, razvijanje sodelovanja in strpnosti ter omogočanje inkluzije otrok s posebnostmi v razvoju.

Namen delavnic s prvinami plesne in glasbene terapije kot oblik pomoči z umetnostjo je bil v prvi vrsti zavedanje medosebnih odnosov, motečih oblik vedenja in nemira v razredu, razvijanje socialnih spretnosti pri učencih, preprečevanje konfliktnega in agresivnega vedenja v skupini, ozaveščanje lastnih občutkov, oblik komunikacije in dogajanja v skupini, krepitev pozornosti pri vseh učencih ter na sploh izboljšanje klime v razredu.

B. Kroflič (1999) navaja, da ustvarjalne gibalne dejavnosti lajšajo komunikacijo vsem otrokom, ne glede na njihovo različnost, saj z njimi zadovoljujejo osnovne potrebe po stikih, gibanju in za človeka značilno potrebo po ustvarjanju.

Plesno-gibalna terapija prispeva k samozavedanju (ustrezna telesna slika daje občutek notranje strukture, zmanjša impulzivnost, dviga samospoštovanje in občutljivost za neverbalne znake ...), razvija socialne sposobnosti (spodbuja socialne stike, večja zaupanje do drugih, širi okvire prilagodljivosti, lajša dosledno upoštevanje pravil, zvišuje empatijo ...), izboljšuje možnosti za izražanje čustev in domišljije preko telesa, omogoča občutek uspeha, lajša povezavo med zunanjimi in notranjimi dražljaji, izboljšuje spretnosti (npr. koordinacijo in ravnotežje), prispeva k smiselnemu organiziranju in ravnanju v vsakdanjem življenju, privzga pozitivne vzorce telesnih in čustvenih odgovorov (H. Payne).

PROCES

V šolskem letu 2013 / 14 smo imeli 24 srečanj. Razred smo razdelili na dve skupini (po 12 učencev), saj je bilo pri množični skupini zanje interakcij, prilagajanj, impulzov okolice preveč, da bi lahko bolj zbrano delali, terapevtski proces pa se ni mogel dogajati. Srečevali smo se v njihovi matični učilnici 1x tedensko po 35-40 minut (vsaka skupina) v času od 11.55 – 13:10. Pri večini učencev so se preko gibanja odprli »ventili«, sprostili so energijo, kontrola vedenja, ki je skozi ves učni proces zahtevana, je popustila. Prevladovalo je verbalno, hrupno, konfliktno, nemirno vedenje. Učenci gibalnih aktivnosti in takih načinov sodelovanja in izražanja niso bili vajeni.

Sprva sem delavnice vodila sama, po dveh mesecih se mi je kot dodatna pomoč pridružila Katja Jarc, spec. pomoči z umetnostjo. Kot opazovalki sta bili na naših srečanjih prisotni razredničarka ter občasno tudi šolska psihologinja.

Skozi proces dela smo ugotovili, da učenci najuspešneje delajo v parih: le tako lahko »srečajo« sošolca, lažje usmerijo pozornost in upoštevajo partnerja.

Po potrebi smo posvetili določeni aktivnosti dalj časa, predvsem z namenom, da učenci poglobljeno doživljajo sebe in druge.

Pri opazovanju vedenja učencev in dogajanja v skupini so bile pomembne naslednje kategorije:

1. aktivno sodelovanje in motivacija
2. vzpostavljanje kontakta z drugimi, sprejemanje telesnega stika
3. pozornost, razumevanje in upoštevanje navodil
4. besedno in nebesedno izražanje
5. medsebojno sodelovanje v gibalnem ustvarjanju
6. pomoč, upoštevanje in sprejemanje s strani vrstnikov
7. vzdušje v skupini
8. posebne reakcije (agresivnost, impulzivnost, upornost, vsiljivost, pretirana nemirnost, napetost v odnosih, tekmovalnost, pasivnost, umik, sramežljivost, odklanjanje drugih, gibalna ustvarjalnost)
- konflikte situacije (moteče oblike vedenja ... agresivno vedenje, odklanjanje, pretirana nemirnost, pretirano izražanje
9. pozornosti, besedno izražanje)
10. umirjenost in sproščenost

Za vsako aktivnost je (bila) potrebna natančna predhodna priprava z jasno zastavljenimi cilji. Nekaj primerov dobre prakse:

// RITEM USKLAJEVANJA

Sedimo v krogu. Pedagog začne in pokaže določen ritem (s ploskom dlani, na različne dele telesa, s stopali ipd.). Otroci spontano poskušajo ritem usklajeno ponavljati in posnemati. Ritem lahko nekdo spremeni in se skupina uglašuje z novim ritmom. Ritem je sprva preprost, kasneje pa vedno bolj kompleksen in težaven.

CILJI:

- pozorno poslušanje
- ritmični posluš
- sledenje drugemu
- usklajevanje s skupino
- spodbujanje občutka pripadnosti skupini
- spodbujanje ustvarjalnosti

KROG UGLAŠEVANJA,; Foto: Alenka Kociper



// OBLIKOVANJE LIKOV



Sproščeno gibanje po prostoru. Ob znaku bobna pedagog pokaže narisani lik, vsi otroci ga poskušajo skupinsko čimhitreje oblikovati.

CILJI:

- prostorska orientacija in organizacija prostora
- skupno reševanje zastavljenega problema
- sodelovanje skupine
- posameznik kot nujen pogoj za obstoj in uspeh skupine
- timsko delo

// SLEDENJE

Gibamo v parih. Vodja si zamišlja in ustvarja ob vsebinskih spodbudah različne gibe, korake itd. Pri tem mora upoštevati smeri v prostoru, različne nivoje, intenziteto gibov, prav tako mora upoštevati partnerja, ki mu sledi - gib naj ponavlja dalj časa, da ga lahko občuti in mu uspešno sledi. Potrebno pravilo je, da s svojim gibanjem ne motijo ostalih udeležencev, ki prav tako ustvarjajo. Uporabimo raznoliko instrumentalno glasbo ali delamo v tišini.

V skupini se ustvari občutek povezanosti, pretoka energije v okolju in skupnega ustvarjanja. Aktivnost je zelo primerna in v pomoč predvsem otrokom, ki se ne želijo izpostavljati in biti vodje.

CILJI:

občutek varnosti, pozornosti in zaupanja

upoštevanje drugih

spoznavanje prostora ter gibanja v prostoru

upoštevanje pravil

podrejanje, prilagajanje na eni ter vodenje na drugi strani

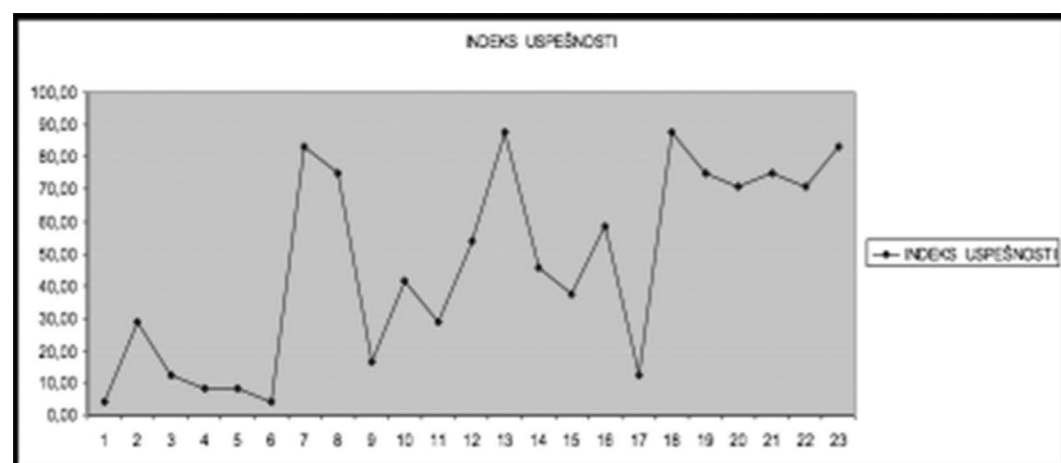
NAPREDEK

Otroke so pritegnili inštrumeni in igranje nanj, glasba jih je pomirjala - omogočali so jim občutek varnosti, sposobnosti in potrebne strukture, ohranjati in stopnjevati pozornost (natančno poslušanje in koordinacija rok, dobro opazovanje), osredotočenost nase in na ostale sošolce v igri, nestrpnost pri čakanju se zmanjša, občuti je bilo večjo medsebojno povezanost in sodelovanje.

Pri problematičnih učencih je bilo močno opazna medsebojna podpora, pogum in »dovoljenje« za svoje vedenje, a hkrati zelo izpostavljena individualnost - potrebujejo, zmorejo, predvsem pa so uspešnejši pri individualnem delu!

Indeks uspešnost kaže rast pri vseh kategorijah opazovanja. Največje spremembe se kažejo pri manjšem besednem izražanju ter sorazmerno večjem nebesednem izražanju pri vseh učencih v razredu. Opazno je tudi manj posebnih reakcij in konfliktnih situacij v razredu: manj odklanjanja drugih, manj pretiranega izražanja pozornosti, upornosti in impulzivnosti pri glavnini razreda. Največji napredek je po mnenju razredničarke opazen pri glavnini razreda, ki se zna ob neprimernem vedenju posameznikov pogosto umakniti in neprimernega vedenja ne prevzame tudi sama. Proti koncu naših srečanj je bilo na delavnicah opaziti večjo sproščenost pri telesnem stiku in zadovoljstvu s samim seboj pri vseh učencih.

Indeks uspešnosti dogajanja (klime) v skupini



SKLEP in SAMOREFLEKSIJA

Kar rečemo, vpliva na telo. Kar naredimo, vpliva na možgane!!!

Nekoliko idilično zastavljene cilje na začetku naših srečanj (modifikacija vedenja najbolj problematičnih učencev), smo, glede na odzive in dano situacijo v razredu, omejili, naloge in pravila prilagodili, saj so se otroci tako lažje osredotočili ter jim nato postopno ponujali nove izkušnje.

Praktično delo je potrjevalo naraven proces razvoja tako pri posamezniku kot v skupini:

1. Najprej sprejemanje načina dela in terapevtskega pristopa znotraj naših srečanj;
2. Nato spreminjanje znotraj naših srečanj in šele
3. kasneje bodo otroci nekoliko spreminjali vedenje tudi zunaj naših delavnic.

V prvem letu našega dela smo dosegli sprejemanje (1), previdno pa so se že začele dogajati male spremembe znotraj naših srečanj (2). Večina učencev je pridobila pomembna izkustva, ki se bodo, morda šele kasneje, odstirala tudi zunaj naših delavnic (3). Verjamem, da je ob koncu vsak učenec odnesel s seboj kanček spoznanja o prijetnem (umirjenem) vzdušju v razredu, o povezanosti med sošolci, občutke prijetnosti ob sprejemanju in sodelovanju drug z drugim.

Introspekcija soterapevtke Katje ob zaključku: »Po srečanju sem občutila: kako močno si ti otroci želijo nekoga, ki jih bo sprejemal, varnega prostora. Ker tega ne znajo pokazati na drugačen način, to kažejo s svojim neprimernim obnašanjem. Predvidevam, da je situacija doma zaostrena, nevarna, zato se morajo »pokazati« prav v razredu, kjer se na nek poseben način počutijo bolj varne kot doma (zato »butajo« ves ta nemir ven, ki bi moral biti zreguliran v družini). Prav z notranjim mirom jim lahko v šoli damo zelo veliko.«

Dejavnosti pomoči z umetnostjo so omogočale, da se je lahko vsak posameznik v skupini izrazil v skladu s svojimi sposobnostmi in glede na trenutno stanje. V enem letu delavnice z metodami plesne in glasbene terapije (še) niso opazno vplivale na modifikacijo vedenja, vendar smo prepričani, da so narejeni koraki prav gotovo naložba v razvoj vsakega posameznega otroka. Omenjeno ter odzivi otrok vračajo in dajejo zadovoljstvo in izpolnitev vložene energije.

////////////////////

LITERATURA

- Frosting, M. (1989). Gibalna vzgoja. Nove poti specialne pedagogike. Ljubljana: Svetovalni center za otroke, mladostnike in starše.
- Kralj, N. (2012). Vpliv metod plesno-gibalne terapije na inkluzijo otrok s posebnimi potrebami v skupinsko plesno interesno dejavnost. - Specialistično delo. Ljubljana: Univerza v Ljubljani - Pedagoška fakulteta.
- Kremžar, B., Petelin, M. (2001). Otrokovsko gibalno vedenje. Ljubljana: Društvo za motopedagogiko in psihomotoriko.
- Kroflič, B. (1999). Ustvarjalni gib - tretja razsežnost pouka. Ljubljana: Znanstveno in publicistično središče.
- Payne, H. (2006). Dance Movement Therapy - theory, research and practice. London & New York: Tavistock/ Routledge.
- Payne, H. (1990). Creative movement and Dance in groupwork. Oxon: Winslow Press.
- Srebot, R., Menih, K. (1996). Potovanje v tišino. Sprostivna vzgoja za otroke. Ljubljana: DZS.

