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Pedagoška fakulteta



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## UČINKI PLESA

Vsi, ki se ukvarjamo s plesom, poznamo pozitivne učinke plesa na fizičnem, psihičnem, ustvarjalnem, socialnem in kognitivnem področju razvoja posameznika, tj. na kakovosti življenja. Še vedno pa se sprašujemo, kako ples sistematično in strokovno razvijati ter prilagajati sodobnemu času in novim generacijam otrok – to je aktualno vprašanje, na katerega bomo poskušali iskati odgovore na naši 4. mednarodni konferenci plesne pedagogike. Ukvarjali se bomo z novimi strokovnimi spoznanji, razvijali nove ideje in spodbude za čim večje učinke plesa, saj je osnovni namen konference spodbuditi povezave med plesno umetnostjo in procesom vzgoje in izobraževanja ter povezati akterje na področju splošne vzgoje in izobraževanja s tistimi, ki s plesnim znanjem bogatijo otrokov prosti čas.

Izključenost plesne umetnosti iz šolskega kurikulumuma je morda posledica razmišljanja, da umetnost, še posebej ples, v središče ne postavlja uma. Hkrati ustvarjalni gib do telesa vzpostavlja nasprotno razmerje kot druge plesne ter gibalne zvrsti, ki telo kontrolirajo in disciplinirajo. Ustvarjalni ples odpira prostor svobode, bodri domišljijo, upira se razmejitvi med telesom in umom ter pokaže, da telo misli in da je telesna izraznost enakovredna *jezikovnemu izrazu*. Nevrofiziologinja Carla Hannaford v svoji knjigi *Smart Moves: Why Learning is Not All in Your Head* pravi, da gibanje spodbuja misel. Gibanje v razredu ni razpuščenost ali odvrčanje od »resnega« učenja – je tudi orodje za resno učenje, ki prebujajo in pritegne učence ter pomaga navdihovati tudi učitelje.

Da bi razumeli moč ustvarjalnega plesa v socialnem kontekstu, se je treba zavedati, da ko učenci skupaj ustvarjajo, razvijajo skupinsko delo, medsebojno komunikacijo, se učijo o vodenju in sledenju, o tveganju, sprejemanju in deljenju informacij.

Čutila, domišljija in misli se prepletajo s čustvi, igro in pripadnostjo, kar povečuje možnosti, da se učenci angažirajo v svetu in postanejo aktiven ter odgovoren del skupnosti-pišeta Eeva Antilla in Charlotte Svendler Nielsen v članku *Ples in kakovost šolskega bivanja*, objavljenem, objavljenem v Priročniku s predlogi za delavnice ustvarjalnega giba Namig za gib (JSKD). Ko se ples uvede kot demokratična, vključujoča praksa, lahko povzroči spremembe, ki niso vsiljene od zunaj, ampak ustvarjene od znotraj.

Ples nas od znotraj uči občutljivosti, zavesti in pozornosti na trenutek in razvija temeljne vrednote za zdravo družbo: prizadevanje za enakost, pravičnost, svobodo in resnico, pomembnost sočutja, prepoznavanje potreb in pravic drugih.

Da se bo kaj morda spremenilo, je treba vztrajati in upamo, da bo 4. mednarodna konferenca plesne pedagogike spodbudila voljo in pogum, da razvijamo plesne ideje še naprej!

**EFFECTS OF DANCE**

*All of us who engage in dance are aware of the positive effects it has on the physical, mental, creative, social and cognitive areas of an individual's development - in short, on the quality of life. However, we are still wondering how to systematically and professionally develop dance and adapt it to modern times and new generations of children. We will try to answer this topical question at the 4th International Dance Pedagogy Conference. We are going to discuss new findings in the field and develop new ideas and incentives to maximise the effects of dance, because the main purpose of the event is to foster links between dance and education as well as connect teachers in general education with those whose dance knowledge enriches a child's leisure time.*

*The exclusion of dance from the school curriculum may be due to the belief that art, especially dance, does not put mental abilities at the centre. At the same time, creative movement establishes an opposite relationship to the body compared to other dance and movement styles which control and discipline it. Creative dance, by contrast, opens up a space of freedom, stimulates the imagination and resists the border between mind and body while showing that the body also thinks and that bodily expression is equivalent to linguistic expression. In her book *Smart Moves: Why Learning is Not All in Your Head*, neurophysiologist Carla Hannaford says that movement stimulates thought. Movement in the classroom is neither abandonment of or distraction from "serious" learning - it could be a tool for serious learning that awakens and attracts students and also helps to inspire teachers.*

*In order to fully comprehend the power of creative dance in a social context, we must be aware that when students create together, they develop group work, communicate, learn about leading and following, about taking risk and about accepting and sharing information. Senses, imagination, and thought intertwine with emotions, play, and affiliation, enhancing possibilities for pupils to act in the world and to become part of a community - as reported by Eeva Anttila and Charlotte Svendler Nielsen in their *Dance and the Quality of Life at Schools*, published in *JSKD's Handbook with Suggestions for Creative Movement Workshops 'Tips for Movement'* (JSKD). When dance is introduced as a democratic, inclusive practice, it can bring about changes that are not imposed from the outside, but created from within.*

*Dance teaches us sensitivity, awareness and attention to the moment from within as well as develops fundamental values for a healthy society: equality, justice, freedom and truth, the importance of compassion and recognizing the needs and rights of others.*

*For something to change, it is necessary to persevere and we hope that the 4th International Dance Pedagogy Conference will foster the will and courage to continue developing dance ideas!*

// Petek, 08.10. 2021 / Friday, October 8<sup>th</sup>, 2021

ura / time	SPLET / ON-LINE	Dom kulture Velenje / Velenje Culture Center	Dvorana Gaudeamus / Gaudeamus Hall	Dvorana Center NOVA / Center NOVA Hall
16.00 - 16.15	/ <b>POZDRAVNI NAGOVORI /</b> <b>Welcome addresses</b>			
16.15 - 17.15	/ plenarno predavanje / <i>plenary lecture:</i> <b>SUSAN R. KOFF (US):</b> daCi: Generating the Impact of Dance on Life / <i>daCi: Ustvarjanje</i> <i>vpliva plesa na življenje</i>			
17.30 - 18.30	/ plenarno predavanje / <i>plenary lecture:</i> <b>DR. EEVA ANTTILA (FIN):</b> How does dance work? / <i>Kako ples deluje?</i>			
18.45 - 19.45	/ delavnici / <i>workshops:</i> <b>GREGOR KAMNIKAR &amp; MATEJA JELER</b> <b>(SLO):</b> Ples prek Zooma / <i>Dance via Zoom</i> ali / or <b>NEVA KRALJ (SLO):</b> Celostni plesni program z malčki / <i>A comprehensive dance</i> <i>program for toddlers</i>			



ura / time	SPLET / ON- LINE	Dom kulture Velenje / Velenje Culture Center	Dvorana Gaudeamus / Gaudeamus Hall	Dvorana Center NOVA / Center NOVA Hall
8.30 - 9.00				<b>/ REGISTRACIJA / Registration</b>
9.00 - 9.45				/ plenarno predavanje / plenary lectures: <b>DR. ALEKSANDRA SCHULLER (SLO):</b> Telesni spomin, gibalna metafora, kinestetična empatija / <i>Body memory,</i> <i>movement metaphor, kinesthetic</i> <i>empathy</i>
10.00 - 11.30			/ delavnica / workshop: <b>URŠA RUPNIK (SLO):</b> Razmerja / <i>Relations</i>	/ delavnica / workshop: <b>ANJA BORNŠEK (SLO):</b> Od anatomije do utelešenega giba / <i>From anatomy to</i> <i>embodied movement</i>
12.00 - 13.00		/ predstava / performance: <b>PIKA MIGA</b> (1. del / part 1)		
13.00 - 14.00	<b>/ ODMOR ZA KOSILO / lunch break</b>			
14.00 - 15.30			/ predavanje in delavnica / lecture and workshop: <b>JAVOR ŠKERLJ VOGELNIK</b> <b>(SLO):</b> Povezava verbalne komunikacije s čustveno inteligentnostjo in gibom / <i>The</i> <i>connection of verbal</i> <i>communication with emotional</i> <i>intelligence and movement</i>	/ okrogla miza / panel: <b>PREDSTAVITEV STROKOVNIH</b> <b>PRISPEVKOV /</b> <i>Presentation of</i> <i>professional papers</i>
15.45 - 18.15			/ delavnica / workshop: <b>URŠA URBANČIČ &amp; DEJAN</b> <b>SRHOJ (SLO):</b> Skok čez luno / <i>Dance Out of Line</i>	/ delavnica / workshop: <b>ANA ROMIH &amp; URŠA STREHAR</b> <b>BENČINA (SLO):</b> Senzorično potovanje / <i>Sensory journey</i>  / predavanji / lectures: <b>DR. VESNA GERŠAK (SLO):</b> Ples med zemljo, vodo, zrakom in ognjem / <i>Dance between earth, water, air and fire</i> <b>AJDA TOMAZIN (SLO):</b> Platforma Od malih nog(u)
18.30 - 19.30		/ predstava / performance: <b>PIKA MIGA</b> (2. del / part 2)		

ura / time	SPLET / ON-LINE	Dom kulture Velenje / Velenje Culture Center	Dvorana Gaudeamus / Gaudeamus Hall	Dvorana Center NOVA / Center NOVA Hall
9.00 - 9.45	/ plenarno predavanje / <i>plenary lecture</i> : <b>DR. JEFF MEINERS (AUS):</b> <i>Where to from 2021 with dance and young people? / Kam s plesom in mladimi po letu 2021?</i>			
10.00 - 10.45	/ predstavitev priročnika <b>NAMIG ZA GIB in zaključek konference</b> / <i>presentation of handbook HINT FOR MOVEMENT and closing of the conference</i>			
11.00 - 12.00		/ predstava / <i>performance</i> : <b>PIKA MIGA</b> (3. del / <i>part 3</i> )		



**DACI: GENERATING THE IMPACT OF DANCE ON LIFE / VEČ PLESA V ŽIVLJENJU**

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**POVZETEK**

Skladno s poslanstvom organizacije dance and the Child international (daCi) in ob spoštovanju Unescovih smernic o pravicah otrok verjamemo, da bi moral imeti vsak mlad človek enak dostop do plesa in enake možnosti ne glede na etnično, spolno in kulturno identiteto. Če ta prepričanja, v katera neomajno verjamem, prevedem v svoje delo, plesno izobraževanje razumem kot vseživljenjsko dejavnost, skozi katero spoznavamo sami sebe. Vse naštetu je bistvo delovanja organizacije daCi, plesna vzgoja in izobraževanje pa sta v svojem bistvu vključujoča in izpolnjujoča.

**ABSTRACT**

Through the mission of daCi and our adherence to UNESCO guidelines about the rights of children, we believe that every young person should have equal access and opportunity to dance regardless of ethnic, gender and cultural identity. With those beliefs which I embody to my own work, I have reconsidered the definition of dance education as a life-long activity and one directed to knowing oneself. DaCi includes all people within its definition and the definition of dance education is equally inclusive as well as life affirming.

**INTRODUCTION**

I have been a member of the international board of daCi (Dance and the Child International) in varying capacities since 2009. The Board works in an entirely voluntary basis to ensure the values that we hold for dance education are communicated, shared and promoted worldwide. Through this work, I have seen a melding of my academic directions and work with those ideals of daCi. As an academic, I am afforded the opportunity to teach, develop and clarify my ideas and concepts, disseminating them in conference presentations, dialogue and publications. The other daCi members that I meet in these settings are collaborative partners. It is through this work that our ideas grow as we share concepts and directions. This paper will first define daCi and the international directions it focuses upon, followed by my own work and the collaboration of my ideas with the ideals of daCi.

**DEFINING DACI**

DaCi is an international organization which began conceptually at an international conference at the University of Alberta, Canada in 1978. The formal constitution was ratified in 1982. Members include people of all ages who focus on dance for children and young people, ranging anywhere from dance teachers to philanthropists.

DaCi's vision is that every child has the right to dance.

We believe that all children and young people should be able to express themselves through dance. Our aim is to create possibilities for children and young people around the world to experience dance as creators, performers and spectators. Through dance they can be physically engaged in the world and connect with others across boundaries of culture, language, age, or socio-economic status. (<https://daci.international/>)

DaCi's mission is:

To promote the growth and development of dance for children and young people internationally, with respect for the ethnic, gender, physical, and cultural identities and all abilities of each young person within a spirit of international understanding. (<https://daci.international/>)

DaCi believes that every young person should have the equal access and opportunity to dance regardless of ethnic, gender or cultural identity.

DaCi is there to support the vision and mission by developing activities and projects such as:

- Creating a worldwide network for dance education and research
- Organizing a conference every three years.

- Offering funding to our members for projects that relate to the aims of the association, to new countries who wish to create a daCi Chapter, and support for collaborative research initiatives.
- Offer access to all Conference keynote presentations and papers published in Conference Proceedings.

To keep our goals clear we:

- Increase and develop opportunities for young people to experience dance as creators, performers, and spectators and to do this both within and between countries;
- Ensure that the dance interests of young people are recognized and developed;
- Preserve the cultural heritage in all forms of dance by advocating for its inclusion in both general education, community programs, and life activities;
- Facilitate exchange and collaboration related to young people's dance both within and between countries;
- Urge all countries to ensure that dance as an art form is included in both general education, community programs, and life activities. (<https://daci.international/>)

## **DACI DIRECTIONS**

DaCi values are aligned with UN and UNESCO values as exemplified through these three documents: the UN Human Rights: Convention on the Rights of the Child (1989); the Seoul Agenda (2010); and the Incheon Declaration (2015). These statements ask for action from all sectors of society to address global environmental, societal and cultural concerns. The Convention on the Rights of the Child states that "Every child has the right to survival, protection and education. Governments are required to meet children's basic needs and help them reach their full potential" (Convention on the Rights of the Child, 1989).

The Seoul Agenda: Goals for the Development of Arts Education has three main goals:  
GOAL: Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education

GOAL: Assure that arts education activities and programmes are of a high quality in conception and delivery (Stimulate exchange between research and practice in arts education)

GOAL: Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world (Support and enhance the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue). (Seoul Agenda: Goals for the Development of Arts Education, 2010)

Finally, the Incheon Declaration was written to "Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all" (Education 2030, 2015).

Recognizing that these directions of international organizations articulate and support daCi initiatives, we began the focus of being more explicit with these values and ways to support our membership to engage with these values. Through the 2015 and 2018 international conferences, all the membership (young and older) created a declaration connecting those values with dance and engaged with the membership to consider those declarations through their lives and home communities. The signed declarations were presented to UNESCO and municipal dignitaries in Copenhagen in 2015 and Adelaide in 2018. They are:

The Copenhagen Declaration

- 2.1 Calls upon dance educators to explore ways in which they can empower and mobilize young people around the world to contribute to sustainable development;
- 2.2 Calls upon dance educators to support education that is based on principles of equity, inclusion and gender equality;
- 2.3 Calls upon dance educators to advocate for all learners to be taught by professional,

competent, committed, and well supported teachers at all levels of education who are able to respond to diverse learning needs

#### The Adelaide Declaration

2.1 Calls upon dance and other educators to respect dance traditions and diverse perspectives;

2.2 Calls upon dance and other educators to explore innovative and inclusive ways forward that address UNESCO's aims for quality dance teaching and learning using a 21st century social justice lens.

2.3 Calls upon dance and other educators to value and honour intergenerational learning and teaching in formal and informal contexts.

2.4 Calls upon dance and other educators to advocate for engagement with diverse communities and to engage in critical and empathetic perspectives.

2.5 Calls upon dance and other educators to explore ways in which they can listen to, empower and mobilize young people around the world to contribute to sustainable development. Calls upon dance and other educators to work across boundaries with diverse disciplines, people, and beliefs for sustainable growth and development. ([www.daci.international](http://www.daci.international))

The next triannual conference was to be in Toronto 2021, however due to COVID, it was postponed to 2022. It will have a Toronto Declaration continuing to emphasize these values of the past two declarations.

#### **GUIDING DEFINITIONS**

When I entered dance education, my definition was "training the future professional." Going to a doctoral program helped my definition to evolve, but daCi has had a huge impact on my understanding of dance education as well. I first was introduced to daCi at this time of my doctoral studies. As my definition and view of the world through dance was broadening, I also encountered others who were thinking in the same ways. We found ways to question, explore and consider new ideas together. This is why daCi has become my academic and professional home. My evolving definition is not about professionalism in dance; it is about everybody having the right and capability to be a full-fledged dancer in their own space and time.

I align my personal values of holistic dance education with the values and directions of daCi. Through this alignment I have been able to both expand my own direction and definition, to expand my teaching.

I have been able to clarify and discuss my own work by relying on the UNESCO definitions of the different fields of education. Once clarified in this manner, I was able to make sense of some of the discrepancies in talking about dance education, and some preconceived notions. I was also able to discuss the discrepancies I viewed from a non-judgmental perspective, so that people can be aware of their actions and decisions.

UNESCO includes three categories of education: formal, non-formal and informal education. These are defined as:

'formal learning' is concerned with curriculum offerings within education and training institutions;

'non-formal' learning is acquired in addition or alternatively to formal learning; and,

'informal learning' is learning that occurs in daily life, in the family, in the workplace, in communities and through interests and activities of all individuals. (Keuchel, 2014, p. 43)

These definitions also clarify that most education discussions reside in formal and non-formal education, whereas informal education is mostly overlooked. Expanding on the definition of informal learning, the OECD (Organization for Economic Co-operation and Development) states, "Informal learning is never organised, has no set objective in terms of learning outcomes and is never intentional from the learner's standpoint. Often it is referred to as learning by experience or just as experience" (2019). An arts education scholar from Namibia has a clear perspective of informal education as "that which uses the surrounding world and its meaning as curriculum" (Mans, 2007, p. 779).

With this knowledge of informal education and how it is defined, I am also aware of how culture and cultural values are embraced in education, or many times not embraced in education, as in the practices of formal education within codified techniques. A realization of the times that culture and cultural values are not embraced in education uncovers inequities that have long existed and now can be named and rectified. This is a large step toward creating equity in dance education practices, without maligning perspectives. More importantly, it is clarified by discussions of colonialization and the manner in which some values were suppressed, while other values were highlighted through colonial practices. Resulting from colonialization, and seemingly removed from it, a hierarchy of dance forms was created in many people's perceptions. This awareness of history and its inequities then fuels the desire to redefine dance education and address the inequities (Koff, 2021).