////////////////////////////////////

Literatura

- Borota, B., Geršak, V., Korošec H., Majaron, E. (2006). Otrok v svetu glasbe, plesa in lutk. Koper: Univerza na Primorskem, Pedagoška fakulteta Koper.
- Breznik, I. (2006). Gibanje in glasba v predšolskem obdobju. V: R. Pišot (ur.), Zbornik prispevkov 4. mednarodnega simpozija Otrok v gibanju. Portorož: Univerza na Primorskem, ZRS Koper.
- Frostig, M. (1998). Gibalna vzgoja. Ljubljana: Svetovalni center za otroke, mladostnike in starše Ljubljana.
- Geršak, V. (2007). Pomen poučevanja in učenja s plesno gibalnimi dejavnostmi v vrtcu in osnovni šoli. V: Sodobna pedagogika 3/2007, str. 128-143.
- Koban - Dobnik, M. (2005). Glasba in gib. Nova Gorica: Educa.
- Kroflič, B. (1991). Razvijanje ustvarjalnosti skozi gibanje. Ljubljana: Znanstveno in publicistično središče.
- Kroflič, B., Gobec, D. (1989). Plesna vzgoja za najmlajše. Novo Mesto: Pedagoška obzorja.
- Kroflič, B., Gobec, D. (1995). Igra - gib - ustvarjanje - učenje. Novo Mesto: Pedagoška obzorja.
- Wolfolk, A. (2002). Pedagoška psihologija. Ljubljana: Educy.

// Biserka Novak, Osnovna šola Božidarja Jakca

POUČEVANJE S POMOČJO METODE USTVARJALNEGA GIBA

TEACHING BY USING THE METHOD OF CREATIVE MOVEMENT

O AVTORJU

Biserka Novak je učiteljica razrednega pouka na Osnovni šoli Božidarja Jakca v Ljubljani. Že enajsto leto poučuje z metodo ustvarjalnega giba na vseh področjih dela v šoli (pouk, prireditve za starše, interesna dejavnost ...). Tretje leto poučuje v 5. razredu in si ne predstavlja, da bi njeni učenci morali ves čas sedeti v klopih in poslušati frontalno razlago. Glede na zahtevnost in količino vsebine v 5. razredu, je metoda ustvarjalnega giba še toliko bolj dobrodošla. V letošnjem šolskem letu ima Biserka prvič izziv, da poučuje skozi gib v številčnejšem razredu (27 učencev) ter da spodbudi sodelavce k uporabi celostne metode. V prispevku opišem način učenja in poučevanja skozi ustvarjalni gib, ki sem ga tekom poučevanja v šoli preizkusila v različnih kontekstih; pri pouku, v okviru podaljšanega bivanja, pri vodenju interesne dejavnosti, kot del projekta, predstavitev za starše v okviru roditeljskega sestanka in pri urah športa.

> >

ABSTRACT

In my article I describe the process of learning and teaching by using the method of creative movement which I have used in different situations in the years of working as a teacher: in class, in extended stay, as a mentor in extracurricular activities, as a part of a project, in presentations for parents in parent-teacher conferences and in P.E. classes.

Ustvarjalni gib kot učni pristop oziroma metoda dela z otroki z različnimi učnimi zmožnostmi poudarja vlogo telesa in gibanja v učnem procesu. Gre za aktivno učenje, kjer se učenci ob različno gibalno-plesnih dejavnostih na sproščen, naraven način učijo učno snov, jo utrjujejo oziroma jo spoznavajo celostno (Geršak, Tancig, Novak, 2005).

Metodo ustvarjalnega giba sem spoznala na Pedagoški fakulteti v Ljubljani. Razpisana vsebina pri izbirnem predmetu Ustvarjalni gib mi je bila pisana na kožo. Rada imam glasbo, ritem, vendar nisem glasbenica. Obožujem ples, vendar nisem plesalka. Z izbirnim predmetom, udeležbo na seminarjih in delavnicah, branjem literature, lastnim ustvarjanjem, in uporabo giba na pedagoški praksi v 4. letniku študija na fakulteti, sem postajala vse bolj izobražena na področju celostne metode. Skozi celoten proces me je s svojo energijo, žarom in strokovnostjo vodila predavateljica Vesna Geršak, ki mi je s somentorstvom pomagala pri pripravi diplomskega dela. Pozitivni občutki ob izvedbi določenih aktivnosti z ustvarjalnim gibom so mi dajali zagon in energijo. Hkrati me je zanimalo, ali se bodo tudi moji učenci počutili tako pozitivno naravnano. Uporaba ustvarjalnega giba kot učnega pristopa v šoli »Ugotovila sem, da živahnih otrok ne morem z besedami prepričati naj mirujejo in poslušajo. Začela sem se gibati z njimi.« (Viktorija Uršnik)

Misel učiteljice, ki sem jo odkrila skozi proučevanje seminarjskih nalog med pisanjem diplomskega dela, je vodilo pri mojem poklicu že nekaj let. Težko si predstavljam pouk brez uporabe metode ustvarjalnega giba. Učencem je v prvi vrsti zanimivo, zabavno, sproščujoče, so notranje motivirani za delo, nevede pa pridobijo trdnije znanje, si ustvarijo boljše predstave, med seboj se povežejo v homogeno celoto in izboljšajo delavno aktivnost. S tovrstno metodo sem začela v podaljšanem bivanju. Zame je bil to najprimernejši čas za raziskovanje literature s tega področja ter za izvajanje, preizkušanje in uvajanje novih dejavnosti s področja ustvarjalnega giba. V podaljšanjem bivanju učenci po napornem pouku potrebujejo sprostitev, masaže, gibanje, ples, domišljajska potovanja, rajalne igre, gibanje ob

Kasneje sem na šoli začela voditi interesno dejavnost Ustvarjalni gib, ki je aktualna vse do danes. Starši si želijo, da njihovi otroci sprostijo čim več energije tekom popoldneva, otroci pa z veseljem pričakujejo naslednje

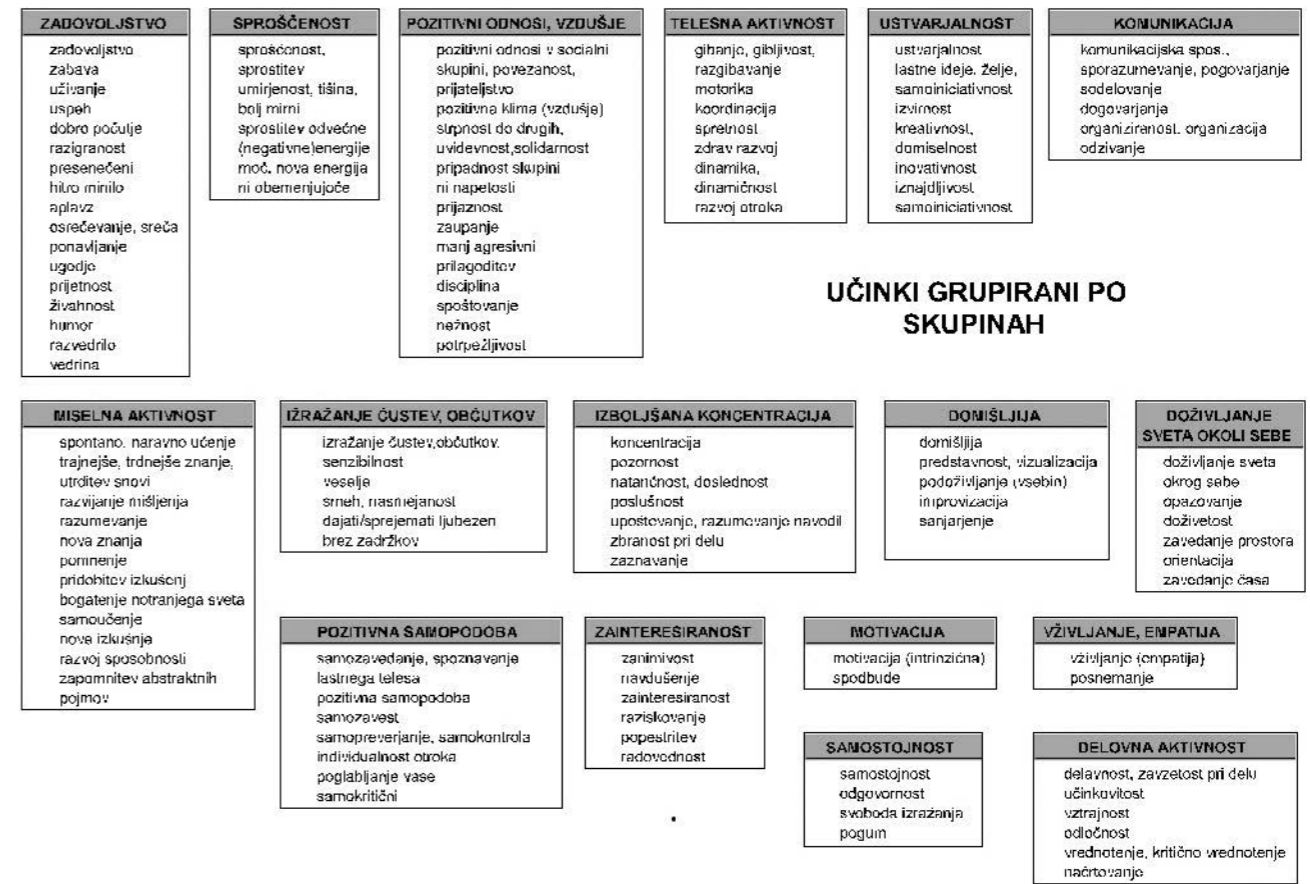
ure, ko skupaj ustvarjamo. Svoje delo sem nadgradila z delavnicami za učitelje. Sprva so bili navdušeni, vendar je uporaba te metode ostala v navadi le posameznikom. V letošnjem letu imam cilj, da zopet osvežimo znanje in spodbudimo sodelavce vsaj v prvi triadi, da poučujejo z ustvarjalnim Poučevanje v petem razredu je bilo nova dodana vrednost na moji poti ustvarjalnega giba. Nove vsebine, zahtevnejše teme, starejši učenci, večina dečkov v razredu – rezultat pozitiven. Vsi so sodelovali pri dejavnostih, postali so homogena skupina, na koncu so učenci mene navduševali z idejami, ki so jih prikazali. Nekaj vsebin so si ogledali tudi študentje Pedagoške fakultete v Ljubljani in bili pozitivno presenečeni. Pri matematiki so učenci delili z gibom, ponazarjali geometrijske pojme, enačbe, neenačbe, poštevanke. Pouk slovenščine so popestrili s prikazom velike začetnice in ločil, igro vlog, peli pesem v »rap« in operni izvedbi. Naravoslovje je vključevalo poskuse, vrtenje Zemlje okoli Sonca in okoli svoje osi, prikaz naravoslovnih pojmov (barometer, izhlapevanje, agregatna stanja, plasti v zemlji ...). Pri družbi svojevrsten pečat pustijo zgodovinska obdobja. Starši so vsako leto navdušeni nad idejami in to je primer, pri katerem fotografija ne pove veliko, video posnetek pa vse. V okviru športa sodeluje naša šola z Akademijo za ples v Ljubljani. Študenti v okviru svoje prakse poučujejo plesne vsebine pri športu. So strokovno podkovani in staršem vedno predstavimo točko iz ur športa, kjer sodelujemo s študenti (npr. tango, cha-cha, jive, break Letošnje leto je bilo v znamenju projekta Emona 2000. Raziskovali smo zgodovinsko obdobje starega veka (običaje, obleke, glasbo, hrano, arhitekturo, verstva ...) in na zaključni šolski prireditvi so dekleta odplesala Ples vestalk. Pristop izvajam tudi kot spodbudo za razvijanje višjih funkcij mišljenja in krepitev medosebnih odnosov pri dodatnem pouku ter pri delu z nadarjenimi, v okviru dopolnilnega pouka pa za ponazoritev in lažje razumevanje učne snovi. Uporabljam ga v vseh etapah učnega procesa, kot motivacijo, za obravnavo in utrditev snovi ali kot zaključni del ure.

Zaradi celoletne uporabe celostne metode poučevanja, smo skupaj z učenci dobili idejo o končni prireditvi za starše (v okviru zadnjega roditeljskega sestanka) z naslovom Naš šolski dan z ustvarjalnim gibom. Staršem smo skozi ustvarjalni gib prikazali dan z naravoslovnimi, matematičnimi, jezikovnimi, umetnostnimi, družboslovnimi ter športnimi vsebinami. Učenci z višjimi učnimi zmožnostmi in nadarjeni učenci so izbrali vsebine po predmetih, ki so bile prikazane v programu ter napisali osnutek programa, povezovalki sta bili nadarjeni učenki. Tudi z lanskimi učenci smo ohranili tradicijo in izvedli šolski dan skozi ustvarjalni gib za zadnji roditeljski sestanek, seveda s povsem drugimi vsebinami pri istih šolskih predmetih.