The UNESCO Goals for Sustainability, the UNESCO Seoul Agenda: Goals for the Development of Arts Education, and the Incheon Declaration ask for action from all sectors of society to address global environmental, societal and cultural concerns. DaCi has brought those goals into focus on our work for young people to live in a safe and healthy world, where they have access to education, arts and culture. Bringing in the UNESCO definitions of education refocus daCi's direction to be inclusive of all the actions people take in furthering access to dance education.

This leads to the emphasis that, in order to make dance available to all (and the child within us all) we need to ensure equal access to all forms of education (formal, non-formal, informal), equal support of all forms of education, a reduction of hierarchy of dance forms, and recognition that each dance, from each location has its own pedagogy.

To do this, we must work to decolonize the curriculum, in formal and non-formal dance education. This means that we must reduce the hierarchy of dance forms by addressing white supremacy in dance education and its roots. Once this is underway, we can recognize culturally responsive pedagogy (Ladson-Billings), or different pedagogies for different dance forms. Finally, we must focus on allowing dance to reflect its cultural values.

Dance education is inherently a student-centered process that engages the student in a holistic and integrated mind and body process, allowing the student a full range of expressive capabilities in order to encounter and understand self, others and the world around them. (Koff, 2000)

My ideals and daCi ideals have melded into my definition of dance education, a definition outlined here: Dancing a Holistic Life. Through the mission of daCi and our adherence to UNESCO guidelines about the rights of children, we believe that every young person should have equal access and opportunity to dance regardless of ethnic, gender and cultural identity. Turning those beliefs, which I embody to my own work, I have reconsidered the definition of dance education as a life-long activity and one directed to knowing oneself. DaCi includes all within its definition and the definition of dance education is equally inclusive as well as life affirming.

There are those who say that the aesthetics of dance, for instance, confront the question of what it means to be human...The focus is on process and practice; the skill in the making is embodied in the object. In addition, the dance provides occasions for the emergence of the integrated self. (Maxine Greene, 1995, p. 131).

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// Eeva Anttila

## HOW DOES DANCE WORK? / KAKO DELUJE PLES?

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### POVZETEK

V predstavitvi bom navedla nekaj lastnih spoznanj o »učinkih« plesa. Razpravljala bom o prepletanju notranjih in zunanjih učinkov in zagovarjala trditev, da so smiselne izkušnje in angažiranost ključnega pomena za doseganje kakršnegakoli kratkoročnega ali dolgoročnega učinka oz. oziroma koristi. Predpogoj za take izkušnje pa sta pedagoška kakovost in smiselna vsebina. S stališča zagovornika plesnega izobraževanja bom spregovorila tudi o nevarnostih pretiranega poudarjanja zunanjih učinkov oz. koristi plesa.

### ABSTRACT

During this presentation I will present some insights regarding the "effects" of dance. I will discuss the intertwinement of intrinsic and extrinsic effects and argue that meaningful experiences and full engagement are the key for any short term or long-term effect, or benefit. For such experiences to take place, pedagogical quality and meaningful content is crucial. I will also discuss the dangers of emphasizing extrinsic effects, or benefits, of dance, in our advocacy for dance education.

### HOW DOES DANCE WORK?

This paper focuses on some of my recent insights regarding the "effects" of dance. I discuss the intertwining of intrinsic and extrinsic effects and argue that meaningful experiences and full engagement are the key for any short term or long term effect, or benefit. In my view, pedagogical quality and meaningful content is crucial for such experiences to take place. I also address the dangers of emphasizing extrinsic effects, or benefits, of dance, in our advocacy for dance education.

In order to advocate and justify dance education for all, we need to be able to articulate the distinctive nature of embodied, aesthetic experience and artistic activity. Liora Bresler (2011, 175), a music education scholar, put the question in the following way:

Earlier in my enculturation as a musician, the dominant question revolved around "what is good art". It was later, with my increasing fascination with the educational powers of the arts, that I became intrigued by the question "what is art good for".

For the purposes of this paper, and this conference I am thus asking: *what is dance good for?*

For finding and then communicating the answer, or answers to this question we need to first understand better how dance engages, affects and transforms human beings. As dance enthusiasts we all know that this is true – we know it "in our bones" because we have experienced this transformation ourselves. We know how dance has made a difference in our own lives, and we have seen how it changes communities. We know that dance, like all artistic activities and experiences related to appreciating art has, the capacity to touch us deeply. We all know that dance can foster learning and transformation in a special, powerful way.

This all may happen because of the special nature of dance – because it connects non-symbolic, multimodal



sensations with symbolic, cultural meanings in an embodied, performative way where multiple meanings can be shared, negotiated, and interpreted. The performance aspect of dance opens wide possibilities for learning that are grounded in embodiment and communicated through performative actions, thus connecting personal experiences with social life and cultural meanings. (see Anttila 2018a)

Why is it then, that dance is still undervalued in education? Why do we need to continue this struggle from decade to decade?

There are several reasons for this - one of them being that not all human beings have experienced this transformative power of dance. Too many people have had contradictory, troubling and even traumatic experiences. Not everyone, even educated people in privileged positions, has positive experiences in any art form. It is naïve to think, and to claim, that dance, or art, is always good. We need to find another way to advocate for dance, and for arts education. I argue that we need to advocate for quality. And with quality I do not mean high extensions and multiple pirouettes. This argument entails that we, among ourselves, accept that not all dance is good, and not all dance education is of high quality. We need to understand what quality in dance education means, how to talk about it, what to do about it, and how to demand resources for ensuring quality.

Before discussing the notion of quality in in greater detail, it is pertinent to state first that the right to the arts and culture is widely recognized in international human rights agreements, and that in these treaties, arts and culture are mentioned as concepts which have intrinsic value. They are perceived as phenomena of human life that are vital to civilization and to democracy. Thus, the educational value of the arts, and within the arts, dance, should not be questioned. However, as we all know, the reality is that in today's educational policy world, the intrinsic value of dance is not understood and policy makers increasingly look for extrinsic values, which will yield economic profits. (see Anttila 2018b). I will soon try to explicate why I think that this divide between intrinsic and extrinsic value and using extrinsic benefits in advocacy work may be at the core of the problem.

The human rights philosopher Martha C. Nussbaum (2010) speaks for the intrinsic value of art to human beings and societies. In her book, "Not for profit" she argues compellingly that the study of humanities and the arts teaches respect of and consideration for other people, which are required by democracy. The arts support the growth of tolerant and understanding citizens and challenge prejudices and stereotypes. The spirit of the arts and humanities includes critical thought, daring imagination, empathetic understanding of human experiences of many different kinds, and understanding of the complexity of the world in which we live. Nussbaum warns that the reduction in the teaching of humanities and the arts at schools due to their low potential to generate economic value for the society threatens the future of democratic nations. I wonder, why, despite these compelling arguments presented by a frontline scholar more than 10 years ago, the arts are increasingly being considered useful for "creative industries" and innovations that are valued for their potential to yield economic growth?

Renewal of culture should be at everyone's reach, and everyone's task. There is constant danger, or temptation to divide children and youngsters into creators and consumers. This divide easily leads to a situation where the renewal of culture lies in the hands of a chosen few, often those who have displayed some form of creative talent, or interest in the arts. It is too easy for the rest to remain passive, consuming instead of creating. "Creative individuals", on the other hand are being harnessed for the purposes of "creative industries", and turned into "innovators". According to Ralph Buck and Barbara Snook:

A global world economy appears to be affecting educational policies, leading to conformity and conservatism. Contradictions exist where governments acknowledge the importance of creativity in education, yet focus on measurements around literacy and numeracy. (Buck & Snook 2014, 233-234)

Their research illuminates how the problem in many nations is that, despite acknowledging and working toward the values and goals espoused in the UNESCO Road Map for Arts Education and the Seoul Agenda, there still remains distance between the rhetoric and the reality. (Buck & Snook 2014, 234). In Finland, the practice - policy gap is most evident in how the curricular aims are met, or not met, in arts education.

Martha Nussbaum is also known for her work on the so-called "Capabilities Approach", a new theoretical

paradigm for the development and policy worlds (Nussbaum 2011). It begins with a question: What are people actually able to do and to be? What real opportunities are available to them? The Capabilities Approach is allied with the international human rights movement, and specifically, the idea that all people have core entitlements by virtue of their humanity. The Capabilities Approach emphasizes each person's freedom of choice. Thus, capabilities are opportunities to choose and act—an integration of personal abilities and the economic, political and social environment. This means that human beings need to have an opportunity to develop their personal abilities and the opportunity to use these abilities.

In the context of the ArtsEqual research initiative<sup>1</sup>, a six-year project that just come to an end, Charlotte Svendler Nielsen and myself had a chance to apply the Capability Approach in exploring how dance may be connected to quality of life (Anttila & Svendler Nielsen 2019). As is the case with many of us joining this conference today, our paths first crossed in the context of Dance and the Child International (daCi). During triannual daCi conferences, we have attended and presented in many of the same sessions, exchanging reflections on the significance of cultural contexts, cultural differences, the meaning of language within dance education practice and research, and on our Nordic connection. Already at the 2009 conference in Jamaica we made a decision to do research together. Thanks to ArtsEqual we were able to realize this ArtsEqual focused on inclusion, participation, equality, and well-being—all quality of life indicators—through the lens of arts education.

The list of the ten capabilities that Nussbaum holds to be central for an existence worthy of human dignity includes, for example, bodily integrity; the senses; imagination and thought; emotions; play; and control over one's environment (Nussbaum 2011, 18-20; 33-34)<sup>2</sup>.

Our research illuminated that dance education, indeed, can foster these central capabilities in many ways. We concluded that dance education may promote quality of life when:

- it is based on multisensory, embodied experiences that engage the learners fully
- it involves reflective and collaborative processes that strengthen student agency
- it provides experiences where individual, embodied experiences intertwine with communal, shared life
- it considers dance as a social, shared event and as an inclusive, collaborative practice
- it fosters equal participation and democratic life (Anttila & Svendler Nielsen 2019)

Dance involves the human being holistically, touching the emotions and engaging the body, and often offering the possibility of play and control over one's environment. Imagination and play may seem futile activities for many, but are, in fact, crucial for healthy individual development, and for the renewal of culture. Again, it is important to remember, that, citing Nussbaum (2011, 36) "what play and the free expansion of the imaginative capacities contribute to human life is not merely instrumental but partly constitutive of a worthwhile human life."

There is plenty of research that focuses on the effects of the arts on measurable benefits of the arts. However, such research often neglects the nature of the human, individual experience. This easily leads to justifying artistic or any extracurricular activities, or hobbies, by their extrinsic benefits. In my view, this logic neglects the complex nature of human development and the fact that human experience and development takes place at multiple levels at the same time. This means that artistic activity may simultaneously generate primary aesthetic experiences, foster imagination, connect the individual to the social and physical reality, and trigger complex cognitive processes. Art works at multiple levels, and thus, direct and indirect effects intertwine. This is why it is not sensible to separate intrinsic and extrinsic value of art. Instead, the quality of artistic activities and the conditions where they take place is essential for both. (Anttila 2018b)

As Liora Bresler has put it, a "teacher's lack of competence in the arts is a serious hindrance in creating meaningful engagements and interactions with the arts. Also, it is clear that requirement has to do with the allocation of time to perceive and process: a meaningful interaction cannot be rushed." (2011, 176). A group of researchers (Seidel, Tishman, Winner, Hetland & Palmer 2009) at Harvard University conducted a study regarding the quality of arts education. Their report entitled: *The Qualities of Quality: Understanding Excellence in Arts Education*, published in 2009, includes valuable insights regarding this issue. The context of the study is the United States, but I think their findings are applicable worldwide. In the opening pages (III) of the executive summary of the report they state that "Many children in the United States have little or no opportunity for formal arts

instruction, and access to arts learning experiences remains a critical national challenge. In addition, the quality of arts learning opportunities that are available to young people is a serious concern." The aim of the study is understanding the challenge of creating and sustaining high quality formal arts learning experiences for K12 youth, inside and outside of school, as well as understanding the nature of the arts learning experience as it actually occurs. The study used qualitative approaches to gain insight into the complex and ephemeral nature of people's thoughts about quality, what informs those thoughts, and how their ideas guide the decisions they make that impact the quality of arts learning experiences. Their findings are summarized in the following four key points:

- The drive for quality is personal, passionate, and persistent
- Quality arts education serves multiple purposes simultaneously.
- Quality reveals itself "in the room" through four different lenses: learning, pedagogy, community dynamics, and environment.
- Decisions and decision makers at all levels affect quality.

(Seidel, Tishman, Winner, Hetland & Palmer 2009, IV)

All of these aspects seem significant. However, I will focus on the third point, especially the lense of pedagogy. In my view, pedagogical quality results in students' focus, attention, enthusiasm, and interest, in other words, in their full engagement. High quality dance education is inclusive in a very special sense. Inclusion here means that the activity reaches and engages each student fully. For the teacher, this requires a willingness to attend to each student equally and a conscious effort towards inclusive pedagogical practice. More than ever, inclusive practice requires widening the content of dance education from the Western theatre dance towards acknowledging all forms of diversity: cultural, gender, bodily, and so on. These predispositions, or skills, are elements of dance teachers expanding professionalism. They also require changes in the ways we educate future dance educators. Together with two music education colleagues, again in the context of ArtsEqual research initiative, we argued that arts education is increasingly expanding towards new working environments, wider social purposes, new kinds of participatory practices, and contexts that demand more from dance education than existing repertoires, both pedagogically and artistically. We wrote that in these contexts,

Teachers are also required to be able to respond in the moment to unfamiliar situations and interactions in a spontaneous and sensitive manner. In diverse communities where cultural and linguistic meanings are increasingly pluralistic, it seems timely to re-examine and expand the notion of pedagogical interaction. The notions embodied dialogue and ethical know-how enable dance educators to develop pedagogical approaches that are relevant in changing educational institutions, as well as in entirely new contexts. (Sutela, Kivijärvi & Anttila 2021, 89)

These pedagogical skills, or dispositions, may lead to safe, inspiring, and engaging learning environments. In such environments learners can develop simultaneously in many areas and levels. As I have written elsewhere, "Deep engagement is the key to learning and development. Disengaged students are at risk in many ways. Because art, imagination, and creative process engage human beings so thoroughly, they are powerful in many ways - both as meaningful human experiences, and as avenues for learning in and beyond the arts." (Anttila 2018a, 67)

The question is then: what kind of conditions allow for such engagement? I already discussed pedagogical quality in terms of inclusion. I also want to address the quality of environment.

The qualities of material and social conditions give rise to all experiences. Conditions that foster intertwining of imagination, rich sensory, aesthetic, nonverbal and bodily experiences, and keen observations on reality, are ingredients of a fertile soil for learning, creating, and growing. A fertile soil is rich and porous, a foundation where seeds for new ideas may find place to grow. This soil, in my view, resides for the most part within the nonverbal realm of human consciousness. Aesthetic experience arises from reality, but imagination and emotional engagement transform perceptions into visions, ideas and creative expressions that may later develop into various outcomes, products, inventions, and even innovations. Imagination, indeed, is a key notion here; seen as a capacity to connect things that are not, or seem not connected, the capacity to interpret reality in novel

ways, to see what does not exist –yet. Imagination liberates thinking from conventional patterns, transforms reality, and renews culture. When our consciousness is receptive to various sensations and impressions that the world presents to us, the seeds can grow into new ideas and creative expressions. The ability to sense nuances enables us to reach the depths of consciousness, our affects, emotions, and meanings. The ability to experience deeply, to be touched and affected is the counterforce to numbness, indifference and toughness. This is why aesthetic experiences, artistic activities and creative expressions are vital for meaningful and ethical life. Dance and arts education, in this sense, are not about succeeding in modern, globalised economies based on knowledge and innovation—a rhetoric more and more commonly heard in the context of educational policy. It is about the ability to perceive and understand nuances, and sensitivity as elements for living a meaningful and ethical life.

My view on artistic activity and expression also departs from modernist views that see art as an individual, subjective capacity. I understand art as a relational process. It takes place “in-between”, in connection to the physical, material world and within shared social spaces. Such emergent expressive acts are not individual self-expressions and are not tied to the modernist notions of “subject” or “self.” This view displaces the human agents from their dominant position as “creators”. Instead of coming up with ideas, such ideas, images, and new thoughts, emerge for us. They are presented to us by the world. This may also lead to respecting the natural, non-human world around us – another important element in education towards a sustainable future. I see a connection between natural diversity, or biodiversity, and rich educational environments, existing within inspiring conditions<sup>3</sup>.

If we agree that aesthetic, prereflective and embodied experiences enrich the soil for seeds, or budding ideas, to grow, then we should pay more attention to the quality of our working, studying and learning environments that allow us to explore new connections, transform reality, and renew culture. This is how the significance of quality is the key point, again.

Today I am more committed than ever to the view that intrinsic and instrumental effects are interconnected in human development and learning. In every case, high-quality pedagogy and meaningful learning experiences are prerequisites for achieving both instrumental benefits and intrinsic effects. This means that meaningful experiences in dance do also have long-term benefits in learning, well-being, and so on.

Thanks to results of recent research, the significance of physical activity and embodied pedagogies has been acknowledged, at least in the Finnish national core curriculum for basic education that came into effect in 2016. Indeed, learning through movement, and the adoption of active approaches to pedagogy, are central themes in developing the pedagogical approaches in basic education.

Active approaches to pedagogy and learning through movement are themes that are increasingly discussed in connection with school reforms, but the view of the embodied basis of learning, and dance as a form of embodied learning, have not yet been widely applied to pedagogical practices in schools. Indeed, dance has substantial, and largely unused, potential to promote the development of action-based pedagogy and embodied learning.

During recent decades, embodiment has been increasingly recognised as the basis of holistic learning. The development of consciousness and thought is based on a variety of sensations, observations, and experiences about the environment mediated by the different sensory channels. Embodied activity generates various sorts of sensory information and observations about the environment, and it also produces kinaesthetic experiences which reinforce the individual’s agency. I, along with a growing number of scholars representing various fields consider embodiment a focal concept in understanding the phenomenon of learning. Embodied learning, as I see it, takes place within the entire human being and between human beings, and in connection with the social and physical reality. In order for learning to be experienced at an embodied level, and intentionally framed to be so, embodied activity needs to take place within and among learners. Embodied activity refers to both actual movement and inner bodily sensations, experiences and physiological changes. In embodied learning non-symbolic sensations generated by physical action and multisensory engagement become interconnected with symbolic knowing, and lead towards complex meaning-making processes within the social and cultural world (Anttila, 2015, p. 81).

Arts educators and researchers are also increasingly collaborating with practitioners and scholars from other





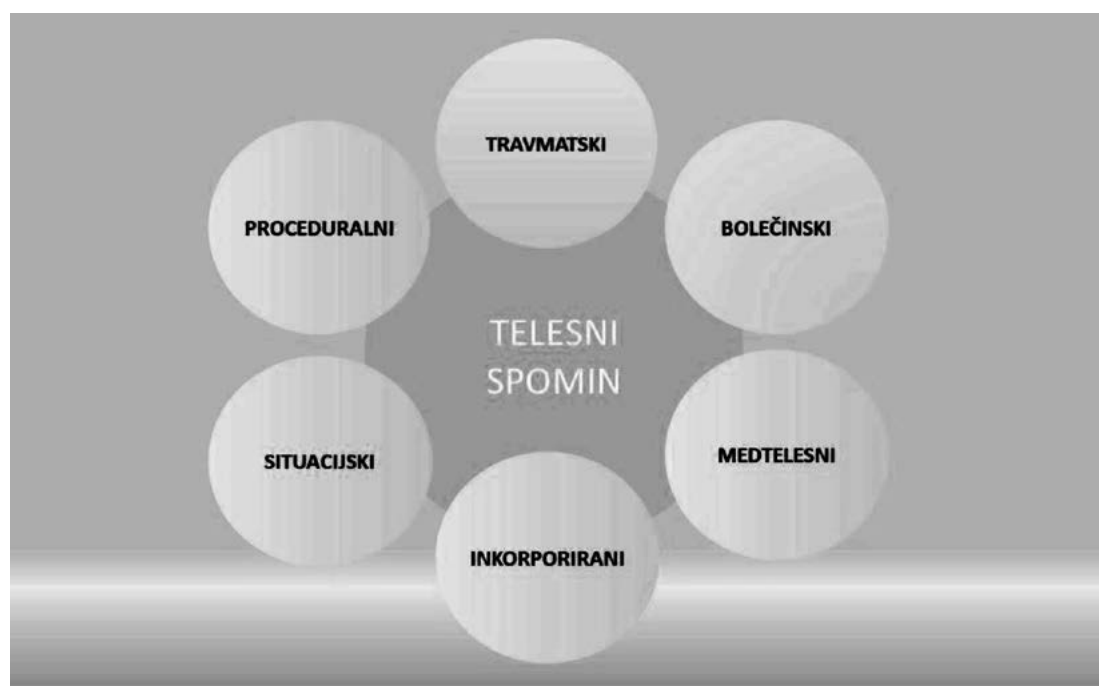
Kinestezija, propriocepcija in interocepcija so tri izkustvene danosti, ki mi omogočajo, da s telesom raziskujem, občutim in reflektiram svojo gibalno/telesno doživeto realnost. Tovrstno samozavedanje povečuje posameznikove zmožnosti za kar najbolj neposreden, utelešen stik s seboj, z drugim(i) in zunanjim svetom; pomaga razvijati avtorefleksijo in kinestetično empatijo.

Gibanje je terapevtsko tudi zato, ker nas sooča z izzivom, kako ubesediti gibalno izkušnjo: kako izraziti to, kar ve/doživlja naše telo? Maxine Sheets-Johnstone (ibid., 8-9) izpostavi, da jezik sam po sebi ni izkušnja, temveč sredstvo, s katerim poskušamo razumeti in posredovati kompleksnost utelešene/udejanjene izkušnje (v tem procesu pa se pogosto srečamo tudi z občutkom nezadostnosti jezika). Podobno razmišlja tudi plesno-gibalna terapevtka Janet Adler (2002, 13), ki pravi, da nas kinestetično izkustvo poziva k iskanju »utelešenega jezika«, ki skuša »govoriti izkustvo in ne govoriti o izkustvu«. To je poetični jezik podob in čustev, dinamičnega platenja metaforičnih pomenov in uvidov v izkušeno, ki nas odpira za nekognitivne načine védenja. Jezik, ki išče načine, kako kar najbolj ohraniti živost doživete gibalne izkušnje. Neposredna izkušnja je védenje telesa. Je vednost pred mislijo, pred besedo.

Zato bi vam v tem kratkem času, ki nam je na voljo v formalnem okviru plenarnega predavanja, rada podala nekaj izhodišč za samostojno refleksijo ključnih konceptov sodobne plesno-gibalne psihoterapije: telesni spomin, gibalna metafora in kinestetična empatija so fenomeni, ki dejavno sooblikujejo našo življenjsko izkušnjo; z njimi se srečujemo v vsakdanjem življenju kakor tudi pri plesu kot umetniški, pedagoški in terapevtski praksi. Predlagam, da v ta proces vstopimo na način t.i. na umetniški praksi temelječega raziskovanja (Leavy 2018), kar nam bo omogočilo izkušnjo prvoosebnega fenomenološkega raziskovanja, ki je zelo sorodna samoraziskovanju v kontekstu plesno-gibalne psihoterapije oziroma umetnostnih terapij nasploh. Naša raziskovalna vprašanja so: Kakšno je moje subjektivno doživljanje (različnih vrst) telesnega spomina? Kaj so zame gibalne metafore; kako jih občutim in poskusim razumeti? Kako se povezujem z gibanjem drugega in kaj vse takrat, ko sem priča neke gibalne sekvence, odzvanja v meni; na kakšne načine se odzivam na to, kar doživljam: kakšne so moje izkušnje kinestetične empatije?

Za ustvarjalno refleksijo teh vprašanj si pripravimo suhe barvice, voščenke ali flomastre; pisalo in nekaj belih risalnih listov.

K vprašanju Kakšno je moje subjektivno doživljanje (različnih vrst) telesnega spomina? bomo pristopili s pomočjo tipologije telesnega spomina kot jo je razvil eden izmed vodilnih raziskovalcev na področju fenomenologije telesnega spomina Thomas Fuchs:



Slika: 1

Šest vrst telesnega spomina po Thomasu Fuchsu (2013): proceduralni, situacijski, medtelesni, inkorporirani, bolečinski in travmatski spomin.

Za vsako vrsto telesnega spomina bom podala kratek opis (za podrobnejšo razlago gl. Fuchs 2013, 12-18) in vam predlagala, da na list papirja zapišete eno ali več lastnih izkušenj z določeno vrsto telesnega spomina; nato to subjektivno izkustvo tudi narišete (kot hitro načrtano vinjeto). V naslednjem koraku ustvarjalne refleksije pozorno pogledate podobe in si zapišete asociacije (besede ali kratke besedne zveze), ki se vam porajajo ob nastalih risbah. Povzamete: kaj so glavne značilnosti vaše osebne izkušnje vsake izmed šestih vrst telesnega spomina v Fuchsovi tipologiji; s katerimi izmed njih se lahko bolj povežete; zakaj menite, da je tako; je kakšna vrsta telesnega spomina, za katero se zdi, da je ne poznate iz osebne izkušnje. Nazadnje lahko vstopite še v gibalno akcijo (zaprtih ali odprtih oči) ter vsak tip telesnega spomina raziskujete še na utelešen/udejanjen način: kako se občuti v telesu, kakšne podobe in gibalni vzorci se pojavljajo pri določenem tipu telesnega spomina; kakšne misli, morda zvoki, spominski drobci ipd. Proces zaključite z refleksijo različnih faz opravljene raziskave.

1. *Proceduralni spomin*: nanaša se na večinska znanja, ki so povezana s ponavljajočimi se vzorci gibanja. Omogoči nam, da nekatere gibalne dejavnosti sčasoma opravljamo skoraj nezavedno. Npr. vožnja avta; sprva se zavedamo vsakega koraka v procesu, z vajo pa vozimo takorekoč samodejno.

2. *Situacijski spomin*: Kako je naša zaznava določenih prostorov povezana s telesnim spominom? Skozi čute (vonj, sluh, dotik, okus, vid). Npr. občutek domačnosti, varnosti, ljubljenosti se za nekoga povezuje z vonjem po kavi, z okusom babičinega peciva, z zvoki gozda ali s pogledom na morje: vse to so telesni spomini, napolnjeni s pomeni in čustvi.

3. *Medtelesni spomin*: veliko pomembnih izkušenj v naših življenjih se dogodi preko naših srečanj/odnosov z drugimi; tj. med-telesi/medtelesno. Npr. otrok v materinem naročju doživi prve telesne izkušnje tega, kar bi lahko imenovali »biti z drugim«.

4. *Inkorporirani spomin*: »inkorporacije« so vse telesne navade (drže, načini gibanja idr.), ki jih že v zgodnjem otroštvu začnemo prevzemati iz okolice; od bližnjih oziroma iz kulturnega okolja, v katerega smo rojeni; kasneje pa iz okolij, v katerih se gibamo. Ti kulturno pogojeni vzorci delovanja pogosto niso skladni s potrebami/željami posameznika in delujejo kot neke vrste pripojeni tujki.

5. *Bolečinski spomin*: izkušnja telesne bolečine se vpiše/vreže/vtisne v telo: pravimo, da si telo zapomni. Bolečinski spomin ni nujno travmatski, meja med tema dvema kategorijama telesnega spomina pa je lahko tudi zabrisana.

6. *Travmatski spomin*: travmatska izkušnja pogosto ni povsem integrirana, npr. smo priča prometni nesreči, od šoka del nas »zamrzne«; čustva, podobe in bolečino tega dogodka pa lahko podoživimo vsakič, ko se znajdemo v situaciji, kjer nas nekaj spomni na travmatski dogodek. Takrat se telo odzove kot da se travma ponovno dogaja tukaj in zdaj.

S to preprosto raziskavo je vsak\_a izmed nas pridobil\_a veliko informacij o svoji subjektivni izkušnji telesnega spomina, zato si zdaj lahko vsi malo bolj konkretno predstavljamo širok spekter izkustev in vsebin, s katerimi delamo v procesu plesno-gibalne psihoterapije.

Preostali dve raziskovalni vprašanji bomo raziskovali v enem sklopu, saj bo tako tudi bolj jasno razvidna povezanost med gibalno metaforo in kinestetično empatijo: Kaj so zame gibalne metafore; kako jih občutim in poskusim razumeti? Kako se povezujem z gibanjem drugega in kaj vse takrat, ko sem priča neke gibalne sekvence, odzvanja v meni; na kakšne načine se odzivam na to, kar doživljam: kakšne so moje izkušnje kinestetične empatije?

Gibalna metafora ima v praksi plesno-gibalne psihoterapije osrednji pomen: kot poudarja plesno-gibalna terapevtka in raziskovalka Bonnie Meekums (2011, 54-55) so gibalne metafore za PGP značilen način simbolizacije izkustva in sredstvo, s katerim klient\_ka (ali skupina klientov/gibalcev) in terapevt\_ka soustvarjata pomen gibalnega izraza/gibalne akcije. V tej perspektivi je vsak gibalni vzorec potencialni nosilec simbolnih pomenov ter manifestacija vsebin, ki se utelešajo v gibalni akciji in tako udejanjene postajajo dostopne za analizo: zato je v gibalnih metaforah tudi velik transformacijski potencial.



Delo z metaforami (pri vseh vrstah umetnostnih terapijah oziroma v psihoterapiji nasploh) ima še dve pomembni kvaliteti: daje občutek varnosti in tudi večjo čustveno distanco do simbolno izraženega materiala. To klientom omogoči, da svoje vsebine delijo s terapevtom (v primeru PGP v skupini pa tudi s sogibalci) že dolgo pred tem, ko so jih pripravljene eksplicitno ubesediti pred drugim(i). Gibalna metafora ima (podobno kot likovna/besedna/zvočna metafora) svojo estetsko dimenzijo, ki je eden izmed ključnih aktivnih terapevtskih faktorjev pri umetnostnih terapijah (Koch 2017, 90).

*Kinestetična empatija*, sposobnost vživljanja v to, kar občuti (telesni občutki in čustva) gibalec/plesalec, ki ga spremljam, je tesno povezana z gibalno metaforo, preko katere se povezujem z drugim na način, da dopustim, da se »me dotakne«, se »giblje skozme«. Bonnie Meekums (2011, 56–61) izpostavi dva za PGP značilna načina vzpostavljanja kinestetične empatije: zrcaljenje, ki je pogosto tako v individualni kot skupinski PGP, in pričevanje, ki je značilno za PGP pristop Avtentično gibanje (Adler 2002). Oba principa uporablja večina plesno-gibalnih terapevtov: pri zrcaljenju v svojem telesu drugega izkušam tako, da zrcalim njegove gibe. V poteku tega procesa lahko opazim, da se moje dihanje in kvalitete gibanja vse bolj usklajujejo z gibalcem, ki mu sledim; to mi omogoča, da ga dobesedno doživim v svojem telesu in gibanju. Hkrati poteka zanimiv proces čustvene regulacije, saj pri zrcaljenju neizogibno modificiramo gibe, ki jih zrcalimo in s tem gibalcu (pa tudi sebi) omogočamo širjenje gibalnih (in drugih) registrov. Druga oblika kinestetične empatije v PGP pa je pričevanje, pri katerem terapevt (priča gibalne sekvence) sedi ob robu gibalnega prostora, se ne giba skupaj z gibalcem in ne zrcali njegovih gibov, temveč z mirno osredotočenostjo hkrati spremlja gibalca in svoje doživljanje v njegovi prisotnosti: njegova naloga je »biti z« gibalcem, po zaključku gibalne sekvence pa se z njim pogovarjati o izkušnem, pri čemer je v ospredju gibalčevo doživljanje; priča praviloma ne interpretira gibanja.

Za zaključek našega raziskovanja predlagam, da izkusite in nato ustvarjalno reflektirate zrcaljenje in pričevanje tako, da si dvakrat ogledate video Anna Halprin/Dancing at 96 (Jens Wazel, 2020):



Slika: 2

Anna Halprin/Dancing at 96, avtor videa in fotografije Jens Wazel (2020), glasba: Meredith Monk, Gotham Lullaby.  
<https://player.vimeo.com/video/434636903?h=b353076f13>

prvič tako, da mirno sedite pred ekranom in pozorno sledite gibalki ter svojim odzivom v poteku gibalne sekvence (3'53"). To bo praksa pričevanja. Po zaključku lahko rišete, pišete ali v gibanju, glasu izrazite svoj odziv na doživeto. Za drugi ogled pa potrebujete dovolj velik gibalni prostor, da se boste lahko nemoteno gibali: zdaj bo vaša naloga zrcaljenje. Začnete lahko s kar najbolj doslednim zrcalnim odsevom plesalkine telesne/gibalne akcije, nadaljujete pa v kvaliteti »biti z« (karkoli bo to za vas pomenilo v danem trenutku) Anno Halprin. Občutite, kako (in raziščite, zakaj) se vas »dotakne«, kako vas »(z)gane« in »premika« plesalka, ki pleše v svojem šestindevetdesetem letu:





Indigenous people who first inhabited this continent. To them their land was invaded by the British who were then a world power seeking spaces to colonise, with others following to settle here.

The daCi executive team has adopted this practice too as we begin our Zoom meetings, so I want to do this also. And so, as we gather over vast distances, physically dispersed and virtually constructed, let's reflect on the meaning of place for you there and the significance for each of us. So here I acknowledge the traditional owners of the Adelaide Plains: the Kurna people. I acknowledge their continuing culture, their link to this land, and their elders, past, present and emerging. I extend my respect to all who are present at this conference and remember too, the significance of dance as a knowledge base for educational traditions as central to Indigenous people across the world.

### **My presentation**

Today, as you come to the end of your 4th INTERNATIONAL DANCE PEDAGOGY CONFERENCE I have titled my plenary presentation **Where to from 2021 with dance and young people, the new 'screenagers'?**

I hope this will provide some ideas for you to take away and reflect upon ways forward.

This paper was presented with PowerPoint slides on screen.

After the following introduction, the presentation is structured with three main sections:

- 1) What are the present circumstances for children's dance?
  - 2) What have been the influences upon children's dance from past years into the twenty-first century?
  - 3) What are the possibilities for the future development of children's dance from 2021?
- Prompts are provided between sections for reflection to clarify the ideas presented.

### **INTRODUCTION**

First I'll provide some background to my positioning for the paper's focus.

I'm speaking to you from South Australia far away from Slovenia. I spent the first part of my life in England. I was 17 years old and studying German and French when the UK became part of the European Union so I'm very disappointed that Brexit has occurred. I dreamed of a peaceful future as a global citizen and then lived some years in England, Germany and Switzerland, working as a primary teacher and then a dance consultant. I migrated from London 25 years ago, then working in Australia with children, teachers and dance artists to develop dance. This work has taken me to remote places in Australia working with one teacher schools located 4 hours from others as well as inner city urban locations. I have been fortunate to travel widely, working with projects in Portugal, Norway, Papua New Guinea and most recently Taiwan.

Two years ago, I was able to meet people in Ljubljana with Vesna and Nina, and learned something about connections with past dance practitioners with interesting connections.

So I am presenting my perspectives from these experiences, and I hope my ideas have some resonance with you as dance educators.

#### **1) What are the present circumstances for children's dance?**

This question led me to reflect upon the nature of young people and their bodies and minds.

Something most obvious for us as dance educators is that when we enter dance learning spaces our thoughts are generally on movement for dance. We are immediately faced with the bodies of the learners - and in my experience these vary widely. Here I suggest it is important to proceed with the goal of offering access to dance that that includes all body types, shapes, sizes and abilities, and a range of both girls' and boys' bodies including those different to persuasive media representations. It is important for all to have opportunities 'to demonstrate their abilities, rather than being viewed as having deficits' (Meiners & Garrett 2015, p. 17).

So we see bodies before us - but of course these are connected to minds with important affective and cognitive and psychomotor learning occurring.

Eeva Anttila from Finland has suggested earlier in this conference that meaningful experiences and full

engagement are the key for any short term or long-term effect. So, I am reminded of an important early influence upon me - my first principal or head teacher in a very challenging primary school in London where I had a class of 7-11 year old children. I had been there just three weeks and he came into my classroom. He asked me to pause as the children were working and said: look at them all (there were 35). He said: 'You have to get inside the heads of each of them, and find out what interests them, this is your job'. His words have never left me as I think this is what we have to do as educators, isn't it? Getting inside the heads of learners is key to gaining access to their interests in order to motivate and engage them with meaningful experiences.

### **So what will the future young people be like?**

Every new generation brings new customs, behaviours, and cultural phenomena that shape the world as we know it.

I was reminded of the Panpapanpalya 2018 daCi conference in Australia, where Katie Dawson from the University of Texas in Austin gave an inspiring interactive keynote 'Make your move'. She provided participants with an opportunity to reflect upon Generation Z - those born between around 1994 and 2010 as categorised by social analysts. They considered Generation Z to be:

1. Action Oriented - They often undertake some type of volunteering or support of others,
2. Values Driven - Generation Z wants to make the world a better place;
3. Impact Focused - Generation Z not only wants to make the world a better place, but they want to make it a better place through their own work and effort. (PeaceFirst cited in Dawson, 2018)

Generation Z are aged between 11 and 25. According to analysts, they showed us what the intersection of technology and humanity looks like. I am struck by their passion (eg. young Swedish activist Greta Thunberg) acting against climate change in the recent Milan Youth4Climate forum, leading school strikes and holding leaders accountable for reducing net zero carbon emissions.