ZAKLJUČNE MISLI

Uporaba metode ustvarjalnega giba zahteva od učitelja na začetku večjo angažiranost, ustvarjalnost in iskanje idej. Po več letih uporabe pa se večina idej porodi naključno. Je pa res, da ideje najdem tudi na izobraževanjih, ob branju literature, priporočil kolegov in hkrati vsako leto od učencev. V svoji poučevalni karieri sem zaznala neštete pozitivne učinke omenjene metode, ki sem jih tudi predstavila v svojem diplomskem delu (tabela 1). Hkrati odgovarjam na zastavljeno vprašanje v uvodu, ali se bodo tudi moji učenci počutili dobro ob izvajanju ustvarjalnega giba. Že več let odkrivam in potrjujem, da je odgovor pozitiven. Uporaba ustvarjalnega giba popestri pouk, učencem ure hitro minejo in radi prihajajo k pouku. Skupaj z učenci vsakodnevno razvijamo različne dejavnosti ustvarjalnega giba. Glede na zaznavo pozitivnih učinkov na učence in učitelje, menim, da bi bila smiselna uporaba v čim večji meri na vseh šolah. Zaključujem z mislijo: »Ob današnjem hitrem tempu in stresnemu načinu življenja, ki nezadržno preplavlja šolske klopi osnovnošolcev, metoda ustvarjalnega giba prinaša veliko svežine, umirjenosti in strpnosti v razred, kar je predpogoj za uspešno poučevanje« (Geršak, Tancig, Novak, 2005).

Tabela 1: Pozitivni učinki pri uporabi ustvarjalnega giba (Geršak, Novak, Tancig, 2005)



////////////////////

Literatura in viri:
 - Borota, B., Geršak, V., Korošec, H., Majaron E. (2006). Otrok v svetu glasbe, plesa in lutk.
 - Koper: Pedagoška fakulteta.
 - Novak, B., Tancig, S., Geršak, V. (2005). Učinki ustvarjalnega giba: diplomsko delo. Ljubljana: Pedagoška fakulteta.

// Urša Rupnik, Studio za svobodni ples, društvo

**PROCES V ODNOSU DO PRODUKTA V PLESNI PEDAGOGIKI,
PRIMER DOBRE PRAKSE: PROJEKT "NOVIH STO LET"**

DANCE PEDAGOGY: PROCESS VERSUS PRODUCT, EXAMPLE: PROJECT "NEW HUNDRED YEARS"

> >

POVZETEK

V članku obravnavam odnos med procesom in produktom v plesni pedagogiki na področju sodobne plesne umetnosti (sodobnega plesa). Tako imenovani procesni model poučevanja je usmerjen k procesu izvajanja/poučevanja plesa, kjer je morebitni rezultat (koreografija, točka, nastop) zanemaren oziroma nepomemben, medtem ko profesionalni model stremi predvsem h končnemu plesnemu izdelku (velikokrat vnaprej postavljeni koreografiji). Avtorica Smith-Autardova (1994) za poučevanje plesne umetnosti v procesu vzgoje in izobraževanja predlaga model, ki najboljše elemente obeh prejšnjih združuje ter nadgrajuje z lastnimi, to je model vmesne poti. V članku z ozirom na model vmesne poti predstavim konkreten primer – ustvarjanje plesnega dela projekta "Novih sto let" idrijske gimnazije. Z analizo pedagoškega in koreografskega dela pokažem, da je združevanje in nadgradnja procesnega in profesionalnega modela v model vmesne poti možno, smiselno in ključno. Z združevanjem in presejanjem elementov obeh modelov poučevanja v plesni pedagogiki namreč razvijamo individualne plesno-gibalne sposobnosti in kreativnost, krepimo komunikacijo in odnose v skupini; z možnostjo izvajanja in prikazovanja plesnih stvaritev pred publiko učencem nudimo odrsko izkušnjo in zadovoljstvo ob končanem procesu; spodbujamo kritično (samo)refleksijo in cenjenje plesne umetnosti nasploh.

ABSTRACT

In the article, I address the relationship between the process and the product in dance pedagogy in the field of contemporary dance. So called Educational model is focused on the process of teaching dance, where possible result (choreography, dance piece, performance) is unimportant or irrelevant, while a Professional model aims mainly to the final dance product (often pre-set choreography). Author Smith-Autard (1994) proposes a model that best combines elements of both previous and upgrades them with its own, that is so called Midway model in the art of dance in education. I apply the Midway model to a concrete example – creating dance part of the project "New hundred years" produced by high school Gimnazija Jurija Vege Idrija. By analyzing pedagogic and choreographic work/process I show that the integration and upgrading of Educational and Professional model into Midway model is possible and meaningful. By combining and exceeding the elements of the two dance teaching models we develop student's individual dance and movement abilities and creativity, strengthen communication and relationships within the group; give students possibility of conducting and presenting their dance creations in front of an audience, which offers them a stage experience and satisfaction at the completion of the process; we also encourage critical (self)reflection and in that manner appreciation of the art of dance in general.

1. UVOD

Članek je povzetek diplomskega dela z Akademije za ples v Ljubljani (Rupnik, 2013), v katerem bom obravnavala problematiko ustvarjalnega procesa in končnega produkta v plesni pedagogiki. Navezala se bom predvsem na znanstveni članek Geršakove in Lenarda (2012), ki po ideji Smith-Autardove (1994) predstavlja dva modela poučevanja plesne umetnosti, in sicer ju opredelita kot pedagoški/procesni model in profesionalni model učenja plesa, ki ju nadgradita še z idejo modela vmesne poti, le ta oba prejšnja – nasprotujoča si – povezuje in z izbiro njunih najboljših elementov predvsem nadgrajuje. Koncept modela vmesne poti v plesni pedagogiki se nanaša na poučevanje plesne umetnosti v okviru splošnega izobraževanja otrok in mladine, v osnovi torej ni mišljen za profesionalno šolanje plesalcev.

Procesni model poučevanja plesa je naravnan na proces izvajanja plesne vzgoje, pri čemer pogosto do

rezultata (na primer v obliki plesne točke) niti ne pride, oziroma je le ta zanemaren; na drugi strani tako imenovani profesionalni model stremi le h končnemu rezultatu/produktu, večinoma to pomeni plesni koreografiji z vnaprej postavljeno strukturo, plesnimi motivi, elementi in koraki. Model vmesne poti poleg združevanja pedagoškega in profesionalnega modela poudarja predvsem učenje plesne umetnosti skozi tri aspekte oziroma procese, in sicer: proces ustvarjanja, proces izvajanja/predstavljanja in proces gledanja/cenjenja plesa kot umetnosti. Sodobno poučevanje plesa naj bi tako vsebovalo postopno razvijanje kreativnosti, domišljije in individualnosti vsakega posameznega učenca, kakor tudi pridobivanje znanja plesa – plesne discipline in tehnike iz profesionalnega plesnega sveta. Poleg tega naj bi sodobna plesna pedagogika kot konceptualno bazo vsebovala tri med seboj dopolnjujoče se sklope plesne umetnosti, in sicer ustvarjanje, izvajanje in cenjenje plesa. Ustvarjanje v smislu kreativnega udejstvovanja v vsebinah plesne vzgoje, izvajanje v smislu nastopanja, predstavljanje svojih kreacij drugim in cenjenje v smislu razumevanja, spoštovanja svojega dela, dela drugih ter profesionalnih plesnih stvaritev in plesne umetnosti nasploh. Na tak način plesna vzgoja v splošnem vzgojno-izobraževalnem sistemu prispeva k umetniški, estetski in kulturni izobrazbi otrok in mladine na vseh stopnjah izobraževanja, hkrati pa krepi njihovo samozavest in zmožnost neverbalne komunikacije. (Geršak in Lenard, 2012; Smith-Autard, 1994)

Konkretni primer sem izbrala zaradi izrecne ciljne naravnosti projekta (postavitev štirih plesnih točk/koreografij na določeno temo), čemur navkljub pa je bil sam proces ustvarjanja (iskanje gibalnega in plesnega materiala, postavljanje plesnih kompozicij) predvsem ustvarjalno in sodelovalno naravnan. Z razčlemba in analizo dela ter ustvarjanja dveh plesnih točk projekta "Novih sto let" bom pokazala na razsežnosti sodobne plesne umetnosti v smislu nerazdružljivosti ustvarjalnega procesa in ustvarjenega produkta, pri čemer je končni produkt logična izpeljava oziroma posledica usmerjenega in do neke mere načrtovanega kreativnega procesa dela.

2. SPLOŠNA PREDSTAVITEV PRIMERA: PROJEKT "NOVIH STO LET"

Projekt "Novih sto let" je ob svoji sto letnici in prenovljenem ter dograjenem šolskem poslopiju v letu 2008 pripravila Gimnazija Jurija Vege iz Idrije. Gimnazija ima v mestu dolgoleten sloves in bogato tradicijo, tako je bila tudi slavna otvoritev prenovljene stavbe izjemen dogodek z izvedbo na državnem nivoju. Na šoli so projekt zastavili zelo ambiciozno, tako vsebinsko in idejno, kakor tudi organizacijsko in finančno (s pomočjo lokalnega gospodarstva); za njegovo realizacijo so k sodelovanju povabili številne zunanje sodelavce, aktivirali lastne profesorje in vključili preko sto svojih dijakov. Tako sem kot zunanja mentorica – koreografinja in vodja šolske plesne skupine pri sooblikovanju osrednjega dela prireditve sodelovala tudi sama.

Kot osrednjo vodilno in povezovalno nit prireditve si je režiserka pogumno zastavila izpostaviti koreografije sodobnega plesa, saj je "sodobni umetniški ples še neokužen s komercialnim in samo tak lahko zvesto, iskreno in estetsko pripoveduje o tvornem stiku preteklosti s sedanjostjo, lokalne skupnosti s šolo" (Justin Jerman, 2011, str. 286). Vsekakor se posebnost in pomembnost omenjene (gimnazijske) prireditve kaže prav v izpostavitvi, artikulaciji in promociji sodobnega plesa.

3. PREDSTAVITEV IN ANALIZA PLESNEGA DELA PROJEKTA "NOVIH STO LET"

Ustvarjalno-raziskovalni proces in postavljanje koreografij sta izhajala iz režijskega koncepta prireditve, ki je za posamezne koreografije predvideval tudi že naslov in določeno glasbo ter s tem postavil precej natančen okvir in smernice razvoja in oblikovanja koreografij. Scenarij celotne prireditve je temeljil na prikazu prepletanja dveh časovnih komponent – tradicije in sodobnosti, povezanih z idrijsko Realko; temu konceptu so vsebinsko sledile tudi vse plesne točke. Uvodna plesna točka "Snovanje" je prikazovala načrtovanje Realko, točka "Sokoli" je ponazorila bogato športno tradicijo idrijske regije, v koreografiji "Rojstvo" so dekleta kot svečenice simbolno prižigale ogenj za nadaljnje bogatenje idrijske šolske tradicije, v zadnji koreografiji "Ples radosti" pa prikazale mladostniško veselje do življenja. Glede na s strani režiserke dano okvirno idejo, naslov in predložno glasbo sem razvila natančnejšo vsebinsko zasnovo in dramaturški lok posamezne koreografije; določene kompozicijske postavitve in gibalne motive sem si pripravila vnaprej, druge segmente koreografij pa sem s plesalkami sooblikovala in postavljala skupaj na vajah. Koreografije so trajale od tri do štiri minute.

Ključnega pomena za realizacijo vsebinskih in koreografskih idej je bilo število in sestava ekipe deklet, ki se je na šoli neselektivno oblikovala za nastop na tej pomembni prireditvi. Skupino je tako sestavljalo sedemnajst dijakinj iz 1., 2. in 3. letnika, večina brez plesnega predznanja ter dve solistki iz 4. letnika z dobrim predznanjem sodobnega plesa. Kriteriji za razdelitev plesnih vlog so sovpadali s predznanjem plesalk in njihovim nadaljnjim prepoznanim trudom in nadarjenostjo. Zaradi nizkega nivoja plesnega predznanja večine članic skupine in izziva pred katerega sem bila postavljena (v slabem šolskem letu postaviti štiri intenzivne in zgovorne koreografije), sem pri ustvarjanju in delu s skupino sledila predvsem načelu, ki ga je v svojem citatu lepo izrazil dr. Neubauer (2006, str. 17): "Osnova koreografskega dela je ples in ta ples mora biti predvsem umetnost izraza in čustev in ne razkazovanje akrobatske virtuoznosti." Tako sem pri vsaki koreografiji posebej stremela k temu, da so dekleta pri njenem nastajanju sodelovala, prispevala lastne ideje in plesni material, obenem pa ta material znala podoživeti in ga interpretirati suvereno z gotovostjo vase.