I'm assuming that many of you are teaching this generation and some may also be here.

So, I followed up and did some research to consider those born between 2010 and 2025 who are being spoken of as 'Generation Alpha', currently aged up to 11 - I am sure many of you are teaching young people in this age group.

### **Who are the Generation Alpha and what are they like? Here is some information:**

- Generation Alpha is the first to be born entirely in the 21st century. Members of Generation Alpha are often the younger siblings of Generation Z.
- Some anticipate the global impact of the COVID-19 pandemic will become this generation's defining event, and have suggested the name Generation C for those either born during, or growing up during, the pandemic.
- When they have all been born (2025) they will number almost 2 billion- the largest generation in the history of the world.
- They shape the social media landscape, are popular culture influencers, emerging consumers and by the end of the 2020's will be moving into adulthood, the workforce and forming homes. (McCrindle 2014)

In addition, Shawbel (2014) suggests:

#### **1.They will be the more entrepreneurial generation.**

They will have more access to information, people and resources earlier in life. They will have taken more risks earlier and had time to build reputations and relationships before others did.

#### **2. They will be the most tech savvy, not knowing a world without social networking.**

Alpha's will take most of the technology we use today for granted. They will gravitate to applications that are extremely easy to use and visual and expect everything to be customized to their needs.

**3. They will primarily shop online and have less human contact than previous generations.** Gen Alpha will be the most connected generation, yet spend much less time talking to their peers in person. There will be clear psychological challenges with this generation as they will feel more alone, despite being so connected.

#### 4. They will be extremely coddled and influenced by their Gen X and Y parents.

**5. They will be more self-sufficient, better educated and prepared for big challenges.** Gen Alpha will have to take on many of the biggest challenges of the world, including global warming and the deficit. They will get more robust education through online learning earlier in life and they will be in the education system longer but also create their own way of learning. The divide between rich and poor will become much more apparent with the Alpha generation.

So, hold onto these projected ideas about the young people of the future.

#### COVID-19

I want also for a moment to contemplate the Covid-19 event we all find ourselves in. One effect has been that dance teachers have engaged with online teaching which has meant investigating the different teleconferencing software programs such as 'Zoom', 'Skype' and 'Microsoft Teams' to facilitate connection and engagement for students at all levels of formal and non-formal education such as studios.

Recently in an Australian online forum, teachers discussed their experiences of teaching online, here are some comments:

- Dance teachers are becoming videographers and camera people;
- Copyright permission issues with music are challenging and there are solutions for streaming in different ways;
- The social dimension means many drop off from classes;
- The energy of the group is difficult to create in an online environment;
- Many hours of pre-recording and editing are required;
- There are many 'Safe dance' issues – space, floor surfaces, guidance is required to be sent;
- Some young people only have small spaces in bedrooms to practise and maintain technique – posture changes occur because students have spent a lot of time looking down looking at a camera;
- Providing feedback online is very difficult, only seeing upper body – individual private classes are much better;
- Parents are grateful for weekly regular scheduled Zoom classes.

Here in Australia, a federal country, like the USA, we have a highly politicised Covid situation. From the news, it seems that our federal Prime Minister is playing similar Covid power games to other politicians, supporting his favourites and attacking those who are critical of his policies around vaccination levels, vaccination passports, the opening and closing of schools. There are lockdowns but politicians, sports people and film stars may travel. At this challenging time, I think we are all aware of the incredible resilience and resourcefulness from citizens of all ages from lockdown situations. Such responses may be seen in their use of the internet for social media, the creation of dances, people expressing their identities from the families and communities they live in, people reaching out to connect with others locally and of course globally. There are so many examples: solos from people in their kitchens, lounge rooms, gardens; fathers dancing with their young children and teenagers; families dancing together through their home; professionals and amateurs with high level technical skills pirouetting, people in wheelchairs doing amazing things.

It is apparent that dance has been an enabling vehicle for human creativity through the accessible technology of screens. People of all ages have imagined the possibilities for themselves as dancers from the new location of being at home, instead of the formality of a studio dance class or theatrical performance setting. In addition, they used the technology of mobile phone cameras to video themselves as performers and communicate to others by sharing virtually. I'll return to this idea later when we look forward beyond 2021.

Learning in, through and about dance

Another important idea as we consider the present circumstances for children's dance is that of matters related to learning in, through and about dance.

These distinctions often overlap but they seem important to educators as they relate to the intentions of the learning experiences we enact with young people.

**Learning in dance** is something we have been concerned with in the Australian school curriculum that has recently been settled (Australian Curriculum, Assessment and Reporting Authority (ACARA)), 2015). Everyday movement has been agreed as foundational in the dance curriculum for all primary school children, leading later

to stylised movement in different genres. In addition, the curriculum includes the artistic practices of making dances through creating and performing learning experiences as well as responding to dances by viewing and critiquing such activities. The Australian curriculum for The Arts has been developed to ensure that learning **IN** each of the arts (Dance, Drama, Media Arts, Music and Visual Arts) identifies sequential staged development which occurs from the first year of school through to the final year (Foundation (F) to Year 12).

These learning experiences **IN** dance also provide a base for learning **ABOUT** dance as a human experience that occurs in different contexts throughout the world according to n various cultural values and interests.

So too, it is important to acknowledge that a current circumstance for dance is that the intention may be for learning **THROUGH** dance. Some educators express concern that there are dangers with this extrinsic or instrumental approach to teaching dance as there is less emphasis on the intrinsic value of learning the elements and practices inherent to dance as a human activity. Rather, the focus is on the extrinsic benefits of learning through dance such as a focus on health, social or well-being outcomes. This conference therefore provides an opportunity for us all to reflect upon the present circumstances for children's dance and the idea of learning **in, through** and **about** dance.

#### **Prompts for reflection:**

- **What are some of the features of the learners you are working with?**
- **Is it important to distinguish between learning in, through and about dance?**

This brings me now to consider how we have arrived at these circumstances.

## **2) What have been the influences upon children's dance - past years into the twenty-first century?**

Looking back upon my earlier experience teaching in England, some years in Switzerland then in Australia, I am conscious of daCi's influence upon dance education from the 1978 conference that initiated 'three vital areas of children's dance': The Child as: Spectator, Performer, Creator (Hill, 1979). These three aspects of learning for a child had various foundations prior to 1978. They then appear to have been influential from this time for pedagogy and curriculum and have since developed over the years, written about by dance education practitioners and scholars.

My research led me to trace these foundational ideas (Meiners, 2017). I thus created a genealogy to help track how dance became located in the Australian school curriculum since the start of mass schooling from the late 1880s. This involved locating and analysing documents relevant to dance education in schools followed by critically analysing the texts and finally conducting a case study involving students in a university teacher education program.

Foucault's (1984, 2011) conceptualisation of genealogy provided the stimulus for tracing the sources of truths, knowledge and reasons for dance in schools. A genealogy was created to identify key influences and contestations upon the location and construction of dance in the Australian curriculum.

The intention was to illuminate processes and accounts that allow particular types of dance and related practices to achieve legitimacy for learning and teaching within the curriculum proposed by the Australian Curriculum, Assessment and Reporting Authority (ACARA, 2011).

From this analytical work I named the identified influences upon children's dance as specific 'orientations', categorising these as dance educators' intentions for children's dance. Here, these are named as **traditional, social, health, theatrical** and **creative** orientations towards dance education. These are non-hierarchical and may cross over. The orientations are, in an autoethnographic sense, intrinsic to my contextual experiences of dance through formal learning in schools, as both a scholar and teacher, and beyond within informal and non-formal learning contexts. I have also written elsewhere about this work as autoethnographic story reflections upon differing curriculum content emphases and directions across my lifespan and from the years before I was born.

Categorised as orientations towards dance in schools, each orientation relates to the meaning and function

of dance as lived experience over time and may be examined from a range of standpoints. These traditional, social, health, theatrical and creative orientation categories identified for this genealogical inquiry may be seen epistemologically as clustered patterns and regularities reflecting what is taught in schools as dance knowledge areas. For genealogical purposes, I named them as broad orientations for dance education because they have located as a widely-accepted curriculum content hegemony, both implicitly and explicitly over time.

Such human orientations towards dancing for traditional, social, health, theatrical and creative purposes are situated in the current Australian curriculum and indeed, in school curricula in other countries such as New Zealand, England and Wales, Scotland, Ireland, Canada and the USA. There is a gap in my knowledge about Slovenia but I continue with my interests into a genealogy of the dance curriculum. I trace who the key and lesser-known people were that led this colonisation, how it happened, and to consider framing contexts that located dance education across time in various school curricula.

I was therefore interested to have read briefly about the influential work of Marija Vogelnik (1914-2008) in the context of this Slovenian conference. It appears there were a number of important influences upon her including Meta Vidmar (1899-1975) who had studied with Mary Wigman (1886-1975) in Dresden for seven years before returning to Ljubljana, later bringing influential modern dance figures such as Kurt Joos, Alvin Ailey, Paul Taylor, Maurice Bejart, Alvin Nikolais and many others to Ljubljana (Vevar, 2017). Through her wide-ranging creative life, crossing dance genres, it is evident she was a key influence in Slovenia upon traditional, creative and theatrical orientations to dance education. I am wondering how many of you have in some way been influenced by her within the genealogy of dance education in Slovenia.

#### **Prompts for reflection:**

- **What do you know of Marija Vogelnik? Has she influenced your work as a dance educator? How?**
- **What are your orientations towards dance education: Traditional? Social? Health? Theatrical? Creative? Others?**

#### **3) Looking forward from 2021: possibilities for the future development of children's dance from 2021**

Looking forward from 2021 I want now to imagine possibilities for the future development of children's dance. Four essential ideas are considered:

- Accessibility for all
- Culturally Responsive Pedagogy (CRP)
- Criticality
- Creativity

#### **Accessible dance**

I want to return to daCi as an international organisation aligned with UNESCO (United Nations Education Science and Cultural Organisation) created in 1945 with the Preamble to the Constitution of UNESCO declaring that 'since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed' and more about UNESCO may be found here:

<https://en.unesco.org/>

UNESCO has also held two significant world conferences to support the development of arts education, important for our work as dance advocates:

<http://www.unesco.org/new/en/culture/themes/creativity/arts-education/world-conferences/>

In addition, Goal 16 of UNESCO's Sustainable Development Goals is:

'Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels' (UNESCO, 2021)

daCi's Vision and Mission support this goal as follows:

#### **Vision:**

Every child has the right to dance. We believe that all children and young people should be able to express themselves through dance. Our aim is to create possibilities for children and young people around the world



to experience dance as creators, performers and spectators.

**Mission:**

To promote the growth and development of dance for children and young people internationally, with respect for the ethnic, gender, physical, and cultural identities and all abilities of each young person within a spirit of international understanding.

Ethnic, gender, physical, and cultural diversity are increasingly evident in classrooms worldwide as the global population increases and people move around. Contextual considerations are important here and, as an example from Australia, many of us have undertaken action with initiatives now underway to support educators working with dance to 'promote the use and survival of indigenous cultures, languages, knowledge, traditions and identity' (UNESCO 2014).

The global discourse on a child's right to his or her own cultural identity, language and values has a long history and is intrinsic to the United Nations Convention on the Rights of the Child (Cohen, 1989). This fundamental feature of a democratic ethos is a necessary component of quality education (Gay, 2015). Democratic policy objectives of equity and access to a high-quality culturally responsive dance education seem reflective of global arts education goals, as evidenced in the Seoul Agenda (UNESCO, 2010). Most importantly, located within the field of arts education, the dance curriculum and associated pedagogies must aspire to engage all young females and males with diverse bodies:

... it is through 'social institutions and discourses that bodies are given meaning as society has a range of body practices which address, sort and modify bodies'. (Connell, 2000, p. 58)

Therefore, a way forward for dance is to ensure that our programs and classes are accessible to all.

**TEACHERS DEVELOPING CULTURALLY RESPONSIVE PEDAGOGY (CRP)**

Therefore, I now turn to consider 'Culturally Responsive Pedagogy' (CRP) as an important approach to teaching and learning as we move forward from 2021.

The term culturally responsive pedagogy introduced some time ago (Villegas, 1991) correlates with similar concepts such as culturally relevant teaching (Ladson-Billing, 1992), culturally responsive teaching (Gay, 2015), culturally relevant dance education (McCarthy-Brown, 2017) and critical dance pedagogy (McCarthy-Brown, 2017). Vygotsky's constructivist theory of sociocultural learning and development underpins CRP as a socially and culturally mediated process that relates to students' life-worlds (McInerney, 2013). Such approaches draw on students' cultural 'funds of knowledge' (González, Moll & Amanti, 2005) which affirm cultural identities and position students at the centre of education, nurturing inclusive interactions in school communities.

Culturally diverse perspectives are acknowledged to include race, sexuality and differently-abled populations which disrupt traditional views of the dancing body. Australian dance teachers in both studios and schools report that young people are increasingly aware through social media of differently-abled people and their own developing gendered and sexual identities, including non-binary and Lesbian, Gay, Bisexual, Transgender, Intersex, Questioning (LGBTIQ) positions. Over past centuries, regulatory socio-cultural controls upon the gendered behaviours of males and females have shaped and in turn been influenced by dance (Adair, 1992; Thomas, 1995). Therefore, with their performative practices, dance pedagogies play an important part in constructing and regulating the gendered identities of young learners. It is consequently important that dance educators develop their own awareness of such matters to support informed views and develop culturally responsive pedagogies, in formal, non-formal and informal settings.

**DEVELOPING CHILDREN'S CRITICALITY**

Returning now to Generation Alpha I want to highlight the following:

This newest generation are part of an unintentional global experiment where screens are placed in front of them from the youngest age as pacifiers, entertainers and educational aids. This great screen age in which we are all living has bigger impacts on the generation exposed to such screen saturation during their formative years. From shorter attention spans to the gamification of education, from increased digital literacy to impaired social formation, these times impact us all but transform those in their formative years. Generation Alpha began being born in 2010, the year the iPad was launched, Instagram was created, and App was the word of the year-

and so from their earliest years, they have been **screenagers**. (McCrindle, 2021)

As they grow up immersed in social media, social analysts predict that social media usage will become an increasingly inextricable part of Gen Alpha's lives. These 'screenagers' already uses social media differently than their parents. They're less likely to be on Facebook or Twitter, preferring Instagram and TikTok (McCrindle 2021). As a viral tool reaching millions of viewers, YouTube provides global possibilities for dance education. Screenagers are the consumers of the technological dissemination of dance on screen via the internet, which has emerged at local levels led by both professional as well as amateur producers and offers much potential for young people's learning in dance. The positive benefits are that dance on screen presents diverse dancing bodies and identities from across the world. These can inspire experimentation with movement to express individuality and community through dance. Screenagers may also be able to be use technology in the exploration of choreography through use of dance software and editing programs; for performance, technology might be used as a production element or for documentation processes; and importantly, technology may be used for a range of critical viewing and responding learning experiences.

From my own research, the screen visibility of differing dancing identities compels further investigation for dance education around young people's perceptions of dancing bodies objectified by the media for entertainment, supporting a call for educators to 'consider their assumptions and practices' when selecting dance content for on-screen viewing (Clark, 2004, p.17).

Thus, whilst access to dance on screen has improved due to technological advances, young people are exposed to dance content with adults dancing in highly sexualised ways and contexts. Such images as well as the widespread use of social media may reflect increasingly sexualised cultures of the West. This leads to concerns about the sexual exploitation of children (Clark, 2004).

The complex and controversial issue of sex and dance was addressed through a question posed to readers of a USA journal, 'Has dance become too sexually suggestive for the school curriculum' (Anonymous, 2012, p. 54). The question evoked a range of responses that resonated with concerns voiced my case study research, indicating that teachers need to carefully navigate the selection of dance content for working with young people in or beyond schools. Such regulation might be attempted but young people have unprecedented access to new technologies enabling self-selection of easily available dance content. Generation Alpha's connection to social media and this easy access to viewing dance, means that young people are exposed to adult practices, some of which may be considered unsuitable. Some suggest that children are rushed to adulthood through participation in dance activities that are not appropriate. A concern is that such activities might lead to the early sexualisation of young children encouraging appearance-obsessed behaviour related to 'sexification' (Nicholl, 2015) with connections to the development of gendered identities. Such 'sexification' may lead particularly to the 'sexploitation' of young women in dance (Clark, 2004, p. 20). Consequently, the effects of 'sexualised popular culture' (Coy, 2009, p. 372) upon children is another factor impacting upon dance with young people which teachers may find daunting.

With children as consumers, it is also important to consider the influence of ballet as a dance genre that has located as a privileged western cultural force in Australian and other societies. Of course, it is important to acknowledge the popular appeal of ballet for many, but I am wondering now, about its power, and if other dance genres might be foregrounded depending upon cultural context. Even though it is generally situated outside the school curriculum, my research indicated that ballet is a compelling genre that has impacted upon both traditional and theatrical orientations to dance within Australia's school curriculum.

The influence of ballet is reinforced in the consumer child world of television as well as clothing and toy shops that continue to promote girl stereotypes with ballet bun-headed dolls and pink tutus (Buck, 2005). With ongoing influence on views and practices in schools, connections between ballet and an idealised dancing body (Pickard, 2013) may work against social justice aspirations for inclusive dance offerings. Additionally, as a pervasive hegemonic genre that influences children's perceptions of dance, ballet caters for an economically-advantaged segment of the population with associated pedagogical practices that appear to exclude many without the required economic resources.

The positive effects of the child as spectator in a technological world thus juxtapose with potentially problematic screen viewing. Part of this discourse includes a call for further research into what might be considered an

anxious 'adult-centric' view of childhood (Thompson, 2010, p. 395) and the different ways that children, just as adults, might understand adult and often sexualised dance behaviour. Fast changing technologies are part of the neo-liberal consumerist climate and rather than regulation by adults, a more empowering approach to this issue builds upon ideas of shifting agency to children (Thompson, 2010).

Hence, a twenty-first century proliferation of dance on screen via new technologies requires the use of critical dance pedagogies with curious and impressionable young people. Nurturing children's criticality is therefore an important way forward. The compelling idea of Generation Alpha as 'screenagers' suggests that a vital feature of dance learning is for children to be taught critical thinking skills to question dance representations they regularly encounter.