Ker so bile idejne zasnove (kakor tudi glasbene podlage) posameznih koreografij med seboj zelo različne, so pri mojem delu z dekleti varirali tudi principi ustvarjanja. Uporabljala sem metode demonstracije, razlage, pogovora, vodenja, od vodenja k improvizaciji, od improvizacije k vodenju, plesne improvizacije, kompozicije osnovnih motivov, nadgradnje, uplesavanja, ponavljanja, tako skupno, skupinsko kot tudi v parih in individualno. Vrstni red postavljanja koreografij ni sovpadal z dejanskim vrstnim redom koreografij na prireditvi sami, na eni strani zato, ker smo za nekatere točke že imeli določeno glasbo, za druge pa smo še čakali avtorsko narejene skladbe; na drugi strani pa se mi je v procesu ustvarjanja s skupino deklet, ki jih prej kot plesalke nisem poznala, tak vrstni red zdel smiseln zaradi gibalne vsebine koreografij, nadgradnje njihovega znanja in razvoja našega skupnega dela.

4. VSEBINSKA IN KOMPOZICIJSKO-KOREOGRAFSKA ANALIZA; PREDSTAVITEV IN ANALIZA USTVARJALNO-RAZISKOVALNEGA PROCESA, PEDAGOŠKEGA PRISTOPA, OBLIK IN METOD DELA Z OZIROM NA RAZMERJE MED USTVARJALNIM PROCESOM IN KONČNIM PRODUKTOM

Predstavila bom potek našega dela od prve vaje do generalke in končne slovesnosti. Predstavljeni bodo vsebinski koncepti in koreografske rešitve dveh od skupno štirih plesnih točk, plesno-tehnični in ustvarjalno-raziskovalni proces dela, uporabljene oblike in metode poučevanja ter analiza našega dela glede na pedagoški in profesionalni model poučevanja plesne umetnosti.

1. – 4. VAJA: SPOZNAVANJE IN UVAJANJE

Prvi mesec dela s skupino deklet sem posvetila skupinski dinamiki, njihovemu medsebojnemu spoznavanju, uva-
janju v moje principe dela in pripravljanju na nadaljnje skupno ustvarjanje. V tem času sem jih spoznala z osnovami
njim nove (sodobne) plesne tehnike ter jim praktično in izkustveno predstavila različne načine ustvarjanja in izražanja
s kreativnim gibom. Obenem mi je ta proces ponudil tudi vpogled v stopnjo njihovega plesnega (pred)znanja,
sposobnosti obvladovanja telesa, izražanja z gibom in splošne plesne nadarjenosti in odrske prezence; kar mi je
bilo v veliko pomoč pri odločitvah, na kakšen način jih spodbuditi in kako kreirati vse predvidene koreografije.

Proces dela:

a.) Osnove sodobne plesne tehnike

V prvem delu ure smo se posvečali usvajanju, izboljševanju in nadgrajevanju plesne tehnike, njenih zakoni-
tosti in posebnosti ter poenotenju plesalk na skupni nivo znanja in obvladovanja tehnike gibanja. Ure smo začeli
z enostavnim gibanjem, ki vključuje velike mišične skupine, – hoja, tek, dinamične vaje/naloge/igre za splošno ogre-
vanje telesa ter z vajami za občutenje centra telesa in pravilne telesne postavitve – leže, sede in stoje v različnih os-
novnih položajih ter v povezavi z dihanjem in dihalnimi vajami. V osrednjem delu smo izvajali vaje za izboljšanje vseh
gibalnih sposobnosti. Navadno smo začeli z vajami na tleh (različno valjenje, kotaljenje, swingi, rolle, povalke, prevali
...), s katerimi razvijamo koordinacijo v telesu, gibljivost in moč. Sledile so vaje stoje na mestu (tehnična predelava
nog, rok, trupa oz. uporaba hrbtenice), s katerimi razvijamo občutek za osebni prostor, izboljšujemo ravnotežje na
obeh in eni nogi ter delamo na koordinaciji posameznih delov telesa. Sledile so kombinacije gibanj po prostoru

(koraki, poskoki, skoki, obrati, stoje na rokah, menjave med vertikalno in horizontalo, gibanja nazaj, naprej, bočno ...).
V tem delu je prevladovala metoda demonstracije, vodenja, skupna oblika dela in frontalni pristop (Slika 1).

b.) Ustvarjalni proces, kreiranje in raziskovanje plesnega materiala

V drugem delu ure smo pozornost posvečali iskanju lastnega plesnega izraza, neobremenjenemu izpove-
dovanju in pripovedovanju skozi kreativni gib; ustvarjanju, raziskovanju in manipulaciji različnega plesnega mate-
riala; komunikaciji in odnosom med posamezniki ter posameznikom in skupino; ukvarjali smo se z raziskovanjem
razmerij do prostora, predmetov v njem in glasbene spremljave ter preizkušali različne kvalitete in dinamike gibanja
(Slika 2). Pri delu smo uporabljali metodo improvizacije (na primer plesna improvizacija na določeno temo, odnos,
občutje), metodo od vodenja k improvizaciji (na primer pedagogova predstavitev določene tehnične vsebine –
plesnega motiva, nato improvizacija deklet na ta motiv in njegove elemente), metodo od improvizacije k vodenju
(na primer prosta improvizacija na določeno temo, iz katere individualno nastajajo posamezni plesni motivi, ki jih
dekleta nato naučijo svoje soplesalke in s tem kreirajo njihovim idejam in telesom lasten plesni material). Oblike
dela so bile skupinska, torej ustvarjanje v skupinah; delo v parih in individualno delo.

V pripravljalnem obdobju – prvem mesecu ustvarjanja plesnega dela projekta "Novih sto let" je bil moj
namen predvsem skozi kvaliteten proces spoznavanja osnov plesne tehnike in izraznih možnosti ustvarjalnega giba
plesalke tako fizično kakor psihično (motivacijsko) pripraviti na nadaljnje delo, torej skupno ustvarjanje koreografij.
Vsekakor sem pri svojem delu upoštevala načela naravnega gibanja, individualnega izražanja in skupinske dinamike.

5. – 8. VAJA: USTVARJANJE KOREOGRAFIJE "SOKOLI"

Koreografija "Sokoli" je v končni fazi konceptualno ponazorila bogato športno tradicijo, ki se je kazala tudi v
sokolskem gibanju¹ v Idriji, prav tako pa v napredni idejni in kulturni naravnosti Idričanov. Koreografijo, ki jo je
podpirala atraktivna glasbena himnična podlaga "Hej, Slovani" (tudi himna Sokolov), v izvedbi skupine Laibach in
vokalistke Brine Vogelnik sem oblikovala po študiju obstoječih virov o sokolskih vajah. Formacija skupine in izbor
gibanja sta tako izhajala iz tradicije sokolskih vaj, le da je bilo gibanje kompozicijsko posodobljeno in maksimalno
estetizirano na plesni način. Prvi del koreografije je postavljen unisono, drugi del pa iz istih elementov prehaja v
plesno gibanje po skupinah, med katerimi se prepleta še ples dveh solistk. V skladu s sokolsko filozofijo enotnosti v
gibanju so bili tudi kostumi enotni in preprosti – črne pajkice, bele majice (Slika 4).

Ta koreografija je bila sicer v poteku celotne prireditve mišljena kot druga plesna točka, vendar sem jo izbrala kot prvo
za postavljanje zaradi jasnosti glasbene podlage in natančnih vsebinskih usmeritev režiserke. Moja vsebinska zasno-
va te plesne točke je tako predvidevala preprost, poenoten, a učinkovit gibalni material v prvem delu koreografije ter
puščala čas, prostor in primerno glasbeno podlago, da dekleta v drugem delu sooblikujejo koreografijo skozi svojo
percepcijo prej usvojenega in postavljenega gibalnega materiala ter izrazijo svoj odnos do obravnavane tematike.

Proces dela:

a.) Predstavitev in učenje elementov koreografije

Na podlagi obstoječih virov o filozofiji in oblikah sokolskih vaj sem izven rednih srečanj s plesalkami sama
naredila izbor značilnih, a preprostih in učinkovitih elementov sokolskih vaj, ki sem jih glede na skladnost z glasbeno
podlago in smiseln gibalno-dramaturški lok oblikovala v koreografsko zaključeno celoto. Koreografijo sem nato
naučila plesalke, zaradi preprostosti gibalnega materiala z njo niso imele težav; ker je večina od njih prej trenirala
aerobiko, pa so bile sposobne izvesti tudi težje in atraktivnejše elemente (stoja na rokah, špaga, raznoška). Uporabila
sem metodo vodenja, frontalni pristop in skupno obliko poučevanja, ki sem jih na tem mestu uporabila zavestno in
z namenom oblikovati zgovorno in učinkovito koreografijo, ki gradi na ideji enotnosti in pojavnosti skupine v uni-
sonem gibanju (Slika 3). Skladno s sokolsko filozofijo koreografija vsebuje natančno ritmizirano gibanje, ki gledalcu
daje vtis uniformiranosti, skladnosti, urejenosti, poenotenosti in moči množice. Oblikovana plesna kompozicija je
predstavljala prvi del celotne koreografije.

b.) Ustvarjalni proces na temo usvojenega gibalnega materiala

Zasnova drugega dela koreografije je predvidevala (re)aktualizacijo strogega sokolskega gibanja in ideje poenotenosti skozi mehkejši in sodobnejši plesni izraz. Plesni material za ta del koreografije so oblikovale plesalke same, in sicer z manipulacijo prej usvojenega čistega, strogega gibalnega materiala in poigravanjem z idejo enotnosti/enakosti in drugačnosti/raznolikosti. Uporabljena je bila torej metoda od vodenja k improvizaciji, naloga plesalk je bila izhajati iz danega materiala in vsebinske ideje ter v skupinah oblikovati svojo plesno kompozicijo. V preoblikovanju, dodajanju, reinterpretiranju gibalnega materiala sem jim puščala veliko svobode in odprt prostor za njihove lastne gibalne, kompozicijske, vsebinske in izrazne ideje in rešitve. Obenem sem delala tudi z izbranimi solistkami, ki sta svoj ples oblikovali še na abstraktnem in plesno bolj izraznem nivoju.

c.) Zaokrožitev celotne koreografije

V sklepnem delu našega ustvarjanja sem že postavljenemu prvemu delu koreografije dodala še drugi – ustvarjalnejši del. Glede na sestavljene sekvence posameznih skupin in dueta sem smiselno prostorsko in pripovedno oblikovale drugi del koreografije, ga z ustreznim prehodom povezale s prvim ter dodale zaključek. Tukaj je bila v ospredju spet metoda vodenja oziroma koreografska postavitev sekvenc v smiselno celoto, seveda so veliko svojih kreativnih kompozicijskih in vsebinskih idej prispevala tudi dekleta, saj so bila ona tista, ki so koreografijo plesala, se v njo življala in znala "od znotraj" ponuditi marsikatero rešitev.

9. IN 10. VAJA: PREDSTAVITEV KOREOGRAFIJE "SOKOLI"

Ko je bila prva koreografija končana, smo se odločili, da jo predstavimo vodji projekta Maji Justin Jerman in zainteresiranim profesorjem gimnazije. Dekletom sta nastop pred manjšo publiko in pozitivno mnenje zunanjega opazovalca pomenila potrditev njihovega vloženega truda in spodbudo za nadaljnje delo. Obenem smo vajo tudi foto dokumentirali.

11. – 15. VAJA: USTVARJANJE KOREOGRAFIJE "SNOVANJE"

Po režijskem konceptu je bila "Snovanje" prva plesna točka, ki je prikazovala ustvarjalni nemir, iznajdljivost lokalnih veljakov pri lobiranju za pomembno šolsko ustanovo, načrtovanje Realke in odločanje za postavitev stavbe. V koreografiji na avtorsko glasbo idrijskega komponista Alda Kumarja smo uporabili vrvi (vsaka plesalka je imela svojo vrv) kot simbol črte, načrta, načrtovanja, snovanja idej, zamisli ipd. Te zamisli so se skozi koreografijo z različnimi plesnimi motivi načrtovanja in prepletanja realizirale v končen skupni krog s prepletenimi vrvmi, ki ne eni strani lahko ponazarja lokalni Kamšt – največje evropsko leseno vodno kolo rudniške črpalke v Idriji, na drugi strani pa univerzalen krog kot simbol cikličnega, neskončnega gibanja, prehajanja iz ene ideje v drugo, neprestano ustvarjanje in nadgrajevanje. V tem skupnem krogu se plesalke vrtijo in s tem ustvarjajo energijo za nov začetek in nadaljnji razvoj idrijske kreativnosti (Slika 5). V tej točki so bili kostumi poenoteni, in sicer so plesalke nosile obleke s črno-belo-redečim vzorcem geometrijskih likov, ki ponazarjajo kreativne zamisli, red in načrtovanje.

Ta koreografija je v nasprotju s prvo tudi za dekleta predstavljala večji ustvarjalni izziv, saj sem proces dela zastavila tako, da je bila večina raziskovanja in ustvarjanja gibalnega materiala ter nastajanja koreografije prepuščena njim. Kot spodbude za ustvarjanje in kreiranje koreografije smo uporabili rekvizite – vrvi, ki so vsebinsko sovpadale z idejo črte, načrta, načrtovanja, načrtovanja. Raziskovanje gibalnega materiala je tako temeljilo na oblikovanju prostorskih linij, njihovemu prepletanju in dopolnjevanju ter nadgrajevanju v tridimenzionalne dinamične postavitev.

Proces dela:

a.) Ustvarjalno-raziskovalni proces

Nastajanje te koreografije smo pričeli s prosto plesno improvizacijo, za katero je vsaka od deklet dobila svojo vrv, v dolžini kolebnice. Skozi improvizacijo in eksperimentiranje so se vsaka na svoj način spoznale z možnostmi gibanja, ki jih nudi uporaba vrvi; iskale možne plesne elemente in oblikovale svoje plesne motive. Improvizacijo in ustvarjalno-raziskovalni proces smo ponovili v parih in skupinah, kjer so plesalke našle nove načine gibanja z upo-

rabo vrvi, njihovim prepletanjem, oblikovanjem različnih kompozicij in gibanja v njih. Medsebojno smo si ogledali ustvarjene elemente, motive in kompozicije, jih vsebinsko in kompozicijsko komentirali ter izbrali najboljše, ki so jih dekleta nato naučila ostale plesalke oziroma skupine. Tukaj sem torej poleg metode improvizacije uporabila še metodo od improvizacije k vodenju, delo je potekalo individualno, v parih in v skupinah.

b.) Postavljanje koreografije

Iz izbranih plesnih elementov, motivov in sekvenc smo začeli postavljati koreografijo. Na tem mestu je bila moja naloga kot naloga pedagoga oziroma koreografa pridobljeni material postaviti v smiselno zaporedje na izbrano glasbo, spodbuditi plesalke k iskanju primernih prehodov med posameznimi sekvencami ter oblikovati naracijo koreografije. Glede na to, da je koreografija vsebovala veliko dinamičnih skupnih in skupinskih sekvenc, so dekleta intenzivno sodelovala pri njihovi postavitvi in vsebinski osmislitvi. Poleg tega sem v koreografijo vključila tudi štiri solistke, ki so individualno ustvarjale svoj plesni material in ga nato umestile v koreografijo kot celoto.

c.) Ponavljanje in popravki v preciznosti gibanja in elementov koreografije

Ker je koreografija vsebovala rekvizite in velik nabor različnega gibanja, je bilo nujno večkratno preplesavanje in ponavljanje ter urjenje v ravnanju z vrvmi, da ne bi po nepotrebnem padale iz rok ali se vozlele med seboj.

Proces nastajanja koreografije "Snovanje" je torej vseboval predvsem prvine pedagoškega modela poučevanja, kjer so imela dekleta možnost raziskovanja in ustvarjanja svojega plesnega materiala ter izražanja svojih idej; vendar pa je bil že od začetka namen ustvarjanja postaviti koreografijo z določeno sporočilnostjo in estetsko obliko. Že postavljeno koreografijo je bilo potrebno tudi piliti in tako tehnično kot izrazno nadgrajevati, kar pa so značilnosti profesionalnega modela poučevanja plesne umetnosti.

16. – 18. vaja: Postavljanje koreografije "Rojstvo"

19. – 21. vaja: Ponavljanje, utrjevanje

22. – 26. vaja: Postavljanje koreografije "Ples radosti"

27. vaja: Utrjevanje vseh koreografij

28. – 31. vaja: Priprava projekta na generalko in nastop

32. – 35. vaja: Aerobni trening, preplesavanje, utrjevanje

36. vaja: Generalka



Slika 5: Koreografija "Snovanje", nastop

5. ZAKLJUČEK

V članku sem na primeru dobre prakse – plesnem delu prireditve "Novih sto let" idrijske gimnazije predstavila tako imenovani model vmesne poti izvajanja/poučevanja plesne umetnosti. S kronološko predstavitevjo in vsebinsko analizo pedagoškega dela in ustvarjalnega procesa nastajanja koreografij sem pokazala na možnost združevanja kvalitet profesionalnega in procesnega modela v model vmesne poti v okviru občolske dejavnosti. Glavni cilj predstavljenega projekta je sicer bil postaviti štiri za oder primerne in kvalitetne koreografije, ker pa sem delala s skupino gimnazijk, ki so se zbrale posebej za to priložnost in niso imele poenotenega plesnega predznanja, je bila edina smiselna uporaba tako elementov profesionalnega kakor procesnega pristopa. Z metodo vodenja in skupno obliko poučevanja, značilnima za profesionalni model, sem dekleta seznanila z osnovami sodobne plesne tehnike, spodbujala njihovo pravilno praktično uporabo, razvijala občutenje lastnega telesa kot plesnega instrumenta, krepila plesno disciplino, koncentracijo, izvajalske sposobnosti. Z metodami improvizacije, od vodenja k improvizaciji in od improvizacije k vodenju sem v skupinah, parih in individualno dekleta spodbujala k lastni ustvarjalnosti, razvijanju gibalne domišljije, kreativnemu eksperimentiranju z usvojenimi elementi plesne tehnike, jim dajala možnost izražanja vsebinskih idej skozi lastno gibalno interpretacijo, jih usmerjala k razvijanju medsebojne (plesne) komunikacije in jim tako omogočila aktivno doživljanje in sodelovanje v ustvarjalnem procesu.

Nastale koreografije so bile plod sodelovanja med pedagoginjo/koreografinjo in plesalkami/ustvarjalkami, vsebovale pa so tako natančne tehnične postavitve in elemente kakor improvizacijske vložke, tako obvladovanje teles in plesne tehnike kakor uživanje in sproščenost v plesu. Dekleta so spoznala zakonitosti odrskega nastopanja, obnašanja v zaodrju, procesa neposrednih priprav na predstavo ter pridobila odrsko izkušnjo, suverenost nastopanja in samopotrditve v plesnem izrazu pred širšo in raznoliko publiko. Tako smo z uporabo, združevanjem in medsebojnim prepletanjem elementov profesionalnega in procesnega modela poučevanja plesne umetnosti zadostili večini specifičnih ciljev plesne vzgoje², hkrati pa pripravili koreografije, vsebinsko, oblikovno in izrazno primerne za svečano prireditve.

Za konec navajam še refleksijo ene od dijakinj – članice plesne skupine, ki je sodelovala pri pripravi in nastopu plesnega dela prireditve "Novih sto let":

"To novo izkušnjo sem doživela na poseben način. Predvsem sem se ogromno naučila. Zrušila sem predsodke o valjanju po tleh, plesale smo namreč sodobni ples, prepustila sem se toku. Nehala sem se obremenjevati s tem, kako zgleda moj pregib, preval, zasuk. Bila sem sama v sebi. Začela sem se zavedati svojega telesa in ga kontrolirati. /.../ Ko pa je vse utihnilo in se je zaslišala melodija, ki smo jo na vajah nešteto krat slišale in ki je zdaj zadonela povsem drugače, sveže; ko so se luči usmerile samo v nas, in je Urša pokimala, naj stečemo, potem se je zgodilo ... Nastopa se le slabo spomnim, ne vem, kako smo odplesale, nisem videla množice, bila sem zlita z gibajočimi se telesi, glasba nas je vodila in jaz sem se počutila tako noro dobro." (Nika Močnik v Justin Jerman in Rupnik, 2011, str. 286-287).

////////////////////////////////////

¹Sokolstvo je temeljilo na zamislih češkega ideologa Miroslava Týrša, še poseben pomen je imelo za narode pod hegemonijo avstrijske oziroma ruske države. Sokolska ideologija je spodbujala narodno in kulturno zavest ter s telovadnimi vajami vzgajala disciplino telesa in duha. Neprestano telesno in duševno napredovanje, disciplina in osebno odrekanje naj bi vzgojilo vztrajnega, delavnega, odpornega, pogumnega, odločnega, značajnega, resnicoljubnega, treznega, zdravega in močnega posameznika. Samo narod s takimi posamezniki je lahko močan in ima tisto, kar potrebuje za svoje preživetje in svoj obstoj. Pripadniki sokolskega gibanja so se združevali na srečanjih, t. i. zletih, ki so predstavljala ene najbolj množičnih shodov ljudstva. ([http://sl.wikipedia.org/wiki/Sokol_\(dru%C5%A1tvo\)](http://sl.wikipedia.org/wiki/Sokol_(dru%C5%A1tvo)), <http://www.kamra.si/Default.aspx?module=5&id=862>).

²Specifični cilji plesne vzgoje so: spoznavanje in občutenje lastnega telesa kot plesnega instrumenta; razvijanje pozitivne samopodobe; razvijanje kontrole gibanja, koncentracije, gibalnega spomina, fizične kondicije, izvajalskih spretnosti in delovnih navad; spoznavanje in praktična uporaba elementov plesa in osnov plesnih tehnik; spodbujanje ustvarjalnosti, gibalne domišljije in uživanja v plesu; aktivno doživljanje ustvarjalnega procesa; razvijanje komunikacije in odnosov v skupini; suverenost v predstavitvi svojega dela drugim; sposobnost kritične (avto)refleksije; spoznavanje bogastva plesne zakladnice, njenih ustvarjalcev in poustvarjalcev ter različnih oblik in vrst plesa; pridobivanje znanja za nadaljnje (tudi poklicno) plesno izobraževanje. (Meško idr., 2011, str. 262-263).

////////////////////////////////////

Viri in literatura:

- Geršak, V. in Lenard, V., (2012). Vmesni model za izvajanje plesne umetnosti v vrtcu = Midway model for introducing the art of dance in kindergarten. Revija za elementarno izobraževanje. Letnik 5, št. 2/3, str. 91-106.
- Justin Jerman, M. in Rupnik, U., (2011). Novih sto let. V N. Bucik, N. Požar Matijašič in V. Pirc (ur.), Kulturno-umetnostna vzgoja: priručnik s primeri dobre prakse iz vrtcev, osnovnih in srednjih šol – dopolnjena spletna različica (str. 283-287). Ljubljana: Ministrstvo za šolstvo in šport, Zavod RS za šolstvo. Pridobljeno dne 28.2.2013 s strani: <http://www.zrss.si/kulturnoumetnostnavzgoja/publikacija.pdf>.
- Kamra. Sokolska načela. Pridobljeno dne 30.8.2013 s strani: <http://www.kamra.si/Default.aspx?module=5&id=862>.
- Kroflič, B. in Gobec, D., (1995). Igra – gib – ustvarjanje – učenje: metodični priručnik za usmerjanje ustvarjalne gibno-plesne dejavnosti. Novo mesto: Pedagoška obzorja.
- Meško, N., Geršak, V., Pikalo, P., Rupnik, V. in Kasjak, M., (2011). Plesna umetnost. V: N. Bucik, N. Požar Matijašič, V. Pirc (ur.). Kulturno-umetnostna vzgoja, Priručnik s primeri dobre prakse iz vrtcev, osnovnih in srednjih šol – dopolnjena spletna različica. Ljubljana: Ministrstvo za šolstvo in šport in Zavod RS za šolstvo, str. 255-268. Pridobljeno dne 3.2.2013 s strani: <http://www.zrss.si/kulturnoumetnostnavzgoja/publikacija.pdf>.
- Neubauer, H., (2006). Umetnost koreografije. Ljubljana: Javni sklad RS za kulturne dejavnosti.
- Novih sto let: Otvoritvena slovesnost ob prenovi Gimnazije Jurija Vege Idrija, (2008). Idrija: Interplan, videoprodukcija in prireditve, video posnetek prireditve.
- Rupnik, U., (2008). Koreografija prireditve Novih sto let. Idrija: Gimnazija Jurija Vege.
- Rupnik, U., (2013). Proces v odnosu do produkta v plesni pedagogiki. Diplomsko delo. Ljubljana: Akademija za ples.
- Smith-Autard, J., (1994). Expression and Form in The Art of Dance in Education. Sydney Australia: Dance and the Child International 6th Triennial International Conference Macquarie University – Conference Proceedings (12.-20.7.1994). Pridobljeno dne 7.8.2013 s strani: <http://www.dance-interactive.com/pubstore/199401.pdf>.
- Wikipedia. Sokol (društvo). Pridobljeno dne 30.8.2013 s strani: [http://sl.wikipedia.org/wiki/Sokol_\(dru%C5%A1tvo\)](http://sl.wikipedia.org/wiki/Sokol_(dru%C5%A1tvo)).