Some useful questions to pose with 'screenagers' might include:

- Am I thinking critically?
- Who created/produced this dance?
- What is the intent of this dance?
- What effect will this dance have on different people?
- What can I do about this?

#### **Prompts for reflection:**

- **How might educators increase young people's criticality in a twenty-first century globalised consumer child world of social media, dance on screen and new technologies?**

#### **Developing children's creativity**

Finally, I turn to teaching for creativity as a central way forward towards creative learning that empowers young minds and bodies. In a framework for dance learning that includes the child as a spectator, as a performer and as a creator, it seems that is perhaps most difficult for teachers to teach **creativity**.

Seeking a definition for creativity, the late Sir Ken Robinson (1950-2020) once suggested that: 'Creativity is imagination in action' which I have always found helpful. Sir Ken was critical of those that said creativity can't be taught. He agreed that it couldn't be taught by direct instruction. Instead, he said that it is an expansive view of teaching, a process of enabling, giving support, encouragement and mentoring. It is a process involving trial and error, original thinking and evaluation, making judgements to get something right. Here I refer to Sir Ken Robinson's YouTube: Can creativity be taught and suggest this is a short piece that may prompt useful discussion: <https://www.youtube.com/watch?v=vIBpDggX3iE>

With regard to dance, I view the making of dances through creative activity to be central to a learner's deep understanding of dance. When a child has made their own dance, they are authentically engaged and begin to understand that dances are made by someone or some people at some time in some place. Certainly, new types of dance often emanate from the inherent creativity of young people's desire for dancing (Youth Dance England, 2010) through social street culture, theatrical or online activity. This practical and creative dance activity thus has important implications for the development of meaningful culturally responsive pedagogy.

The earlier meaning and value of dance as a creative art emerged from the concerns of early twentieth century pioneers for a free approach to dance (Kraus & Chapman, 1981). The orientation to teaching dance as art includes and equal focus on creative learning along with the teaching of technical skills (Smith-Autard, 1994). Pedagogy for creative dance learning focuses on empowering learners through open, creative, exploratory as well as problem-solving, decision-making processes, using critical thinking for making and performing their own dances driven by stimuli appropriate to students' interests. Ongoing study of creative processes within dance education is affirmed by a call for research that scrutinises embodied collaboration between young people and teachers (Chappell, 2007). Such relationships may disrupt pedagogies of control and encourage co-construction towards a 'dialogical and transformative dance pedagogy' (Østern, 2009, p. 284).

To conclude, I have considering some of the present circumstances for children's dance, looked back and drawing upon genealogical work to identify some of the influences upon our work as dance educators. Finally I have provided my thoughts about some necessary ways forward with the new 'screenage' generation of young people who are our future - with accessible dance, culturally responsive pedagogy, and stronger criticality and creative opportunities for the next generations.

I hope you will act as agents of change for dance with young people, as advocates and activists. I urge you to leave this conference identifying some small steps for action and some longer-term goals for your work. I hope too that you will join with others as colleagues next July 2022 for the first daCi virtual conference led from Toronto in Canada.

And I hope to meet you again but face to face rather than virtually at a daCi Europe conference in 2024.

Thank you and stay well in these challenging times.

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>>>>>>> učinki plesa >>>>>>>

>>>>>> effects of dance >>>>>>

### **POVEZAVA VERBALNE KOMUNIKACIJE S ČUSTVENO INTELIGENTNOSTJO IN GIBOM**

Na kakšen način so naši komunikacijski odzivi v intenzivnih dialogih in konfliktnih povezani z našimi občutki v telesu? Kako si lahko s pomočjo razvoja čustvene inteligence pomagamo do globljega stika s seboj in drugimi v vsakodnevnih dialogih? Kakšna je povezava med čustveno inteligenco naših teles in gibom ter kako lahko s pomočjo giba in aktivnega stika s telesom vplivamo na naše komunikacijske odzive, poslušanje in izražanje v intenzivnih situacijah?

Vsa ta vprašanja so vodilo za predavanje in praktično delavnico, ki temelji na globalno uveljavljenem pristopu nenasilne komunikacije po Marshallu Rosenbergu.

Nenasilna komunikacija (nonviolent communication, NVC) oziroma povezovalna komunikacija je globalno uveljavljen pristop, ki ga je razvil ameriški psiholog dr. Marshall Rosenberg. Temelji na vzpostavljanju kvalitetnega stika med ljudmi na način, da so potrebe vseh vpletenih v čim večji meri upoštevane.

Osnovno vodilo povezovalne komunikacije je vzpostavljanje načinov razmišljanja, uporabe jezika in načinov komuniciranja, ki temeljijo na jasnih observacijah, avtentičnem izražanju notranjega doživljanja posameznika, empatičnem poslušanju in samoempatiji.

S povezovalno komunikacijo lahko razdiralni jezik obtoževanja, okrivljanja in obsodb zamenjamo z jezikom, ki bistveno poveča možnosti za vzpostavljanje vzajemnega zadovoljstva za vse vpletene v osebne ali poslovne odnose.

Povezovalna komunikacija nas vabi k ranljivemu stiku s seboj in drugimi, sodelovanju po principih so-moči in ohranjanju integritete ter polnega avtentičnega izraza posameznikov, kar vpliva na motivacijo za delo in iskanje kreativnih in zadovoljujočih rešitev.

### **LINKING VERBAL COMMUNICATION WITH EMOTIONAL INTELLIGENCE AND MOVEMENT**

*How is our communication in intense conversations and conflicts related to what is going on inside us? How can we connect more deeply with ourselves and others through the development of emotional intelligence? What is the connection between the emotional intelligence of our bodies and movement, and how can we use movement and connection with our bodies (body-mind approach) to influence our communication responses, listening, and expression in intense situations?*

*All these questions are the basis for a lecture and a practical workshop based on Marshall Rosenberg's globally established approach to nonviolent communication.*

*Nonviolent communication (NVC), also known as collaborative communication, is a globally acknowledged approach developed by American psychologist Dr. Marshall Rosenberg. It is a method designed to improve the quality of communication by meeting the fundamental needs of all parties involved to the highest possible extent. Collaborative communication promotes thinking, speaking, and communication based on observations, expressing one's feelings, emphatic listening, and self-empathy. It can replace the coercive language of blame, guilt, and judgment with a language that increases the likelihood of reaching mutual satisfaction of all parties involved in the personal or business relations. Nonviolent communication invites us to compassionately connect with ourselves and others, collaborate on the principles of power with and maintain the integrity and authenticity of the individuals, fostering work motivation and reaching creative and satisfactory solutions.*

### **UMETNIŠKA IZKUŠNJA V ŠTUDIJU BODOČIH VZGOJITELJEV PREDŠOLSkih OTROK - PLES MED ZEMLJO, VODO, ZRAKOM IN OGNJEM**

Učenje s pomočjo plesne umetnosti v vrtcu in osnovni šoli je že dokaj raziskano in kaže številne pozitivne učinke za otrokov/mladostnikov razvoj tako na kognitivnem, čustveno-socialnem kot psihomotoričnem področju. V praksi pa še vedno opažamo, da se veliko vzgojiteljev in učiteljev ne počuti dovolj kompetentno za vključevanje ustvarjalnih plesnih dejavnosti v delo. Številni navajajo, da nimajo dovolj znanj oziroma izkušenj, saj se v procesu formalnega izobraževanja s plesno umetnostjo niso srečali do vstopa na srednjo (vzgojiteljsko) šolo oziroma fakulteto. Zato je pomembno, da se študenti pedagoških smeri seznanijo s principi ustvarjalnega

giba oziroma sodobne plesne umetnosti, ki niso zgolj didaktično naravnani, temveč nudijo študentom lastno utelešeno izkušnjo, ki pripomore k samorazumevanju, utelešenju in spodbuja ustvarjalnost. V predavanju, ki vključuje video in foto material, bo predstavljen in reflektiran primer umetniške izkušnje, ki so jo v času študija na daljavo doživele študentke tretjega letnika predšolske vzgoje pri izbirnem predmetu plesno gledališče na temo štirih elementov: zemlje, vode, zraka in ognja. Iz njihovih zaključnih refleksij lahko razberemo, da je bila lastna umetniška izkušnja izrednega pomena tako za njihov osebni kot poklicni razvoj.

### **ARTISTIC EXPERIENCE IN THE STUDY OF FUTURE PRESCHOOL TEACHERS - DANCE BETWEEN EARTH, WATER, AIR AND FIRE**

*Dance-based learning in kindergarten and elementary school is relatively well researched and provides plenty of evidence of the positive effects on the development of a child/adolescent's cognitive, emotional, social, and psychomotor skills. However, in practice, we still notice that many educators and teachers do not feel competent enough to integrate creative dance into their work. Many argue that they lack knowledge and experience, as they did not meet dance art in their formal education until secondary (preschool) education or university. Therefore, it is essential to give student teachers the opportunity to become familiar with the principles of creative movement or contemporary dance art for didactical purposes and as an embodied experience that contributes to self-understanding, embodiment and fosters creativity. Supported by video and photo material, this lecture presents and reflects on the artistic experience made available to the third-year preschool education students during distance learning in the Dance Theatre elective course on the subject of the four elements: earth, water, air, and fire. Their final reflections considered their own artistic experience significant in their personal and professional development.*

// Ajda Tomazin

### **OD MALIH NOG(U) \_ REGIONALNA PLATFORMA ZA RAZVOJ IN AFIRMACIJO GLEDALIŠČA ZA OTROKE IN MLADE**

OD MALIH NOG(U) je platforma za razvoj in afirmacijo gledališča za otroke in mlade. Gre za projekt štirih držav v regiji, ki je nastal z namenom povezovanja Evrope in zahodnega Balkana. V projektu sodelujejo štiri organizacije, ki se na sodoben način ukvarjajo z uprizoritvenimi umetnostmi za otroke in mlade (FEP festival, Srbija; lutkarska organizacija LOFT, Hrvaška; Zavod Odprti predali, Slovenija; dramski studio Prazan prostor, Črna Gora). S platformo želijo opozoriti na pomen gledališča za otroke in mlade v njihovi vzgoji in življenju, podrejeni položaj uprizoritvenih umetnosti za otroke v primerjavi z uprizoritvenih umetnosti za odrasle, pomanjkanje kakovostnih in sodobnih oblik v uprizoritvenih umetnostih za otroke in pomanjkanje strategije za razvoj na lokalni, državni in regionalni ravni. Platforma je zaživela on-line, kjer je prvič na enem mestu zbrana baza profesionalnih ustvarjalcev, producentov, institucij; aktualne kritike predstav za otroke in mlade; aktualne delavnice in izobraževanja, festivali, razpisi; literatura in pedagoško gradivo za predstave.

### **OD MALIH NOG(U) \_ REGIONAL PLATFORM FOR THE DEVELOPMENT AND AFFIRMATION OF THEATER FOR YOUNG AUDIENCES**

*OD MALIH NOG(U) is a platform for developing and affirming theater for young audiences. It is a project initiated by four countries in the region to connect Europe and the Western Balkans. With this platform, four organizations (FEP festival, Serbia; LOFT puppet organization, Croatia; Odprti predali institute, Slovenia; Prazan Prostor drama studio, Montenegro) with a contemporary approach to the performing arts for children and young people want to point out the importance of theater for children and young people in the education and life of children the subordinate position of performing arts for children compared to performing arts for adults, the lack of quality and contemporary forms in performing arts for children and the lack of development strategy at local, national and regional level. Launched online, the platform is the first ever that provides at a single spot a comprehensive database of professional artists, producers, institutions; current reviews of performances for children and young people; current workshops and training, festivals, calls for proposals; literature and teaching material for performances.*





**BODY-MIND CENTERING®: OD ANATOMIJE DO UTELEŠENEGA GIBA**

Perspektiva izkustvene anatomije prinaša v ples dragocena vprašanja. Kako se približati temu, v čemer bivamo? Tkivom, organskim strukturam, fiziološkim procesom, vsemu, kar znotraj nas živi, se premika ter gradi prostor, iz katerega in preko katerega zaznavamo. Telo je navznoter gosto naseljeno. O teži in v jeziku težnosti govorijo mišice, koncept razdalje in bližine pa živijo kosti. Kako prepoznati notranjo poezijo telesa, ga spoznati skozi njegovo neposredno govorico? Kaj je ples »telesnega«? Kako slediti gibu, ki vznikna iz tkiv, organov, oblik in mu odpreti pot v prostor? Telo je prostor življenja, ki utripa v različnih teksturah, ritmih, oblikah, časovnostih in namenih.

Na delavnici se bomo izkustveno poglobili v prsni koš. Prisluhnil bomo zaznavam, ki se rojevajo iz tega notranjega prostora v nas, krepili proprioceptivno zavedanje in se premikali med pretočnostjo, brezmejnostjo ter občutkom strukture, opore in natančnosti. V pomoč nam bodo podobe in informacije iz anatomije, glavna os našega raziskovanja pa bo izkustveno delo skozi natančen senzibilen dotik, dihanje in gib skozi prostor.

Body-Mind Centering® (BMC) je izkustvena metoda razvijanja telesne, mentalne in gibalne čuječnosti, ki nam omogoča, da se poglobimo v telo in se skozi čutenje povežemo s svojo notranjo kompleksnostjo in z neprecenljivo inteligenco, ki je temelj našega bivanja in delovanja. Z uporabo različnih metod, kot so dotik, dihanje, gib, informacije iz anatomije in fiziologije, spoznavamo različna tkiva in telesne sisteme (kosti, mišice, organi, tekočine, živčni sistem, vezivna tkiva ipd.) in skozi gib utelešamo zaznave, ki nam jih posredujejo. Z delovanjem/gibanjem iz prostora utelešene čuječnosti širimo dimenzije razumevanja, vitalnosti, senzibilnosti, podpore, izraznosti ter bogatimo lastni gibalni-miselni-relacijski-emocionalni potencial.

**FROM ANATOMY TO EMBODIED MOVEMENT**

*Experiential anatomy poses helpful questions to dance. How to approach what we live in? The tissues, the organic structures, the physiological processes, everything that lives and moves within us, building the space from and through which we perceive. The body is densely populated within. In the language of gravity, muscles speak of weight, while bones live the concept of distance and proximity. How to recognize the inner poetry of the body and learn about it directly through its language? What is the dance of the "corporeal"? How to embrace the movement emerging from tissues, organs, forms and give it a doorway into space?*

*The body is the space of being, pulsating in different textures, rhythms, forms, temporalities, and intentions. In the workshop, we will explore the chest experientially. We will listen to the perceptions emerging from our inner space, strengthen proprioceptive awareness, and move between fluidity, unboundedness, and a sense of structure, support, and precision. We will be aided by imagery and information from anatomy. The central axis of our exploration will be based on experiential work through precise, sensitive touch, breath, and movement through space.*

*Body-Mind Centering® (BMC) is an experiential method of developing body, mind, and movement awareness which allows us to sense deeply into the body and, through sensing, connect to our inner complexity and intelligence that is the foundation of our being and action. Through touch, breath, movement, information on anatomy and physiology, we study various tissues and body systems (skeletal, muscular, organ, fluid, nervous, fascial, etc.) and embody sensory information through movement. We expand our understanding, vitality, sensibility, support, and expression by action/movement from the space of embodied awareness and enhance our movement-mental-relational-emotional potential.*

## // Mateja Jeler &amp; Gregor Kamnikar

**PLES PREK ZOOMA**

Kako lastnosti analognega sveta uporabiti v digitalnem svetu in obratno? Kako kljub analogni in digitalni (ne) razdalji ohraniti bližino?

Delavnica nas bo popeljala v razumevanje in uporabo digitaliziranega učnega okolja v času pouka na daljavo kot sredstva za spodbujanje učne motivacije in gibanja. Z različnimi deli telesa, občutki in domišljijo

bomo raziskovali kader, fizični prostor, kamero in njihovo uporabnost ter se osredotočili na zaznavanje majhnih podrobnosti, ki bi jih sicer težje opazili. V podrobnostih se ne nahaja samo »hudič«, ampak tudi novi pogledi na (analogno in digitalno) stvarnost.

### **DANCE VIA ZOOM**

*How to apply the features of the analogue world to its digital counterpart and vice versa? How to maintain proximity despite the analogue and digital (non)distance?*

*This workshop will help us understand and use the digitalized learning environment in distance education as a means to stimulate learning motivation and movement. Using different body parts, sensations, imagination, we will explore the frame, physical space, camera, and their usability, focusing on small details that would otherwise slip our attention. It is not only the "devil" to be found in detail but also new views of (analogue and digital) reality.*

// Urša Urbančič & Dejan Srhoj

### **SKOK ČEZ LUNO**

Dance out of Line je evropski projekt, v katerem plesalci\_ke, ki so gibalno omejeni, poučujejo plesno delavnico s plesalci\_kami, ki takšne omejitve nimajo. Projekt poteka že več let po različnih evropskih državah, med drugim tudi v Sloveniji. Pri nas smo izvedli skoraj trideset delavnic po celi državi, z mladostniki starimi med 6 in 14 let. V tem času smo razvijali različne pristope k poučevanju plesa in improvizacije, ki bi lahko zanimali tudi širšo zainteresirano publiko.

Delavnica se začne s krajšim »informancem«, ki je neke vrste uvod v komunikacijo invalidne plesalke Urše Urbančič in mednarodno uveljavljenega plesnega umetnika Dejana Srhoja. V nadaljevanju udeležence na lahkoten in igriv način povabimo v naloge, kjer prek improvizacije odpiramo teme, kot so drugačnost/ raznolikost, sodelovanje, razumevanje in se o njih pogovorimo. Delo z udeleženci se opira na metode sistema poučevanja Danceability, kjer skozi pripovedovanje zgodb, igranje vlog, telesno gibanje in igro ustvarjamo pogoje za vznik dialoga. Metoda je primerna za delo z mešanimi skupinami, kjer skrbimo, da ne pride do izključevanja posameznikov. Ob koncu delavnice bomo krajši čas namenili pogovoru o učinkih plesa ter možnostih vključevanja giba v učni sistem. Delavnica je namenjena vsem, ki bi želeli spoznati opisani pristop k poučevanju ne glede na predznanje ali gibalno oviranost.

Več o projektu: <http://ps-griffin.si/skok-cez-luno/vec-o-projektu/>.

### **DANCE OUT OF LINE**

*Dance out of Line is a European project in which dancers with a physical disability hold a workshop with dancers with no such disability. The project has been around in different European countries for several years, including Slovenia. We have conducted nearly thirty workshops throughout the country, with young people aged between 6 and 14 years. We have developed different approaches to teaching dance and improvisation that could appeal to a broader interested audience during this time.*

*The workshop starts with a short 'informance', which introduces the communication between the disabled dancer Urša Urbančič and the internationally renowned dance artist Dejan Srhoj. Then, in a light and playful way, the participants are invited to participate in tasks where, through improvisation, topics such as otherness/ diversity, cooperation, understanding are addressed and discussed. The work is based on the methods of Danceability, creating the conditions for dialogue through storytelling, role-playing, physical movement, and play. The method is suitable for mixed-abled groups, where we make sure not to exclude any individual. In the end, we will spend a short time discussing the effects of dance and the possibilities of integrating movement into the education system. The workshop is suitable for anyone who would like to learn more about this approach to teaching, regardless of prior knowledge or physical disability.*

More on the project: <http://ps-griffin.si/skok-cez-luno/vec-o-projektu/>.

## **CELOSTNI PLESNI PROGRAM Z MALČKI-GIBANJE, SPORAZUMEVANJE IN PLES V PRVEM STAROSTNEM OBDOBJU**

Izražanje s telesom in plesna umetnost sta v izobraževalnem sistemu danes še (pre)pogosto zapostavljena. Na predstavitvi se Neva osredotoča na ples v vrtcu z otroki v prvem starostnem obdobju (malčki, starimi od 18 do 24 mesecev): ples kot način izražanja, nebesednega sporazumevanja in razvijanja oblik gibanja. Predstavljen bo proces raziskave do izvedbe programa, ki je rezultat treh desetletij izkušenj avtorice v predšolski plesni pedagogiki. Temelji na pristopu Ways of Seeing (S. Tortora), ustvarjalnem gibu kot učnem pristopu (V. Geršak, B. Kroflič) in Labanovi analizi gibanja. Z raziskavo želi avtorica oblikovati in evalvirati celostni plesni program, prilagojen delu z malčki v vrtcu, s poudarkom na spodbujanju njihovih gibalnih, socialnih in sporazumevalnih spretnosti. Želi pa tudi prispevati k razumevanju pomena plesne dejavnosti v zgodnjem obdobju ter razširitvi obstoječih pristopov dela z otroki prvega starostnega obdobja v vrtcu. Predstavitev bo izvedena v obliki predavanja in delavnice, kjer bodo udeleženci povabljeni na lastno gibalno izkušnjo. Program bo predstavljen tudi z video materialom.

### **A COMPREHENSIVE DANCE PROGRAM WITH TODDLERS-MOVEMENT, COMMUNICATION AND DANCE IN THE FIRST AGE GROUP**

*Expression through the body and the dance art is still (too) often neglected in the education system. In this presentation, Neva focuses on dance as a way of expression, non-verbal communication, and developing movement forms in kindergarten with children in the first age group (i.e., toddlers 18–24 months). She will present the entire process from research to program implementation, encompassing three decades of Kralj's experience in pre-school dance pedagogy. The program is based on the Ways of Seeing approach (S. Tortora), creative movement as a learning approach (V. Geršak, B. Kroflič), and Laban movement analysis. The research aims to design and evaluate a comprehensive dance program adapted to work with toddlers in kindergarten, with an emphasis on promoting toddlers' motor, social, and communication skills. At the same time, it is a significant contribution to understanding the importance of dance activity in the early years and expanding approaches to working with children in the first age group in kindergarten. The presentation will be delivered in a lecture and a workshop, with participants invited to their own movement experience. The program will be accompanied by video material.*

## // Ana Romih & Urša Strehar Benčina

### **SENZORIČNO POTOVANJE**

Namen delavnice je predstavitev evropskega projekta Mlado gledališče v gibanju (Young Theatre on the Move), ki od 2019 razpira mrežo med Srbijo, Poljsko, Francijo, Romunijo in Slovenijo. Na kratko bodo predstavljene različne metode, ki so jih skupaj s partnerji prepoznali kot pomembne v razvoju vsakega posameznika.

Prek praktičnega dela bo predstavljeno, kako so na delavnicah s pedagogi in z otroki ozaveščali pomembnost kreativnega in kritičnega razmišljanja, opazovanja, zaznavanja in predvsem vključevanja gibanja v šolski sistem. Kako so neklasične metode poučevanja in igrivost približali ustvarjalni gib in ples tudi tistim, ki so se prvič srečali s procesom, ter prek različnih iger in vaj olajšali učni proces. Skozi prakso bo predstavljeno, kako se ustvarjalni gib in improvizacijsko gledališče prepletata, dopolnjujeta in preizkušata. Izhodišče bo zaznavanje znotraj sebe v danem prostoru in času. Izpostavljeno bo delo skozi različna čutila, kjer bo glavno orodje za izražanje telo. Delavnica bo razdeljena v štiri sklope: osnovna zaznava telesa, senzorično zaznavanje, čustva in gib ter zgodba in gib. V vsakem sklopu bodo predstavljene različne vaje in igre s področja ustvarjalnega giba in improvizacijskega gledališča ter njun preplet (zvok, gib, glas, domišljija, karakter, prostor, čas).

### **SENSORY JOURNEY**

*The workshop presents the European project Young Theatre on the Move, a network between Serbia, Poland, France, Romania, and Slovenia established in 2019. A brief presentation will be given on the different methods identified as necessary in the development of an individual.*

*Through practical work, it will be presented how, in workshops with teachers and children, they have raised awareness of the importance of creative and critical thinking, observation, perception, and, above all, the integration of the movement into the school system. How innovative teaching methods and playfulness have brought creative movement and dance closer to those who are new to the process, facilitating the learning process through various games and exercises.*

*Through practice, we will present how creative movement and improvisational theatre intertwine, complement, and challenge each other, starting with the perception within a given space and time.*

*Working through the different senses will be highlighted, with our body as the primary tool for expression.*

*The workshop will be divided into four sections: primary body perception, sensory perception, emotions and movement, story and movement. In each area, we will present different exercises and games from creative movement and improvisational theatre (sound, movement, voice, imagination, character, space, time) and their shared potential.*

// Urša Rupnik

### **RAZMERJA**

Na delavnici bomo prek različnih vaj, nalog in partitur raziskovali in preigravali raznotera razmerja, ki nam jih ponuja telo v odnosu do sebe, do prostora in časa ter do soplesalcev in soplesalk oziroma skupine. Zanimalo nas bo, kako smo v plesu lahko sami svoj partner, na kakšne načine sta prostor in čas naša soplesalca in kako nas v gibanju definira skupina gibajočih se teles. Raziskovali bomo razmerja na fizični ravni in hkrati odkrivali morebitne vsebinske pomene in kontekste odnosov, ki se bodo ob tem porajali. V duhu časa se bomo poigrali tudi s pojmi fizične distance, a socialne bližine.

Delavnica je primerna za različna plesna predznanja, vsebine pa se lahko prenašajo, aplicirajo in nadgrajujejo na več (vzgojno-izobraževalnih) ravneh.

### **RELATIONS**

*Through various exercises, tasks and scores, we will explore and play out the different relations our body offers about ourselves, space and time, and our fellow dancers (the group). We will be interested in how we can be our dance partner, in what ways space and time are our co-dancers, and how a group of moving bodies determines our movement. We will examine relationships physically and simultaneously discover the possible contextual meanings and relations that will emerge. In the spirit of the times, we will also play with notions of physical distance but social proximity.*

*The workshop is suitable for different dance backgrounds, and the content can be transferred, applied, and upgraded at several levels of education.*





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Susan R. Koff je klinična profesorica v programu plesnega izobraževanja na NYU/Steinhardt. Predavala je na Fakulteti za kineziologijo in na Pedagoški fakulteti, v programu izobraževanja in usposabljanja učiteljev (Louisiana State University, Baton Rouge), bila je koordinatorica programa plesa in plesnega izobraževanja (Teachers College, Columbia University). Bila je tudi predavateljica na University of Denver, Pennsylvania State University in Jerusalem Academy of Music and Dance. Trenutno je na newyorški univerzi NYU predsednica sveta TEC (Teacher Education Council), ki je nedavno uspešno pridobil sedemletno akreditacijo Združenja za izboljšanje kakovosti izobraževanja učiteljev (Association for Advancing Quality in Educator Preparation – AQEP) za vse certificirane programe izobraževanja učiteljev. Dr. Koffova se v svojem akademskem in poklicnem življenju ukvarja s področjem plesnega izobraževanja doma in v tujini. Trenutno je predsednica upravnega odbora organizacije *dance and the Child international* (daCi). Kot Fulbrightova štipendistka je sodelovala pri oblikovanju kurikula za program sodobnega plesa na Danish National School of Performing Arts v Kopenhagnu, Danska. Objavlja v revijah *Journal of Dance Education*, *Research in Dance Education* in *Childhood Education*. Pred kratkim je pri londonski založbi Methuen/Bloomsbury izdala knjigo *Dance Education, A Redefinition*. //

*Susan R. Koff is a Clinical Professor in the Dance Education Program at NYU/Steinhardt. Past positions include: the Kinesiology and Curriculum and Instruction faculties at Louisiana State University in Baton Rouge; coordinator of the Dance and Dance Education Program at Teachers College, Columbia University, and faculty positions at the University of Denver, Pennsylvania State University and at the Jerusalem Rubin Academy of Music and Dance in Israel. Currently at NYU she is chair of TEC (Teacher Education Council) which successfully achieved recent AAQEP 7-year accreditation for all certification teacher education programs. All of Dr. Koff's academic*

*and service activities are in the area of Dance Education, both within the United States, and in the international arena. She currently serves as the Chair of the Board for Dance and the Child International (daCi). As a Fulbright Scholarship recipient, Dr. Koff assisted with the development of Dance Education Curriculum at the National School for Contemporary Dance, Copenhagen, Denmark. Publications are in the Journal of Dance Education, Research in Dance Education, and Childhood Education. She recently published Dance Education, A Redefinition through Methuen/Bloomsbury, London.*

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Dr. Eeva Anttila je zaposlena kot profesorica plesne pedagogike na Akademiji za gledališče Univerze za umetnost v Helsinkih na Finskem, kjer vodi magistrski program plesne pedagogike. Pri raziskovalnem delu se ukvarja predvsem z dialoško in kritično plesno pedagogiko, utelešenim učenjem, utelešenim znanjem, socialno pravičnostjo in enakostjo v izobraževanju na področju umetnosti ter raziskovalnimi metodami, ki temeljijo na umetniški praksi. Vodila je raziskovalno skupino Arts@School v okviru pobude ArtsEqual (2015-2021), ki jo financira Svet za strateške raziskave Finske akademije (artsequal.fi/en). Trenutno vodi raziskovalni projekt ELLA (2021-2024), ki se osredotoča na utelešeno učenje jezika s pomočjo umetnosti in ga financira Fundacija Kone. Doma in v tujini je objavila več člankov in poglavij v knjigah, dejavna pa je tudi v nacionalnih in mednarodnih organizacijah za izobraževanje na področju plesa in umetnosti. Od 2009 do 2012 je bila predsednica organizacije *dance and the Child international*. Je članica uredniškega odbora revij *International Journal for Education & the Arts* in *Nordic Journal of Dance: Practice, Education and Research*. //

*Eeva Anttila works as a professor in dance pedagogy at Theatre Academy of University of the Arts Helsinki, Finland, and leads the MA program for dance pedagogy. Her research interests include dialogical and critical dance pedagogy, embodied learning, embodied knowledge, social justice and equality*



in arts education, as well as practice-based/artistic research methods. She has led the Arts@School research team in the ArtsEqual research initiative (2015-2021) funded by the Strategic Research Council of the Academy of Finland ([artsequal.fi/en](http://artsequal.fi/en)). Currently, leads the ELLA -research project (2021-2024) that focuses on embodied language learning through the arts, funded by Kone Foundation. She has published several articles and book chapters nationally and internationally and is actively involved in national and international dance and arts education organizations. She served as the Chair of Dance and the Child International (2009-2012). She is member of editorial board of *International Journal for Education & the Arts*, and *Nordic Journal of Dance: Practice, Education and Research*.

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Dr. Aleksandra Schuller, mag. pomoči z umetnostjo, je registrirana plesno-gibalna psihoterapevtka (R-PGP pri ZPGPS/EADMT) in IAAP Router (SZAP/IAAP), specializirana za jungovski PGP pristop Avtentično gibanje ter Ustvarjalna supervizija. V zasebni praksi se osredotoča na individualno in skupinsko umetnostnoterapevsko delo z odraslimi ter na transmodalitetno/transprofesionalno Ustvarjalno supervizijo. Delno je zaposlena na Oddelku za antropologijo in kulturne študije Fakultete za humanistične študije UP, kot gostujoča predavateljica pa sodeluje z različnimi visokošolskimi ustanovami ter strokovnimi združenji v Sloveniji in tujini. Bila je pobudnica ustanovitve in prva predsednica Združenja plesno-gibalnih psihoterapevtov Slovenije. Raziskovalna področja: na umetniški praksi temelječe raziskovanje, umetnostne terapije, analitična psihologija / jungovska analiza. Stik: [aleksandra.schuller@guest.arnes.si](mailto:aleksandra.schuller@guest.arnes.si) //

*Dr. Aleksandra Schuller, MA in Arts Therapy, is a registered Dance Movement Psychotherapist (R-PGP with ZPGPS/EADMT) and IAAP Router (SZAP/IAAP), specializing in Jungian DMP approach Authentic Movement and Creative Supervision. In private practice, she focuses on individual and group arts therapy with adults and Creative Supervision across*

*modalities and professions. She is partly employed at the Department of Anthropology and Cultural Studies of the Faculty of Humanities, University of Primorska. She collaborates as a guest lecturer with various higher education institutions and professional associations in Slovenia and abroad. She was the initiator and first president of the Association of Dance and Movement Psychotherapists of Slovenia. Research areas: practice-based/artistic research, art therapies, analytical psychology/Jungian analysis. Contact: [aleksandra.schuller@guest.arnes.si](mailto:aleksandra.schuller@guest.arnes.si).*

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Dr. Jeff Meiners je docent na Univerzi Južne Avstralije in trenutni predsednik mednarodne organizacije *dance and the Child international* (daCi). Delal je v šolah, z umetniki, izobraževalnimi organizacijami, plesnimi skupinami in v mednarodnih projektih, ki podpirajo razvoj plesa. V letih 2002-2007 je bil predstavnik skupnosti v odboru za ples Avstralskega sveta, leta 2009 dobitnik avstralske nagrade za izjemne zasluge na področju plesnega izobraževanja in sodeloval pri pripravi novega Avstralskega kurikularnega okvira za učenje umetnosti, področje plesa (Shape of the Australian Curriculum: Arts). Sodeloval je na Unescovih svetovnih konferencah o vzgoji in izobraževanju na področju umetnosti, leta 2021 pa se je udeležil rezidence s tega področja na Taipei National University of the Arts. Trenutno je član upravnega odbora Australian Dance Theatre in zastopnik plesa v upravnem odboru Nacionalnih zagovornikov izobraževanja na področju umetnosti. Njegova doktorska dizertacija *So we can dance?* obravnava dejavnike, ki vplivajo na inkluzivni osnovnošolski plesni kurikulum. //

*Dr. Jeff Meiners is Adjunct Lecturer at the University of South Australia and current Chair Elect of Dance and the Child international (daCi). He has worked widely in schools, with artists, education organizations, dance companies and international projects to support dance development. Jeff was Australia Council Dance Board's Community Representative (2002-7), 2009 Australian Dance Award winner for Outstanding Services to Dance Education and dance writer for*

*the new Australian curriculum's Arts Shape paper. Presentations include UNESCO's World Conferences on Arts Education and in 2021 he undertook a guest dance education teaching residency semester at Taipei National University of the Arts. Jeff is currently a member of the Australian Dance Theatre's board and represents the Australian Dance Council with the National Advocates for Arts Education board. His doctoral research 'So we can dance?' focused on factors impacting upon an inclusive elementary school dance curriculum.*

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**Javor Škerlj Vogeljik** je delovne izkušnje več kot 10 let nabiral s poučevanjem športne vzgoje, deskanja na valovih, smučanja ter z organizacijo različnih dogodkov, rezidenčnih izobraževanj in vodenjem manjšega družinskega podjetniškega projekta. Leta 2015 je vstopil v proces certifikacije za mednarodnega trenerja nenasilne komunikacije ([www.CNVC.org](http://www.CNVC.org)) in od takrat deluje kot trener (NVC) komunikacijskih veščin v poslovnem okolju, na univerzah, v mladinskih centrih in drugih organizacijah. V svoje delo vključuje tudi nekatere priznane gibalne pristope, ki podpirajo izkušnjo celovitega učenja.

Med njegovimi strastmi najdemo tudi glasbo in izdelovanje predmetov iz lesa. V tujini se izobražuje iz gibalno terapevtske metode Movement Medicine, ki združuje znanja tradicionalnih šamanskih praks in sodobne nevroznanosti. Rad hodi v hribe, obožuje naravo ter redno prakticira Wim Hof metodo izpostavljanja mrazu. Več: [www.javorvogeljik.com](http://www.javorvogeljik.com). // *Javor Škerlj Vogeljik has over ten years of experience in teaching physical education, surfing, skiing, and the organization of events and residential training and the management of a small family business project. In 2015 he entered the certification process for international trainer of nonviolent communication ([www.CNVC.org](http://www.CNVC.org)). Since then, he has worked as a trainer (NVC) of communication skills in business, universities, youth centers, and other organizations. In his work, he integrates acknowledged approaches to movement that support a comprehensive learning experience. He is training abroad in Movement*

*Medicine, a movement therapy that combines traditional shamanic practices and modern neuroscience. His passions include music and woodworking. He loves hiking, nature and regularly practices the Wim Hof Method of exposure to cold. More: [www.javorvogeljik.com](http://www.javorvogeljik.com).*

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**Dr. Vesna Geršak** je docentka za področje plesnega izražanja na Pedagoški fakulteti Univerze v Ljubljani, kjer študente predšolske vzgoje, razrednega pouka ter specialne in rehabilitacijske pedagogike poučuje plesno pedagogiko in ustvarjalni gib kot učni pristop. Znanstveno se ukvarja z utelešenimi pristopi učenja in poučevanja in razvija model učenja s pomočjo umetniške izkušnje. Je slovenska predstavnica svetovne organizacije *dance and the Child International* (daCi).

// Dr. Vesna Geršak is an Assistant Professor in dance expression at the Faculty of Education, University of Ljubljana, where she teaches dance education and creative movement as a learning approach to the students of preschool, elementary, special, and rehabilitation education. Her research interests gravitate towards embodied learning and teaching, wherein she develops a model of learning through artistic experience. She is the Slovenian representative of the dance and the Child International (daCi) organization.