Tina Zubović, MA Royal Academy of Dance/University of Surrey

BRIDGING THE GAP BETWEEN TRADITIONAL AND HYBRID APPROACHES TO BALLET TEACHING: A CRITICAL INVESTIGATION INTO THE EDUCATIONAL IMPACT OF DEMOCRATICALLY-ORIENTED AND STUDENT-CENTRED PEDAGOGY IN THE PRE-VOCATIONAL BALLET CLASSROOM

> >

ABSTRACT

This paper offers an interrogation of some of the legacies of ballet, its traditional teaching methods and values. It was found that the authoritarian pedagogical style that uses drill and repetition to train the dancer is a common practice among ballet teachers, including the normalization of power imbalances in the classroom. Through the research project that underpinned this article, it is argued that the role of ballet education is not only to learn a codified set of steps through traditional pedagogy, but to foster an acquisition of transferable lifelong learning skills in order to meet 21st-century expectations for students' learning.

My intervention with 'tradition' in this research project explores the ballet studio as the site in which the educational aspect of ballet education is celebrated by development and the application of democratically-oriented pedagogy and student-centred learning/teaching methods in the pre-vocational ballet school. This research finds that by incorporating collaborative activities and student active participation in the co-construction of knowledge, opportunities for multiple ways of learning were provided and students were encouraged to be more reflective, inquisitive, and creative thinkers. I suggest that this enhanced approach to learning and teaching supports pupils to become well-rounded, active, responsible and self-reliant dancers. The traditional teacher-centred/didactic approach to ballet pedagogy was disturbed and extended by post-colonial ways of thinking. The research project generates an 'in-between', 'third space' that connects the tradition and past, with the present and the future, and stands for new opportunities for learning and meaningful teacher-student relationships. Through the process of negotiation across differences between traditional and student-centred approaches, I argue that it is possible to refashion ballet education and create a 'hybrid classroom' to overcome the contradictions and tensions that exist in the traditional ballet studio.

INTRODUCTION

Over the last few decades, the pedagogical emphasis in dance education and education in general has shifted from teaching to learning and lifelong learning (Sööt and Viskus, 2013; Stinson, 2012; Boud and Falchikov, 2006). Noteworthy, lifelong learning is seen as "the overarching concept" (Niklasson, 2002) and "the most important educational paradigm of our time" (Óhidy, 2008). This prompted me to ask how I could implement and make explicit the transferable lifelong learning skills and educational values of reflection, dialogue inquisitiveness, creativity, and collaboration within the traditional/didactic learning environment of the ballet studio. It also made me realize that as an educator, I was obliged to enable learning that should be valuable to my students both at this moment and in their future (as advocated by Bowring-Carr and West-Burnham, 1999; McFee, 2004; Peel and McCary, 1997; Shepard, 2005; Van Dyke, 1992). This became a crucial consideration as most of my pupils do not become ballet artists. Nevertheless, the essence of pre-vocational ballet programme in Croatia is teaching physical skills and training the dancer rather than a more well-rounded ballet education. The Croatian national ballet curriculum originates from the Russian model of the Vaganova ballet school. Its longstanding history and tradition dictates how classes are taught (demonstration, explanation, and repetition drills using an authoritarian/command teaching style), as well as what is taught (an extensive syllabus that requires a single 'correct' way of performing movements). My concern is that such narrow, training-based programme and mostly product-oriented assessment does not help develop independent creative thinkers. Finally, while the students may be active performers, they are passive learners.

Different authors have challenged practice where the pupil is the passive recipient of knowledge and the teacher is the all-knowing expert (Black and Wiliam, 1998; Freire, 2005; Green, 1999; Stinson, 1998). It was suggest that prepa-

ration of dancers which relies on duality that privileges the body over the mind does not promote critical thinking and understanding at more than a superficial level (Andrzejewski, 2009; Raman, 2009). Nevertheless, the influence of these and other scholars who advocate changes in the traditional ballet pedagogy (Bolt, 2014; Coe, 2003; Johnston, 2006; Shapiro, 1998) is undermined by the fact that teachers primarily adopt and replicate their own teacher's methods (Dyer, 2010; Fortin, 1998; Green, 1999; Kahlich, 1993). Equally so, my method of instruction was until now largely similar to traditional/authoritarian pedagogical style I experienced during my own ballet education.

The outlined concerns led me to embark on this research project and create opportunities for a democratic learning environment and meaningful teacher-student relationships. Creating an educational environment required re-examining the particular - historical, socio-cultural, aesthetic, economic, and ideological - conditions which cause ballet's training regimen to continue existing in the way that it does. The values and ideals that have perpetuated the 'traditional' pedagogical practices were brought to light by the review of the literature. Numerous limitations of traditional/authoritarian model of ballet education were uncovered. In general, it has been shown that the dominant trends in teaching have been inherited mostly from the 19th century industrial model of schooling (Dyer, 2009) and that the authoritative elements (Lakes, 2005; Fortin and Siedentop, 1995; Smith, 1998) as well as the elements corresponding to transmission teaching, i.e., the 'banking model of education' (Freire, 2005; Ottey, 1996; Sööt and Viskus 2013) remain largely implemented in most ballet classes in the 21st century. Underlying these training methods is a powerful pedagogy that has iconized the body as "an instrument to be controlled and moulded" (Thomas, 2003) and placed an emphasis on rote learning (Raman, 2009; Dyer, 2009) and student assimilation of ballet's strict rules, routines, and tradition through a daily ritual - the ballet class. Various schools take pride of the traditional methods of training that have been maintained in their classes; for example, according to Altynai Asylmuratova, the artistic director of the Vaganova Ballet Academy, "preservation is a key goal" (Kaiser, 2005). Nevertheless, identifying the most prominent and longstanding features of ballet teaching practices and evaluating them, made me ask are these traditional methods still effective and functional in the 21st century?!

METHODOLOGY

Over the course of four weeks, five female students aged twelve and thirteen from my most advanced 4th grade ballet class participated in the project. The study took place in March/April 2014 at the School for Classical Ballet and Contemporary Dance in Rijeka, when students repeat the exam repertoire and go through the same routine daily. Not to compromise the exam preparation, two types of methodologies were drawn upon. One is my traditional/didactic, teacher-centred pedagogy reflecting the way I normally deliver ballet lessons. The other is the new, alternative practice reflecting a democratic, student-centred approach to teaching and learning I have taken my students through in one 60-minute alternative session per week.

My regular teaching method. Traditionally, the classes I teach follow the pattern and order of most schools; barre, centre, and across the floor work. Every class is 90 minutes long and has its special theme or problem. Besides adopting a "supportive communication" approach (BenZion 2012), I realized I could differentiate my instruction, make my teaching more inquiry-based and directed with explicit formative assessment activities. In addition to observations and feedback on a performance I regularly give to my pupils, I introduced student learning journals as a new formative assessment tool. The strategy was chosen to give me a deeper understanding of each student's learning experiences, assist me in planning my next lesson and methods of instruction, and promote active learning and positive teacher student interaction.

My alternative teaching method. Each alternative session was structured to incorporate three 20 minutes assignments: a critical friend/peer assessment, the choreography assignment, and classroom discussion/feedback on the learning journals. Additionally, for the homework, the students were asked to write another journal entry describing their experience of the alternative session. Shifting the emphasis from delivering the content and its specialisation to the students and their involvement in the learning process, the goal was to ensure students' fullest participation, instil in them a greater sense of responsibility for their own learning, and make them more engaged in reflection, inquiry, discussion, collaboration and creative activities.

DATA COLLECTION AND ANALYSIS

Qualitative data was collected using a variety of sources - the class observations noted in my learning/teaching journal; videotaped lessons; student learning journal; group interview with the students - and descriptively analysed. The data confirmed the appropriateness and success of the applied strategies. It has been shown that by providing students with opportunities to develop and apply the skills essential to lifelong learning (such as creative thinking skills, collaborative and communication skills, reflective and inquisitive attitude), they were no longer passive recipients of knowledge or dependent on teacher, but active practitioners in a collaborative process of knowledge co-construction. Consequently, the students appeared to be more self-confident, involved in, and responsible for their learning. The findings also indicated the altered dynamic of teacher-student relations as the student-centred/dialogic approach to teaching and learning, grounded in democratic perspectives on education, provided my students with the opportunity to express their own values and to be heard. On numerous occasions the students expressed the need to see that their contribution is respected and praised. This discovery led me to creating new situations in which the students' engagement in classroom activities would go beyond participation toward making their own contributions. Finally, the data analysis revealed that the intervention made me become a more resourceful, reflective, informed, and responsive teacher, and that changing what I teach was a step toward changing how I teach.

CRITICAL DISCUSSION, SUGGESTIONS FOR FUTURE RESEARCH AND CONCLUSION

The number of studies published over the past two decades indicates a shift away from the teacher-centred paradigm and certain negative aspects of traditional pedagogical practice in dance education towards more acceptable alternatives concerning both the content of the class and instructional methods (Leijen et al. 2008a; Morris 2012; Sööt and Viskus 2013). However, no research directly addressing the democratic, student-centered teaching/learning experiences in a primary ballet classroom in the public sector in Croatia was found. In general, the literature revealed that in addition to embracing creative problem-solving strategies, collaborative approaches, engaged learning and reflective practice (Butterworth, 2004; Cooper, 2013; Green Gilbert, 1992; Leijen et al., 2008b; Smith-Autard, 2002), educators and researchers report on using the multiple intelligence theory in ballet (Jones, 2006), technology (Leijen et al. 2008a; Risner and Anderson, 2008), and somatic techniques (Enghauser, 2003; Hudson, 2009; Green, 1999). More recently, dance scholars speak of the 'democratisation' of practice (Alterowitz, 2014; Butterworth, 2004; Daly, 2002; Morris, 2012); they call for the contextual approach to teaching and learning (Melchior, 2011) and maintain that the constructivist-oriented, student-centred technique classroom is a preferred alternative to traditional teaching/learning environment (Dyer, 2010; Raman, 2009).

The above-mentioned and similar studies have helped me define my pedagogical goals and clarify which skills and dispositions I have to develop in myself to make my classroom more student-centred and effective for the acquisition of lifelong learning skills. Considering that scholarly voices encourage dance teachers to provide students with opportunities to "view complex situations from multiple perspectives, to analyse, structure, and work both independently and collaboratively" (Hong, 2000) and switch "from passive to active participation in their own learning" (Johnston, 2006), I have thoughtfully considered how to enhance student engagement. A variety of small-group/student-directed activities were implemented. The journal experience proved to be an efficient tool for students to reflect, ask questions, analyse progress, and identify areas that may need improvement. My findings offer similar observations to what Costa and Kallick (2000) suggest - reflective rather than routine practice moves students beyond the passive assimilation of knowledge into the realm of enquiry and habit of thinking about their experiences. This, in turn, enables deep and life-long learning. Furthermore, the results revealed that journaling resulted in student heightened opportunity for conversation with myself (their teacher), and that student journal entries were helpful in determining whether pupils are ready to move on to the next level in the instructional process. To address the overlooked collaborative and creativity-promoting activities I implemented the choreographic task within my alternative ballet sessions. All my pupils found the strategy as personally fulfilling and engaging and expressed how I should provide them with similar learning opportunities in the future. Furthermore, the data analysis indicated

that the choreographic assignment was a platform for continued success to a student who normally struggled in technique classes. Likewise, the research project by Aceto (2012) found that choreographic tasks "provide an opportunity for students whose talents lie in the creative aspects of dance learning to thrive in technique class as well". Selecting movements to use in their dance sequence, the students practiced shared decision making and built confidence in the ability to make effective choices. Finally, as my role as an expert became less emphasised, it was possible to distribute authority and expertise more evenly in the classroom. Similarly, Raman (2009) argues that "the collaborative learning mode seemed to shift the power structure of the class". The choreographic task demanded pupils to communicate in the creation of movement composition, thus, it also enabled students to deepen their relationships. Further bonds among peers were forged during the discussion sessions. As the students voiced their opinions, and listened to that of their classmates and the teacher, the activity helped to build trust and understanding between both student-student and teacher-student. This finding is most consistent with the views of Joyce et al. (1997) who argue that interaction with other pupils and learning from one another, can elicit positive reactions from the students and create strong mutual bonds among them. The primacy of student interaction and values of dialogue and participation are strongly reinforced in Morris' (2012) study. According to Morris, dialogue seems to be "a key element in making space for multiple perspectives in the classroom". As the instructive processes were significantly more dialogic, inquiry-oriented, and collaborative, my teaching became more individually tailored and effective.