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**Ajda Tomazin** je diplomirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani in magistrirala iz koreografije in performansa

na Inštitutu za Aplikativne gledališke znanosti na Univerzi v Giessnu. Deluje interdisciplinarno kot oblikovalka in koreografinja. Je avtorica številnih projektov in predstav, kreativna sodelavka v številnih ustvarjalnih procesih in pedagoginja. Njena posebnost je, da projektom doprinese celostne koncepte, ki zaobjemajo koreografijo in oblikovanje, te lastnosti pa se vpisujejo v izvirne predstave, katerih kakovost vse bolj prepoznava tudi širša mednarodna strokovna javnost. Več: <https://ski.emanat.si/ajda-tomazin/>.

*Ajda Tomazin is a graduate of the Academy of Fine Arts and Design in Ljubljana and holds a master's degree in choreography and performance from the Institute of Applied Theatre Studies, University of Giessen. She works interdisciplinary as a designer and choreographer. She authored many projects and performances, participated in several creative processes, and works as a teacher. Her signature are integrated concepts, encompassing both choreography and design, underlining original performances, the quality of which is increasingly appreciated by the international professional public. More: <https://ski.emanat.si/ajda-tomazin/>.*

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Anja Bornšek je magistra sodobno plesne pedagogike, plesalka in koreografinja, ki ustvarja in poučuje doma in v mednarodnem prostoru. Diplomirala je iz sodobnega plesa na Salzburški plesni akademiji SEAD (2007), nadaljevala z dvoletnim študijem somatske metode Body-Mind Centering, kjer si je pridobila naziv Somatic Movement Educator, in leta 2014 uspešno zaključila magistrski študij pedagogike sodobnega plesa na Frankfurtski univerzi HfMDK. Zanimajo jo načini uglaševanja prisotnosti in raznovrstnost artikulacij odnosa, ki vznikajo med zaznavo in re-akcijo. Poučuje pretežno skozi spekter izkustvene anatomije in improvizacijskih metodologij. Zadnjih pet let razvija in poučuje format za publiko, imenovan Physical Introduction, skozi katerega raziskuje način bolj zavestne povezave med telesnostjo in percepcijo in posledično intimnejše relacije med umetniškim

delom in gledalcem. //

*Anja Bornšek is a dancer and choreographer who holds a master's degree in contemporary dance education and works and teaches both in Slovenia and abroad. She graduated in contemporary dance from Salzburg Experimental Academy of Dance (2007), enrolled in a two-year study of somatic Body-Mind Centering method, becoming Somatic Movement Educator, and completed a master's degree in contemporary dance education at the Frankfurt University HfMDK (2014). She is interested in ways of attuning and coming into presence and various articulations of the relation between perception and response. As a teacher, she primarily applies experiential anatomy and improvisation techniques. For the past five years, she has been developing and teaching a Physical Introduction format for an audience, exploring a way to make a more conscious connection between physicality and perception, and thus a more intimate relation between the artistic work and the spectator.*

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Mateja Jeler je navdih za sodobni ples dobila že v osnovni šoli, ko je v 7. razredu pričela obiskovati ure sodobnega plesa pod vodstvom Save Malenšek, in s plesom nadaljevala v vseh letih srednješolskega izobraževanja. V času študija jo je ples začel zanimati predvsem kot učna metoda, zato je leta 2003 na Pedagoški fakulteti v Mariboru, kjer je študirala razredni pouk, diplomirala iz teme Otroci in ustvarjalni gib. Od takrat je zaposlena na Osnovni šoli Vransko-Tabor, kjer večino let poučuje v 5. razredu. Njeno posebno poslanstvo je razvijanje in izvajanje plesne umetnosti, saj že vrsto let poučuje obvezni izbirni predmet ples in plesno interesno dejavnost po celotni vertikali. S svojimi plesalci se je že večkrat udeležila plesne revije v Velenju, z učenci pa vsako leto pripravi nekaj plesnih nastopov. Svojo profesionalno pot razvija z rednimi izobraževanji na področju ustvarjalnega giba, na šoli pa je tudi koordinatorica projekta Razvijanje sporazumevalnih zmožnosti s kulturno-umetnostno vzgojo (SKUM), kjer pokriva področje plesne umetnosti. Primere dobrih praks s področja plesne umetnosti je uspešno

predstavila na več mednarodnih konferencah. // *Mateja Jeler was drawn to contemporary dance as early as the 7th grade when she started taking classes under Sava Malenšek. She continued throughout her secondary education. During her studies, she became primarily interested in dance as a teaching method, and in 2003 she graduated from the Faculty of Education in Maribor, where she studied classroom teaching, with a degree in Children and Creative Movement. Ever since, she has been employed at the Vransko-Tabor Elementary School, teaching 5th grade for the most part. In addition to teaching, her mission is to develop the art of dance. For many years Jeler has been teaching the compulsory elective subject of dance and dance extracurricular activities along the entire line of the education process. In addition to participating with her dancers at the dance festival in Velenje several times, she organizes dance performances with her students every year. She develops her professional career through regular training in the field of creative movement. She is also the school's coordinator of the Developing communication competencies through a cultural-art education project (SKUM), covering dance art. She has successfully presented her best practices in dance art at several international conferences.*

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*Gregor Kamnikar* je član DISKOlektiva, ki raziskuje »to, kar je« v vlogah, kot so plesalka/ec, izvajalka/ec, koreograf/inja, klovn/esa, pedagog/inja, piska/ec, producent/ka, MC (če omenimo samo nekatere). Rezultate raziskav predstavlja v obliki predstave, plesa, igre, dogodka, koreografije, eksperimenta, instalacije, predavanja, delavnice, publikacije, klovnske točke, besedila, videa, partiture (če omenimo samo nekatere). Člani DISKOlektiva od leta 2010 igrajo Igro imen (Name Game), v kateri si izmenjujejo in sposojajo imena drug drugega. Nekateri člani že več kot 25 let poučujejo na področju plesa, giba, koreografije z različnimi skupinami in posamezniki. Več: <http://discollective.upir.se> // *Gregor Kamnikar is a member of DISCOllective, engaged in the research of "what is" in a role of a dancer, choreographer, clown, teacher, writer, producer,*

*citizen (to mention just a few among many). He shares the research findings in formats such as performance, dance, game, event, choreography, experiment, installation, lecture, workshop, publication, a clown act, text, video, score (to mention just a few among many). Since 2010, DISCOllective members have played the Name Game, mutually exchanging their artistic names. Some of the collective members have been teaching dance, movement, choreography with groups and individuals for over 25 years.*

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*Neva Kralj* je izkušena plesna pedagoginja, reg. plesno-gibalna psihoterapevtka, ki je specializirala v programu Pomoč z umetnostjo na Pedagoški fakulteti UL in v tujini. Deluje kot samozaposlena v kulturi. Je ustanoviteljica in vodja zavoda Plesni Epicenter. Neva v delo vnaša močno energijo, entuziazem in pozitivnost. Je ena od šestih ustanovitvenih članic Združenja plesno-gibalnih psihoterapevtov Slovenije (ZPGPS), ustanovljenega leta 2018, ki je član evropske krovne organizacije za plesno gibalno terapijo (EADMT) in Slovenske krovne zveze za psihoterapijo (SKZP). Neva se v zadnjem obdobju osredotoča na gibanje in ples v starostnem obdobju malčka. Izobraževanje nadaljuje kot redna doktorska študentka Pef UL, smer predšolska pedagogika. Njena disertacija se skozi celostni plesni program pogloblja v spodbujanje gibalnih, socialnih in sporazumevalnih spretnosti malčkov. V svojem strokovnem delu povezuje različna področja pomoči z umetnostnimi izraznimi sredstvi, otroke in mladostnike s posebnimi potrebami vključuje v redne skupine in vodi delavnice za ljudi v tretjem življenjskem obdobju. Izvaja individualno in skupinsko plesno-gibalno psihoterapijo za otroke, mladino in odrasle v zasebni praksi, v izobraževalnih in kličnih okoljih. Kot izvajalka izkustvenih izobraževanj in delavnic je v zadnjih 25 letih sodelovala s številnimi slovenskimi in tujimi strokovnimi ustanovami in združenji s področja umetnosti in vseživljenjskega izobraževanja, med drugim ZSSS, SONČEK, SZUT, f3ŽO, ZRSŠ, JSKD, daCi, ZPGPS. Je gostujoča predavateljica in izvajalka seminarjev na Fakulteti za šport in Pedagoški fakulteti UL, kontinuirano sodeluje

tudi z vzgojno-izobraževalnimi zavodi v Sloveniji.

Več: [www.plesniepicenter.si/](http://www.plesniepicenter.si/) //

*Neva Kralj is an experienced dance teacher and registered dance movement psychotherapist specializing in the Assisting with Art program at the Faculty of Education, University of Ljubljana, and abroad. She is self-employed in culture. Kralj is the founder and director of the Plesni Epicenter, and she brings intense energy, enthusiasm, and positivity to her work. She is one of the six founding members of the Association of Dance Movement Psychotherapists of Slovenia (ZPGPS), established in 2018. ZPGPS is a member of the umbrella organization for the professional DMT associations in Europe (EADMT) and the Slovenian Umbrella Association for Psychotherapy (SKZP). Her recent focus has been on movement and dance in the first age group. She is a full-time Ph.D. student at Pef UL in pre-school dance pedagogy. Her doctoral thesis addresses the promotion of toddlers' motor, social, and communication skills through a comprehensive dance program. In her professional work, she integrates different areas of assistance and support through artistic means of expression, involves children and adolescents with special needs in regular groups, and runs workshops for people in the third age group. Neva Kralj provides individual and group dance movement psychotherapy for children, young people, and adults in private practice, educational and clinical settings. As a provider of experiential training and workshops, she has collaborated with many Slovenian and foreign professional institutions and associations in arts and lifelong education (ZSSS, SONČEK, SZUT, f3ŽO, ZRSŠ, JSKD, daCi, ZPGPS) over the last twenty-five years. She is a guest lecturer and seminar leader at the Faculty of Sport and the Faculty of Education at the University of Ljubljana and collaborates with educational institutions in Slovenia.*

More: [www.plesniepicenter.si/](http://www.plesniepicenter.si/)

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Urša Urbančič je plesalka, performerka, učiteljica DanceAbility, ustanoviteljica/umetniški vodja Zavoda Brezmejno gibanje. Izkušnje je pridobivala s projekti na področju umetnosti za družbeno

vkjučevanje v času zaposlitve na Ekvilib Inštitutu (ART-SOC projekt, Globalna Sofa) in kot koordinatorka projekta socialne aktivacije pri Medarhivu. Trenutno je vodja projekta Skok čez Luno (Dance out of Line).

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*Urša Urbančič is a dancer, performer, DanceAbility teacher, founder/artistic director of the Limitless Movement Institute. She has gained experience with projects in the art for social inclusion in her previous work at the Ekvilib Institute (ART-SOC project, Global Sofa) and as coordinator of the Social Activation project at Medarhiv. Currently, she is the project leader of the Dance out of Line.*

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Dejan Srhoj je bil v otroštvu in mladosti predan študent baleta, med letoma 1998 in 2001 pa baletni solist v ljubljanski Operi. Leta 2001 je skupaj z Goranom Bogdanovskim ustanovil nevladno organizacija Fičo Balet, v kateri sta se ukvarjala z umetniškimi in pedagoškimi delom na področju sodobnega plesa, ter pred poldrugim desetletjem soustanovil balkansko plesno mrežo Nomad Dance Academy, v kateri še danes aktivno deluje. Sodeloval je s številnimi koreografi in režiserji. Njegovo delo je močno prežeto s politikami samoorganizacije in kolektivnega dela. Tovrstni procesi komponiranja ga zanimajo na produkcijskem, kuratorskem, pedagoškem in tudi umetniškem, natančneje koreografskem področju. Sam take vrste delo imenuje kompozicije razlik. Koreografija kot razširjena praksa je njegova ekspertiza tudi pri uporabi koreografskih postopkov izven kulturnega področja. Tako sta z Nino Božič Yams na Švedskem razvila orodja, s katerimi koreografija prispeva k optimizaciji procesov v različnih tipih podjetij in organizacij. Od leta 2021 je predsednik Društva za sodobni ples Slovenije. Sodeluje tudi v projektu Skok čez Luno (Dance out of Line). // *Dejan Srhoj was a dedicated ballet student early on. He was a soloist at the National Theater Opera and Ballet Ljubljana from 1998 to 2001, when he teamed up with Goran Bogdanovski and co-founded Fičo Balet, a non-governmental organization*

focused on contemporary dance production and education. In 2005, he was a co-founder of the Balkan dance network Nomad Dance Academy where he has been active to this day. Srhoj has worked with many choreographers and directors. The principles of self-organization and collective work inform his work very much. Termed by him "composing differences," this approach is reflected in his production, curating, educational and choreographic work. He applies the concept of choreography as an expanded practice also outside the culture. With Nina Božič Yams, they developed a set of tools that use choreography for process optimization in different types of companies and organizations in Sweden. Srhoj has been president of the Contemporary Dance Association Slovenia since 2021 and is also actively involved in the Dance out of Line project.

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Ana Romih je koreografinja, plesna pedagoginja, plesalka in soustanoviteljica KUD Qulenum Ljubljana. Zaključila je plesno akademijo SNDO na Nizozemskem. Poleg plesa aktivno sodeluje pri organizaciji in izvedbi festivala Kalejdoskop v Kranju in Ljubljani, deluje pa tudi kot samostojna ustvarjalka (koreografinja in plesalka). Za svoje delo je leta 2015 prejela zlato značko Mete Vidmar, predstava v soavtorstvu z Benom Novakom Koncert telesa je bila uvrščena v tekmovalni program Gibanice 2018, Biti jaz (2018) pa je prejela nagrado za koncept in avtorstvo na festivalu Transgeneracije 2019 in njeno delo je bilo leta 2020 nagrajeno z Listino Mete Vidmar. Plesne miniature, pri katerih nastopa v vlogi mentorice na plesnih tekmovanjih v Sloveniji (Pika Miga, Živa, Opus -1 plesna miniatura: državno in mednarodno tekmovanje) prejemajo zlata odličja. //

Ana Romih is a choreographer, dance teacher, dancer, and co-founder of KUD Qulenum Ljubljana. She graduated from the SNDO Dance Academy, Netherlands. In addition to dance, she actively participates in the organization and implementation of the Kalejdoskop festival in Kranj and Ljubljana and works as a freelance choreographer and dancer. She was awarded Meta Vidmar Gold Badge in 2015, Body

Concert performance, co-authored with Beno Novak, was included in the Gibanica 2018 competition program, and the performance Being Me (2018) received an award for concept and authorship at the Transgeneracije 2019 festival. Romih received the Meta Vidmar Charter in 2020. She mentors short dance pieces which come first at various competitions in Slovenia (Pika Miga, Živa, Opus -1 short dance pieces: national and international competition).

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Urša Strehar Benčina je diplomirana etnologinja in antropologinja, ki je od malega zapisana gledališču, še posebej gledališki improvizaciji. Dvakratna najboljša improvizatorica v Šolski impro ligi in enkrat najboljša improvizatorica v Impro ligi se že več kot deset let posveča predvsem pedagoškemu delu z improvizacijskim gledališčem. Vodi različne osnovnošolske in srednješolske skupine, je koordinatorica Male impro šole, mentorica bodočih impro mentorjev in sodnica na tekmah Impro lige in ŠILE. Je tudi vodilna trenerka v evropskem projektu sodelovanja Young Theatre on the Move, kjer vodi delavnice za gledališke profesionalce in učitelje v Sloveniji in drugod po Evropi (vodila je delavnice na Konferenci gledališke pedagogike, Bobrih, Boršnikovem srečanju, v Beogradu (Srbija), Elku (Poljska), Bukarešti (Romunija), Lillu (Francija), Narvi (Estonija) in drugje). Je strokovna žirantka Otroškega festivala gledaliških sanj, že več let organizira dvodnevni festival Improfest za mlade improvizatorje in je ena najbolj izkušenih impro mentoric pri nas.

a najbolj izkušenih impro mentoric pri nas. // Urša Strehar Benčina graduated in ethnology and anthropology and has been involved in theatre, in particular theatre improvisation, since she was a child. Two-times winner of the ŠILA (High School Impro League) and once of the Impro League, she has been dedicated to teaching improvisational theatre for more than ten years. She coaches various elementary and secondary school groups, is the Little School of Impro coordinator, a mentor of future impro mentors, and a referee at Impro League and ŠILA competitions. Urša is a lead trainer in the Young Theatre on the Move,

holding workshops for theatre professionals and teachers (the Theatre Pedagogy Conference, Bobri, Maribor Theatre Festival, in Belgrade (Serbia), Elk (Poland), Bucharest (Romania), Lille (France), Narva (Estonia) and elsewhere). She is an expert juror of the Otroški festival Gledaliških Sanj. She has organized the two-day Improfest festival for young improvisers for several years and is one of the most experienced impro mentors in Slovenia.

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Urša Rupnik je univ. dipl. kulturologinja ter dipl. plesalka in koreografinja. Njeno delo obsega tako profesionalno plesno ustvarjanje in uprizarjanje kot poučevanje in mentoriranje mlajših plesalcev. Je predsednica društva Studio za svobodni ples in umetniška vodja kolektiva Ursus Dancers. Kot dolgoletna asistentka plesalca, koreografa in pedagoga Joeja Alegada (ZDA) vodi plesne delavnice in tečaje na osnovi njegove metode Shifting Roots in kot pedagoginja gostuje na različnih institucijah v Sloveniji in tujini. Je prejemnica Listine Mete Vidmar (JSKD) in Srebrnega priznanja (ZKDL) za dosežke in pomemben prispevek na področju sodobne plesne umetnosti. //

*Urša Rupnik graduated in cultural studies as well as dance and choreography. She is involved in professional dance and performance, as well as in teaching and mentoring young dancers. Rupnik is the president of the Studio za svobodni ples association and the artistic director of the Ursus Dancers collective. As a long-time workshop and choreography assistant to dancer, choreographer, and pedagogue Joe Alegado (USA), and drawing on his Shifting Roots method, she teaches classes and holds workshops. She is also a guest lecturer at different institutions in Slovenia and abroad. She is the recipient of the Meta Vidmar Charter (JSKD), and of the Silver Award (ZKDL) for her achievements and contribution in the field of contemporary dance art.*

STROKOVNO-ZNANSTVENI PRISPEVKI IN

PRIMERI IZ PRAKSE > > > > > > > > > > > > > > > >

scientific papers and practical examples

>>>>>>> učinki plesa >>>>>>>

>>>>>> effects of dance >>>>>>





of arts education, 2010; Winner idr., 2013), med katerimi UNESCO: Seoul agenda, goals for the development of arts education (2010: 10) opredeljuje potrebo »po uresničevanju celotnega potenciala visokokakovostne umetnostne vzgoje za doseganje pomembnih socialnih in kulturnih ciljev ter nenazadnje v korist otrokom, mladim in osebam, vključenim v vseživljenjsko učenje«. Umetniška izkušnja ima velik pedagoški potencial, saj dostopa do spoznanja realnosti na poseben način, kot simbolno posredovana izkušnja z estetskim, domišljjskim dopolnjevanjem umetniških kodov prejemnik doživlja in reflektira izkušnje drugih in tako etično zori. Zato je umetnost vrednota sama po sebi (Namen in cilji projekta SKUM).