The assessment of/for student learning. This project has enabled me to move beyond employing exclusively traditional assessment methods to recognizing how various formative assessment procedures might help me answer to my students' individual needs and provide them with the opportunities to "become progressively independent of the teacher for lifelong learning" (Sadler, 1998); finally, application of diverse formative assessment methods (journaling; peer and self-assessment; the students' group critique of their performance showed on the video) changed my role "from that of the only reference for feedback on performance to one of a variety of sources" (Kassing and Mortensen, 1981). The evidence further points to the enduring relevance of these strategies to my own learning and development. According to previous studies, teachers "who strategically and intentionally participate in formative assessment practices...undergo profound transformation in their professional growth" (Ash and Levitt, 2003). In essence, becoming aware of different models of formative assessment that can be applied to ballet lesson deepened my sensitivity towards classroom processes that can form and inform learning.

The call for developing contextually responsive ballet pedagogy. Croatia has not been singled out from a globalization of traditional ballet teaching pedagogy that can be noted both temporally and spatially. However, as public primary ballet schools in Croatia evidence greater diversity of pupils, the teaching methods that do not take account of students' different backgrounds, learning styles and needs are becoming much less effective. The Russian curriculum was imported and pedagogies transferred without appreciating the local context. The marginalisation of context has served to further promote a traditional teacher-centred, 'true approach' to teaching ballet that has been preserved to this day. Yet, two teaching realities, i.e., two ballet teaching contexts, can never be the same; for that reason, specific pedagogical paradigm that originated in one context can never be effectively adopted across different contexts and times. These perceptions are in accord with what educationalists like Roche (2011) noted: "there is no 'one-size-fits-all' syllabus or teaching method". Therefore, in line with a rejection of the insensitive procedures of curriculum and pedagogy transfer, the influence of culture and the local context were carefully considered when implementing new learning strategies in my classroom. Furthermore, I was particularly interested in whether the aims of democratic/student-centred ballet education that I was attempting to implement were in accord with the general aims of education and the national educational goals in Croatia. The National Curriculum Framework suggests that through dance creation and performance students develop self-respect, build self-confidence and become aware of their own competences through creative activities. Additionally, students are encouraged to communicate, socialise, and collaborate through dance (Ministry of Science, Education and Sports 2010). Furthermore, according to Croatian Ministry the key issue in education agenda is to "develop students' democratic awareness" (2010). It is encouraging that the Ministry finds that the development of creativity, communication, and collaboration is an important goal in dance curriculum; however, if ballet teachers continue to base their practice

around traditional forms of training as a preparation for theatrical performance, then developments suggested by the National Curriculum Framework would remain a dead letter. At this moment in ballet schools across Croatia there is little interest in democratic values. In the future, therefore, it would be necessary to challenge not only the preconceptions about teaching and learning approaches in ballet that are understood as 'normal', but the very nature of the classroom relations and the imported traditional curriculum for ballet which, at this moment, does not reflect national educational priorities.

The element of hybridity. The juxtaposition of two teaching paradigms and two types of classes overlapping and colliding over a set time frame made for a 'hybrid' learning experience. Hybridity denotes a wide register of "multiple identity, cross-over, pick-'n'-mix, boundary crossing experiences and styles, intensive intercultural communication and erosion of boundaries" (Pieterse, 2001). According to Pieterse, "another account of hybridity", or an "in-betweenness", is "transcending binary categories [and] going beyond dualism, binary thinking and Aristotelian logic". The conditions for 'in-betweenness' were established in my new classroom in the clashing of the two worlds - my traditional and alternative ballet practice. Learning within this "Third Space" (Bhabha, 2004) that celebrates the connections between classroom practice and cultural context that informs the practice, it was possible to address students' learning needs and incite creative learning experiences in a dialogic interaction; consequently, a greater connectedness between the pupils and their learning was marked. In addition, a formerly unnoticed values and relationships were celebrated and we were able to transcend the boundaries set by cultural conditioning, age gap, and the roles we play. Being exposed to both interruptive and creative forces of this alternative learning/teaching space, made me realize that I need to move beyond my old way of thinking that was revolving around opposing relations such as 'for/against', on the grounds of my new understanding that one should be open to two worlds simultaneously - to 'both/and'. Such a critical stance also led to analysing and disrupting current hierarchical teacher/student relations and normalising practices in my classroom; it finally led to identifying the potential to open up to the realm of negotiation, meaningful experiences, and rich plurality of voices and values that have been latent and quietly awaiting to be called forth into the openness. By introducing the post-colonial concepts of hybridity and the third space, I hope I have succeeded to move the discussion beyond dualities of teacher-centeredness and student-centeredness; in real-life classrooms neat categories of teacher/student-centred practice collapse in the face of unpredictable, non-linear classroom environment and the complexity of learning process and teaching. I find this to be the most important contribution of this small-scale practice-based research.

My findings are not exhaustive; the scope of this research was limited due to the small number of participants and short time frame. Despite the limitations this investigation will hopefully extend a conversation about the necessity of incorporating more student-centred approaches to learning ballet and teaching strategies that are most effective for accomplishing such a pedagogic change. An investigation into how ballet teacher training prepares its graduates for the effective use of student-centred teaching approaches would generate additional discussion. There is also much more to be learnt and empirically researched about how concepts of hybridity and third space can be used to serve best to ballet/dance educators. Along with that, more research is needed to provide teachers with a better understanding of what it means to teach ballet with regards to the local context in which one's practice is embedded.

Taken together, this research project provided a theoretical and design framework for a change toward a democratically and dialogically-structured, student-centred learning environment in a pre-vocational ballet school. It also promoted conceptual and empirical evidences and reasons why to look keenly to concepts central to post-colonial theory when challenging established modes of governing ballet training and education, and working toward a new model of teaching and organizing learning in ballet classes. It is suggest therefore, that a hybrid ballet course might be a connecting thread between the disparate parts of curriculum, classroom, and the outside world, and, finally, a bridge between a traditional and educational approach to teaching ballet.

Name of teacher:	Tina Zubovic	Studio location:	School for Classical Ballet and Contemporary Dance, Kvaternikova 49, 51000 Rijeka, Croatia
Date:	17/03/14 thru 11/04/14	Age range/level of ability of pupils in the lesson:	12-13 years, Ballet Level 4
Time of Lesson:	Monday to Friday 7:00-8:30pm	Number of Students in class	5

Date	Learning Outcomes	Lesson Content	Teaching Methods and Teaching Points	Strategies for differentiation
21/03/2014	<p>A student will be able to perform complex exam combinations and sequences, and apply knowledge, skills and vocabulary of the classical ballet technique.</p> <p>A student will be able to demonstrate appropriate ballet technique with a strong emphasis on placement, turn-out, alignment, coordination, and movement quality.</p> <p>A student will be able to demonstrate an understanding that a strong ballet base is a must for the future professional dancer.</p>	<p>End-of-year exam repertoire</p> <p><i>Barre</i> <i>In the center</i> <i>Allegro</i> <i>Pointe technique</i></p>	<p>Focus on the body: the correct stance, placement, turn-out, head and arms relationships.</p> <p>Didactic teacher-centred teaching</p> <p>Command teaching style</p> <p>Modelling</p> <p>Scaffolding</p> <p>Instructor/Facilitator</p> <p>Imagery techniques</p> <p>Inquiry-based teaching:</p> <p><i>How can the use of oppositional forces contribute to stability? Does that always apply? What do you think needs to be done next? What makes you think that?</i></p>	<p>Guided participation. Self-assessment (Student reflective journal).</p> <p>Product modification: letting each student demonstrate the skill (technique) they feel they have mastered. In this way, the student can feel a sense of achievement, even if other techniques still need some work.</p> <p>The number of skills addressed in one class may be reconsidered so as not to overwhelm the students with too much information.</p>

The assignment required students to write two distinct entries: personal entry and guided entry. Personal entry involved writing down at least one question (whether ballet related or linked to their wider self-reflection) during the final five minutes of each Monday, Tuesday, and Wednesday lessons. Guided entry occupied the final fifteen minutes of each Thursday lesson. Students were answering the pre-set questions (see below) designed to: guide their self-reflection (ballet-related and wider); and familiarise me with their individual strengths and weaknesses (how they see themselves progressing in my classes) so that I could accommodate their needs. Additionally, on Thursdays, each student was supposed to underline one question (from those posed Monday to Wednesday) they most want me to answer on Friday, in our alternative sessions, during the final 20-minute discussion devoted to feedback on the journals.

Guided part of the learning journal

- 1) What have I learnt today?
 - About ballet?
 - About myself?
- 2) What were my strengths today? How do I continue to develop these?
- 3) What were my weaknesses today? How can I avoid or correct these?

APPENDIX C

Notes on the alternative class activities

Teaching and learning strategies:

I. A critical friend/peer assessment strategy

Divided into groups of two and three, students were asked to think over the exam sequences we work on in our regular classes and identify difficulties, i.e., steps which present a challenge and areas requiring more work. Secondly, students had an opportunity to practice the barre exercise or the centre combination that they have found difficult. One student performed the exercise as the other observed and offered help and feedback on the student's work as a "critical friend" (Costa and Kallick, 2000). The comments were discussed and then the students could change roles. As a result of the feedback received, the students were asked to identify individual priorities and decide where to concentrate their practice during the following ballet classes. This strategy provided students with an opportunity to 'find voice' and begin to rely less on the teacher as the sole source of authorised opinion.

II. The choreography assignment

During the next 20 minutes of the lesson, each group was asked to isolate a challenging movement from an exam combination and combine it with other steps in a simple exercise. By working in groups, students were engaged in devising a short ballet exercise utilising creative thinking skills to solve compositional and movement problems, demonstrating inventiveness and knowledge. Changing the emphasis from the traditional reproduction of the given movement material to working in pairs towards shared goal in challenging choreographic assignment, I intended to help the students experience themselves as proactive learners and discoverers, and develop their own sense of personal power and agency. They were also working on building social skills and becoming more cooperative, as group planning and decision-making are required for creating an exercise. Since there are numerous ways to compose an exercise, students had to explain their solutions and justify their reasoning. Therefore, I provided an opportunity to discuss, reflect on, and revise the choreographic process afterwards. By giving and receiving constructive criticism, reflecting upon their own and each other's choreographic design, and analysing their peers' approaches, logic, and perspective, students briefly discussed the creative process.

III. Classroom discussion and feedback on the learning journals

At the end of the choreographic task we collectively discussed the questions from their weekly journal entries. I

invited students to contribute to each of my explanations. Furthermore, they were encouraged to verbally reflect on and analyse any other journal entry and raise and answer additional questions. Through discussion I attempted to get students to share their strengths and weaknesses, and their thoughts about what they are doing, why they are doing it, and how they are doing it. Higher level of student engagement in monitoring their own learning needs and progress was intended to assist them in becoming their own teacher. Furthermore, I challenged them by openly endorsing diverse angles and perspectives, and avoiding accepting a uniform answer to any question.

21/03/2014

'Critical friend' activity (20 minutes)

The choreography assignment (20 minutes)

Journal discussion/feedback session (20 minutes)

28/03/2014

'Critical friend' activity (15 minutes)

The choreography assignment (25 minutes)

Journal discussion/feedback session (20 minutes)

Homework assignment: 'ballet values rainbow'

04/04/2014

'Critical friend' activity (15 minutes)

The choreography assignment (25 minutes)

Journal discussion/feedback session - 'Glow and Grow' strategy - the students critique themselves on the agreed upon criteria. (20 minutes)

11/04/2014

Watching the video - Class critiques themselves and the whole class on whether or not they accomplished the agreed upon characteristics of a good performance (30 minutes)

The choreography assignment (15 minutes)

Journal discussion/feedback session (15 minutes)

APPENDIX D

'Glow and Grow' strategy

The idea of introducing new strategy that would additionally encourage student input came after hearing one of my pupil's comments in our discussion session who explained that her reflections on the pre-set journal questions are always short because she cannot remember all the criteria she should have in mind when evaluating her work (Video recording). I decided to introduce the "Glow and Grow" strategy that I recently read about at Thinking of Teaching blog (Beth, 2012) as it seemed as a useful tool for all participants. It is an active learning strategy that engages students' interest and an excellent tool to facilitate students' reflective practice and self-assessment. Originally, students use yellow highlighter to underline what was done really well and where they 'glow', and a green highlighter to show areas that could use some improvement and where they still need to 'grow'. The students were enthusiastic about setting the criteria for evaluation and agreed that such a simple tool would significantly help them identify their strengths and weaknesses. Next week, during the final fifteen minutes of Thursday lesson (normally appointed for answering the pre-set journal questions), we looked through students' drawings, and engaged in a discussion about what should be included in the 'Glow and Grow' list (included below). The students made clear the reasoning behind their decision, and we adapted the list to meet their personal expectations and the expectations outlined in the curriculum.

An example of students' 'ballet values rainbow'

GLOW AND GROW' EVALUATION SHEET

GLOWS

Use a yellow highlighter to underline all areas where you:

- Meet the criteria
- Reached your goal
- Did your very best
- Have improved from your previous work

GROW

Use a green highlighter to underline all areas where you: Need to set goals

- Did not give your best work
- Approached but did not meet the criteria
- Need to improve

Technique:

- // Posture and weight placement
- // Use of turnout
- // Use of feet
- // Pointed toes
- // Controlled standing leg's ankle
- // Stretching of the standing knee
- // Square hips
- // Keeping the shoulders down
- // Keeping the elbows up
- // High relevé
- // Co-ordinated use of the arms, head and hands
- // The neck and spine elongated
- // Use of épaulement
- // Pirouettes
- // Weight shift
- // Adagio
- // Allegro
- // Elevation - pressing the heels into the floor in a plié
- // Controlled landing
- // Batterie technique
- // Pointe technique

Musicality:

- // Moving on the correct count
- // Rhythm
- // Interpretation of musical qualities

Performance:

- // Confident
- // Makes you want to watch
- // Shows energy and body control
- // Spatial awareness
- // Smile

General class behaviour:

- // Well-focused
- // Uses correction well
- // Participates in work

////////////////////////////////////

References:

- Aceto, M. (2012). Developing the Dance Artist in Technique Class: The Alteration Task. *Journal of Dance Education* 12.1: 14-20. Web. 10 Feb. 2014.
- Alterowitz, G. (2014). Toward a Feminist Ballet Pedagogy: Teaching Strategies for Ballet Technique Classes in the Twenty-First Century. *Journal of Dance Education* 14.1: 8-17. Taylor and Francis. Web. 10 Apr. 2014.
- Andrzejewski, C. E. (2009). "Toward A Model Of Holistic Dance Teacher Education." *Journal Of Dance Education* 9.1: 17-26. *International Bibliography of Theatre & Dance with Full Text*. Web. 25 Jan. 2014.
- Ash, D. and Levitt, K. (2003). "Working Within The Zone Of Proximal Development: Formative Assessment As Professional Development." *Journal of Science Teacher Education* 14.1: 23-48. *Education Research Complete*. Web. 5 Jan. 2014.
- BenZion, G. (2012). Supportive Communication in Classical Ballet Pedagogy. *Journal of Physical Education, Recreation & Dance* 83.4: 5-6. Taylor and Francis. Web. 27 Aug. 2013.
- Beth. Glow and Grow. (2012). Thinking of Teaching. 2 Apr. 2012. Web. 6 Aug. 2014.
- Bhabha, H. K. (2004). *The Location of Culture* (Routledge Classics). New York and London: Routledge.
- Black, P. and Wiliam, D. (1998). Inside the Black Box. *Phi Delta Kappan* 80.2: 139.
- Bolt, J. M. Silencing the Silent: A Feminist Analysis of Classical Ballet within A Canadian University Dance Program. York University. Web. 6 Aug. 2014. <<http://www.yorku.ca/jbolt/courses/201011/Course%20content/FW201011/DANC%204205/myfiles/Silencing%20the%20Silent%20for%20Higher%20ed%20journal.pdf>>
- Boud, D. and Falchikov, N. (2006). "Aligning Assessment With LongTerm Learning." *Assessment & Evaluation In Higher Education* 31.4: 399-413. *Education Research Complete*. Web. 11 Aug. 2014.
- Bowring-Carr, C. and West-Burnham, J. eds. (1999). *Managing Learning for Achievement*. Harlow: Pearson Educational Limited.
- Butterworth, J. (2004). "Teaching Choreography In Higher Education: A Process Continuum Model." *Research In Dance Education* 5.1: 45-67. *International Bibliography of Theatre & Dance with Full Text*. Web. 11 Feb. 2014.
- Coe, D. (2003). "Dance Has Connected Me To My Voice": The Value Of Reflection In Establishing Effective Dance Pedagogy." *Waikato Journal of Education* 9: 39-49. *Education Research Complete*. Web. 27 Dec. 2013.
- Cooper, B. (2013). Reflective Writing/Reflective Practice: Promoting Engaged Learning and Student Confidence in the Beginning Ballet Class. *Journal of Dance Education* 13.1: 4-11. Taylor and Francis. Web. 27 Aug. 2013.
- Costa, A. L. and Kallick, B. (2000). Getting into the Habit of Reflection. *Educational Leadership* 57.7: 60. Web. 19 Sept. 2013.
- Daly, A. (2002). Dancing Democracy. *Dance Research Journal* 34. 2: 8-11. Web. 22 July 2014.
- Dyer, B. (2009). Merging Traditional Technique Vocabularies with Democratic Teaching Perspectives in Dance Education: A consideration of aesthetic values and their sociopolitical contexts. *The Journal of Aesthetic Education* 43.4: 108-123.
- _____. (2010). The Perils, Privileges and Pleasures of Seeking Right from Wrong: Reflecting upon Student Perspectives of Social Processes, Value Systems, Agency and the Becoming of Identity in the Dance Technique Classroom. *Research in Dance Education* 11.2: 109-129. EBSCO. Web. 10 Feb. 2014.
- Enghauser, R. (2003). Motor Learning and the Dance Technique Class Science, Tradition and Pedagogy. *Journal of Dance Education* 3.3:

87-95. Web. 11 Feb. 2014.

- Fortin, S. (1998). "Somatics: A Tool for Empowering Modern Dance Teachers." *Dance, Power, and Difference: Critical and Feminist Perspectives on Dance Education*. Sherry B. Shapiro. Champaign: Human Kinetics.
- Fortin, S. and Siedentop, D. (1995). The Interplay of Knowledge and Practice in Dance Teaching: What We Can Learn from a Non-Traditional Dance Teacher. *Dance Research Journal* 27.2: 3. Web. 8 June 2014.
- Freire, P. (2005). *Pedagogy of the Oppressed*. 30th Anniversary Edition. New York; London: Continuum.
- Green, J. (1999). Somatic Authority and the Myth of the Ideal Body in Dance Education. *Dance Research Journal* 31.2: 80-100. Web. 19 May 2013.
- Green Gilbert, A. (1992). *Creative Dance for All Ages: A Conceptual Approach*. Reston, VA: American Alliance for Health, Physical Education, Recreation and Dance.
- Hong, T. (2000). Developing Dance Literacy in the Postmodern: An Approach to Curriculum. Paper Presented at Dance in the Millennium: An International Conference Held in Washington, DC. July, 2000. Web. 19 June 2014.
- Hudson, P. (2009). Somatic Approaches Applied to Artistic Movement in Technical Training: Somatic Approaches and the Arts, by Reserche en Mouvement. Three DVDs. *Journal of Dance and Somatic Practices* 1.2: 263-265. EBSCO. Web. 22 Oct. 2013.
- Johnston, D. (2006). Private Speech in Ballet. *Research in Dance Education* 7.1: 3-14. Taylor and Francis. Web. 27 Aug. 2013.
- Jones, K. M. (2006). Teaching of Ballet: The Application of Multiple Intelligence Theory in Ballet Training. *Proceedings of the 6th Dance, Diversity, Dialogue : Bridging Communities and Cultures Conference of World Dance Alliance Global Assembly*.
- Joyce, B., et al. (1997). *Models of learning - Tools for teaching*. Buckingham, UK: Open University Press.
- Kahllich, L. (1993). Educating Dance Educators—What Next? *Bulletin of the Council for Research in Music Education* 117: 136-151. Web. 7 Dec. 2013.
- Kaiser, R. G. (2005). Ballet Academy Revisited. *The Moscow Times*. 16 Aug. 2005. Web. 24 May 2013. <<http://www.themoscowtimes.com/news/article/ballet-academy-revisited/210612.html>>
- Kassing, G. and Mortensen, L. (1981). Critiquing Student Performance in Ballet. *Dance Research Journal* 14.1/2: 43-46. CrossRef. Web. 23 Feb. 2014.
- Lakes, R. (2005). "The Messages Behind The Methods: The Authoritarian Pedagogical Legacy In Western Concert Dance Technique Training And Rehearsals." *Arts Education Policy Review* 106.5: 3-18. *Education Research Complete*. Web. 19 Dec. 2013.
- Leijen, Ä. et al. (2008a). Pedagogy before Technology: What Should an ICT Intervention Facilitate in Practical Dance Classes? *Teaching in Higher Education* 13.2: 219-231. EBSCO. Web.
- _____. (2008b). Pedagogical Practices of Reflection in Tertiary Dance Education. *European Physical Education Review* 14.2: 223 - 241. Web. 6 Aug. 2014.
- McFee, G. (2004). *The Concept of Dance Education*. exp. ed. Eastbourne: Pageantry Press.
- Melchior, E. (2011). Culturally Responsive Dance Pedagogy in the Primary Classroom. *Research in Dance Education* 12.2: 119-35. Web. 22 Jan. 2014.
- Ministry of Science, Education and Sports. (2010). *National Curriculum Framework for Pre-school Education, General Compulsory and Secondary Education (NCF)*. The Republic of Croatia. Zagreb, July 2010. Web. 22 Jan. 2014.
- Morris, A. (2012). "Seeking New Ways Of Living Community In The Classroom And The World: An Action Research Study." *Research In Dance Education* 13.2: 235-251. *International Bibliography of Theatre & Dance with Full Text*. Web. 18 Feb. 2014.
- Niklasson, T. (2002). New Steps in Shaping the Future of Lifelong Learning in the European Knowledge Society. *Lifelong Learning: Which Ways Forward?* Ed. Colardyn, Danielle. Utrecht: Lemma, 129-143.
- Óhidy, A. (2008). Lifelong Learning: Interpretations of an Education Policy in Europe. Wiesbaden: VS Verlag für Sozialwissenschaften.
- Ottey, S. D. (1996). "Critical Pedagogical Theory and The Dance Educator." *Arts Education Policy Review* 98.2: 31. *Education Research Complete*. Web. 23 Apr. 2014.
- Peel, J. and C.E. McCary III. (1997). "Visioning The 'Little Red Schoolhouse' For The 21st Century." *Phi Delta Kappan* 78.9: 698. *Education Research Complete*. Web. 17 Nov. 2013.
- Pieterse, J. N. (2001). Hybridity, So What?: The Anti-Hybridity Backlash and the Riddles of Recognition. *Theory, Culture and Society* 18(2-3): 1-000. *Education Research Complete*. Web. 17 Nov. 2013.
- Râman, T. (2009). "Collaborative Learning In The Dance Technique Class." *Research in Dance Education* 10.1: 75-87. *International Bibliography of Theatre & Dance with Full Text*. Web. 29 Jan. 2014.
- Risner, D. and Anderson, J. (2008). "Digital Dance Literacy: An Integrated Dance Technology Curriculum Pilot Project." *Research In Dance Education* 9.2: 113-128. *International Bibliography of Theatre & Dance with Full Text*. Web. 11 Aug. 2014.
- Roche, M. (2011). Creating a Dialogical and Critical Classroom: Reflection and Action to Improve Practice. *Educational Action Research* 19.3: 327-343. Web. 22 Jan. 2014.
- Sadler, D. R. (1998). "Formative Assessment: Revisiting The Territory." *Assessment In Education: Principles, Policy & Practice* 5.1: 77. *Education Research Complete*. Web. 28 Dec. 2013.
- Shapiro, S. B. (1998). *Dance, Power, and Difference: Critical and Feminist Perspectives on Dance Education*. Leeds: Human Kinetics.
- Shepard, L. A. (2005). "Linking Formative Assessment To Scaffolding." *Educational Leadership* 63.3: 70-15. *Education Research Complete*. Web. 29 Jan. 2014.
- Smith, C. (1998). On Authoritarianism in the Dance Classroom. *Dance, Power, and Difference: Critical and Feminist Perspectives on Dance Education*. Ed. Sherry B. Shapiro Leeds: Human Kinetics, 123-146.
- Smith-Autard, J. M. (2002). *The Art of Dance in Dducation*. 2nd ed. London: A&C Black.
- Sööt, A. and Viskus, E. (2013). Teaching dance in the 21st century: A literature review. *The European Journal of Social & Behavioural Sciences* 7.4: 1194-1202. Web. 16 July 2014.
- Stinson, S. W. (1998). Seeking a Feminist Pedagogy for Children's Dance. *Dance, Power and Difference*. Ed. Sherry B. Shapiro. Champaign, IL: Human Kinetics. 23-47.
- _____. (2012). What's Worth Assessing in K-12 Dance Education? *World Dance Alliance and Dance and the Child International Conference*. Taipei, Taiwan. July 2012. Presentation.
- Thomas, Helen. *The Body, Dance and Cultural Theory*. New York: Palgrave Macmillan.
- Thomas, H. (2003). *The body, dance and cultural theory*. New York: Palgrave Macmillan.
- Van, Dyke J. (1992). *Modern Dance in a Postmodern World: An Analysis of Federal Arts Funding and Its Impact on the Field of Modern Dance*. Reston, VA: National Dance Association.