V vrsti držav je izpostavljena tudi problematika pomanjkljive usposobljenosti učiteljev za poučevanje umetnostnih predmetov (Eurydice, 2009; Ijdens and Wagner, 2018), kakor tudi potreba po bolj uravnoteženem vključevanju različnih umetnostnih področjih, saj npr. drama, ples, film, digitalni mediji itn. pogosto niso del šolskega kurikulumu. Mnogi vzgojitelji in učitelji se ne počutijo dovolj kompetentne za vključevanje raznolikih ustvarjalnih umetniških dejavnosti v svoje delo; nimajo dovolj znanj, izkušenj, saj se na primer s plesno umetnostjo niso srečali v procesu formalnega izobraževanja do vstopa na srednjo (vzgojiteljsko) šolo oziroma (pedagoško) fakulteto.

Zaradi tega menimo, da je pomembno študentom pedagoških smeri omogočiti seznanitev s principi ustvarjalnega giba oziroma sodobne plesne umetnosti, ki niso zgolj didaktično naravnani, temveč nudijo študentom lastno utelešeno izkušnjo, ki pripomore k samorazumevanju in spodbuja ustvarjalnost.

Tovrstno okolje smo v projektu, ki ga predstavljamo, soustvarili ob vključevanju plesne (in drugih) umetnosti v času zaprtja javnega življenja in učenja in poučevanja na daljavo.

Namen izvajanja pouka na daljavo je ohraniti ustrezno kontinuiteto in dovolj visoko kakovost pedagoške komunikacije med učitelji in učenci ter med učenci samimi. Osnovno vodilo pri delu na daljavo - upošteva seveda njegove posebnosti - naj bi bilo doseči čim večjo podobnost z učnim procesom, kot poteka v šoli. Seveda to v celoti ni mogoče, a pomembno je, da učitelji vzpostavijo čim bolj kakovostno komunikacijo z učenci, da se trudijo čim bolj nazorno predstaviti učne vsebine, da komunikacijo omogočajo tudi med samimi učenci, da spremljajo njihov napredek, se pravočasno odzivajo na morebitne težave in podobno. Pouk na daljavo ni le tehnološki in organizacijski podvig, pač pa za mnoge učitelje predstavlja tudi zahteven didaktični izziv. V okoliščinah, ki terjajo izvajanje izobraževanja na daljavo, so učitelji prisiljeni iskati didaktične rešitve, ki zagotavljajo zadostno raven aktivnega sodelovanja in dovolj visoko stopnjo motiviranosti učencev pri takšnem pouku. Prav to so eni od ključnih dejavnikov ohranjanja kakovosti pouka in posledično tudi znanja in izobrazbe učencev. Njihovo pozornost je pri učnem delu na daljavo težje pridobiti in dlje časa ohranjati, saj odsotnost neposrednega fizičnega kontakta med učiteljem in učencem, čemur se lahko pridružijo tudi drugi motilci iz učenčevega domačega okolja, pogosto privede do nižje učne koncentracije in zainteresiranosti za sodelovanje pri pouku (Štefanc 2020).

## 2 OSREDNJI DEL

### 2.1 Namen in cilji

V času izvajanja študijskega procesa na daljavo je poučevanje v umetnosti in s pomočjo umetniške izkušnje narekovalo ustvarjanje inovativnih (digitalnih) prostorov, kjer smo študentkam predšolske vzgoje, ki so obiskovale izbirni predmet plesno gledališče, omogočili dostop do umetniške izkušnje. Ob tem smo iskali nove didaktične pristope, ki jih bomo predstavili v nadaljevanju. Cilji predmeta plesno gledališče, definirani v učnem načrtu, so predvsem metodično naravnani na pridobivanje kompetenc za delo z otroki, med njimi pa je naveden tudi cilj »sposobnost za sintetično, analitično, ustvarjalno mišljenje ter reševanje problemov« (učni načrt predmeta plesno gledališče). Omenjeni cilj je bil tudi izhodišče za načrtovanje projektne dela na daljavo.

### 2.2 Sodelujoči

V projektu je sodelovalo 16 študentk 3. letnika predšolske vzgoje v okviru izbirnega predmeta plesno gledališče v študijskem letu 2020/21. Predmet na daljavo smo med februarjem in majem 2021 izvajale nosilka predmeta in dve asistentki, ki sta tudi umetnici (plesna in likovna).





Slika 2: Vtis študentke, ki je raziskovala element zrak.



Slika 3: Vtis študentke, ki je raziskovala element ogenj.

»Res sem si predstavljala in v sebi zamišljala ogenj. Praktično tudi malce ogenj v meni. Kako se nekaj vžge, tako gori, da ne vidimo konca, a na koncu vendarle ugasne.«



Slika 4: Vtis študentke, ki je raziskovala element zemljo: »JAZ IN ZEMLJA ENO. SKUPAJ«

»Ob ustvarjanju z zemljo se počutim kot otrok in pomislim na čase, ko smo bili mlajši in smo imeli umazana kolena in roke, ampak smo bili hkrati tudi najsrečnejša bitja na zemlji.«

Sledil je naslednji korak, ko so študentke v skupinah oblikovale scenosled, ki je zajemal načrt, kako bodo posamezen elemen ustvarjalno predstavile. Scenosledi so vsebovali celoten načrt izvedbe, načine gibanja, pa tudi prostorsko umestitev, dodano glasbo oziroma zvoke, razmislek o oblačilih in načinih snemanja (slika 5).



Slika 5: Scenosled za element zemljo v obliki fotografije (dodan je bil še opis ostalih vidikov).



Slika 6: Izsek iz filma o vodi.

Po samostojnem ustvarjanju v skupinah po posameznih naravnih elementih je sledila predstavitev nastalih posnetkov, ki so jih študentke samostojno zmontirale in opremile z glasbo (slika 6). Študentke so na zadnjem srečanju na daljavo predstavile nastale filme.

## 2.5 Predstavitev rezultatov in refleksija

Rezultate predstavljamo v obliki refleksij mentoric in zbranih refleksij iz zapisov študentk.

Mentorica Nuša Jurjevič je v komentarju na predstavljen film o zemlji zapisala: »... dekleta so večji del namenila gibanju nog od kolena navzdol, inovativno so se poigrala s podlago. Pohvalno je bilo, da so se z zornim kotom približala ravnini tal, gibanje pa prilagodila strukturam podlag. Zadnji posnetki vse te drobne gibe celotnega videa povežejo v celoto, ko sledi posnetek s sencami. Študentke so izkoristile zanimiv gibalni material in možnosti, ki jih ponujata kamera in dron. Tak video je, da si kar želiš sezuti čevlje in stopati po naši ljubi Zemlji in popolnoma si predstavljam, kako bi s takim igrivim pristopom k plesu zemlje pritegnile tudi otroške gledalce«.

Pri elementu ogenj se vidi bogatost gibanja, smiselna uporaba glasbe. Črno/beli vložki in besedilo navdušujejo, prav tako lokacije. Vidi se, da so ogenj natančno opazovale in poskušale ujeti njegovo neukročeno gibkost. Poleg tega so vključile tudi asociacije, misli, pesmi, slikanje. Zelo intimna, a hkrati ekspresivna pripoved. Mentorica Urša Rupnik je v komentarju študentkam napisala: »Navdušujejo me tudi vaše plesne ekspresije, kako si res dovolite izraziti se skozi gib in začutiti ogenj v sebi. Bravo!«

Element zrak je bil predstavljen v filmu z vrhunsko kamero, od posnetkov, kadriranja in montaže. Koncept je bil osmišljen in dramaturgija jasna. Kostumska oprema, rekviziti, scenski elementi osmišljeni, izbira lokacij izvrstna in izkoriščena. Premišljena in smiselna umeščenost giba ter koreografskih postavitev – smiselnost statike in dinamike.

Nuša Jurjevič je študentkam podala mnenje: »Zrak je v produkcijskem smislu izjemno dodelan, deluje profesionalno. Študentke so se zelo potrudile s koreografijo in uskladile gibe ter razmerja med solo in skupinskimi točkami, tudi rekviziti so izredno dodelani. Pri tem videu me je prepričala jasna zgodba, dekleta gledalca peljejo od svežine narave v težak, onesnažen zrak, nato pa ga vrnejo nazaj v objem narave. Vidno je, da so razmišljale o vizualnem vidiku plesa, tako da video predstavlja tudi super izhodišče za otroško raziskovanje likovnih elementov v naravi.«

O filmu voda je Urša Rupnik zapisala: »Res ekspresiven ples, cenim tako izraznost! Super izbira pokrajine, glasba se odlično ujema ... Estetsko zelo domišljeno, premišljena uporaba rekvizitov, humorni vložek z zalivanjem ... Same pohvale!«, Nuša Jurjevič pa dodaja: »Punce imajo neverjeten občutek za gibanje, skozi cel video sem imela občutek, da gre za neke vrste poklon vodi, zahvala vodi, ki daje (lahko pa tudi jemlje) življenje, skoraj malo mitsko in ritualno deluje. Poleg tega je krasno, ker so se igrale z zvoki rekvizitov in glasbo vključile šele v zaključnem delu, raziskovale so prosojnost in prozornost rekvizitov, sivine ozadja, skratka izjemno lepo. Tukaj res vidim prvinskost ter predanost, ki sije iz videa in deklet, pa tudi zaključek z otrokoma je top.«

Zbrane refleksije iz zapisov študentk ob zaključku projekta smo kategorizirali glede na Glasserjeve potrebe (Glasser, 1994) v naslednje štiri kategorije: svoboda, zabava, ljubezen in moč.

### SVOBODA

- Bil je zelo inovativno delo.
- Imeli smo svobodo ustvarjanja.
- Navdušena sem nad našo možnostjo svobode pri predmetu od samega plesa in doživljanja le tega, kot svobodo pri ustvarjanju.
- Zelo mi je bil všeč način razmišljanja, saj so nam vse profesorice pustile prosto pot, da smo v svojem izdelku lahko pustile svoj pečat. Dandanes je na fakulteti to zelo redka možnost, katero pri tem predmetu zelo cenim.
- ... bile ves čas v skupinah svobodne – v smislu izbire kolegic in razdelitev v skupine, pri izbiri teme, glasbe, pripomočkov, gibalnih elementov, prostora za snemanje ...
- Eden izmed redkih predmetov, kjer smo lahko svobodni in ustvarjalni.
- Smo se kreativno izražali ter izražali našo plesno domišljijo.
- Všeč mi je bila ta svoboda in neomejenost pri predmetu.

## ZABAVA

- Predmet smo opravljale in se ga udeleževale z velikim užitkom.
- Vse skupaj je bilo izjemno zanimivo in zabavno.
- Ob snemanju projekta pa sem se vedno tudi sprostila in pozabila na vsakdanje obveznosti, saj samo umetnost cenim, ker me vedno ponese v drug svet, kjer pozabim na skrbi, ki me obdajajo v hitrem tempu življenja.
- Na srečanja sem vedno prihajala dobre volje, saj me ta smer veseli.
- Sodelovanje v skupini me je vedno navdalo z dobro energijo in razveselilo.
- Bilo je tudi za nas igrivo, kar je tudi pomemben vidik ustvarjanja z otroki.
- Pri tem smo neizmerno uživale.

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## LJUBEZEN

- Dobro sodelovanje v skupinah.
- Veliko je bilo sodelovanja pri izdelovanju projekta.
- Projekt me je pritegnil tudi iz socialnega vidika. Pri projektu smo bile z soustvarjalkami zelo povezane, smo se dopolnjevale, si izmenjevale mnenja, kar se po mojem mnenju tudi dobro izraža v našem končnem izdelku. Naše delo je bilo namreč zelo produktivno, hkrati pa je imela vsaka možnost v posnetek vključiti nek del sebe.
- Ker v času epidemije nismo imeli veliko socialnih stikov, je bil ta projekt pravi balzam s tega vidika, saj smo se po umiritvi situacij lahko celo dobile v živo in ustvarjale skupaj.
- Hkrati nas ravno ta projekt spodbuja k sodelovanju, ki je v vrtcu še kako pomembno.
- Potrebna je bila izmenjava mnenj, argumentacija, usklajevanje, dogovor ...
- Poleg tega pa smo se znotraj skupine, katere se prej nismo tako dobro poznale, zelo povezale in postale dobre prijateljice.
- S skupino sem se dobro razumela, ni prišlo do sporov in odprte smo bile za različne ideje ali improvizacijo vseh študentk v skupini.

## MOČ

- Razvijanje in spoznavanje samega sebe ob plesu in gibu.
- Pridobila sem veliko novih komunikacijskih spretnosti, ko smo se dogovarjale s kolegicami za celotno izvedbo projekta.
- Pri dodelavi in izdelavi projekta je bilo zelo pomembno usklajevanje mnenja in razdelitve dela, glede na okoliščine, v katerih živimo v tem času epidemije.
- Pridobile smo tudi veliko strokovnega znanja na področju medijev in uporabljene tehnologije.
- Sem se naučila, kako zelo je pomembna ustvarjalnost, hkrati pa tudi upoštevanje in prilagajanje drugim.
- Predmet mi je dal veliko novega znanja, hkrati pa mi je dopuščal izraz proste umetniške kreative.
- Upala sem si preizkušati stvari, ki si jih morda s kakšnim drugim pristopom ne bi.
- Smo spoznali, kako pomembno je pri uprizarjanju nekega elementa gibanje prilagoditi tako, da s tem izražamo kar se da nazorno občutek, ki nam ga daje izbrani element. Pri tem pa smo spoznale, kako velik vpliv imajo tudi barve, saj z njimi dodatno podkrepimo vizualno komponento posnetka in na ta način približamo posnetek še kakšni drugi populaciji. Prav tako pa sem spoznala, da marsikdaj osnovan načrt ni popolnoma izvedljiv v realnosti in ga je potrebno prilagoditi dani situaciji.
- Izdelovanje takšnega projekta nekaj povsem novega, nova izkušnja, ki mi je prinesla ogromno. Ogromno idej, iznajdljivosti, sodelovanja, novega znanja, predvsem pa zadovoljstva in užitka.
- Takšni projekti so dobra ideja in iztočnica tudi za delo v vrtcu.

- Bili vodeni, usmerjani, poslušani, razumljeni.
- Sam projekt pa je tudi primer dobre prakse, saj bi lahko v vrtcu na podoben način, kot me, izvedli nek plesni projekt.
- Sedaj pri izbirnem predmetu Plesno gledališče pa sem ples spoznala v malce drugačni luči.
- Naučila sem se živeti v svoje telo, ga poslušati, mu slediti, se mu prepustiti.
- Ne samo, da mi je predmet veliko dal za prihodnost moje poti vzgojiteljice, ampak tudi za življenje. Se znaš živeti vase, poslušati svoje telo, gibati po svojem občutku.

Pri soustvarjanju projekta na temo naravnih elementov so študentke zadovoljile vse štiri osnovne potrebe po Glasserju (1994): potrebo po svobodi – študentke so v svojih refleksijah predvsem poudarjale svobodo ustvarjanja brez omejitev, ki jih sicer občutijo v tradicionalnih pristopih učenja in poučevanja. Prav tako so izpostavile potrebo po zabavi – sprostitve v času pandemije, igrivost, uživanje in dobro voljo. Potrebo po ljubezni so zadovoljile s sodelovanjem v skupini, kjer je bilo čutiti sprejetost, pripadnost, prijateljstvo. Dejavnosti, ki so jih izvajale, so omogočale sodelovanje med njimi v prijetnem vzdušju, kar so pogrešale v času šolanja na daljavo. Potreba po moči pa se je udeleževala skozi soustvarjanje plesnega projekta, kjer so imele možnost samopotrjevanja in pridobivanja novih kompetenc.

### 3 SKLEP

V plesni pedagogiki poznamo dva pristopa; na eni strani profesionalni model učenja plesa, kjer je poudarek na urjenju, treningu plesne tehnike oziroma ozaveščanju (plesnega) telesa ter poznavanje in urjenje v veščinah koreografije, kompozicije, ki vodi v produkt – plesno predstavo. Na drugi strani pa pedagoški model, ki poudarja proces in razvijanje plesne ustvarjalnosti, zanemari pa estetski vidik ter gledanje in cenjenje plesne umetnosti (Geršak, Lenard, 2012). Smith-Authard (2002) predlaga t. i. vmesni model plesne pedagogike (angl. a midway model in dance pedagogy), ki poudarja proces, ne zanemari pa produkta. Po tem vmesnem modelu je potekal proces raziskovanja posameznih naravnih elementov in ustvarjanja študentk v skupinah, pri čemer ni bil zanemarjen produkt; nastali so ustvarjalni zaključni izdelki. Študentke so imele svobodo pri razvijanju lastne ustvarjalnosti, obenem pa so dobile spodbudo tudi za svoje delo v vrtcu, saj jim bodo izkušnje in znanja, ki so jih usvojile med projektnim delom, koristila tako pri njihovem osebnem kot poklicnem razvoju. Ob delu na daljavo, ko smo iskali nove načine izpeljave predmeta plesno gledališče, smo tako dosegli načrtani cilj, da pri študentkah razvijamo ustvarjalno mišljenje in reševanje problemov, obenem pa jih skozi lastno umetniško izkušnjo opolnomočimo tudi s kompetencami za delo z otroki.



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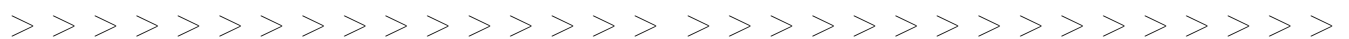
// Antonija Blažević, Broadway Dance Studio, Osijek

**CREATIVE DANCE WORKSHOPS AS ENCOURAGEMENT FOR FUTURE TEACHERS TO INTEGRATE MOVEMENT IN TEACHING / DELAVNICE USTVARJALNEGA PLESA KOT SPODBUDA ZA BODOČE UČITELJE ZA VKLJUČITEV GIBANJA V VZGOJNO-IZOBRAŽEVALNO DELO**

AUTHORS

Dr. sc. Senka Žižanović is an assistant professor at the Department of Pedagogy of the Faculty of Humanities and Social Sciences in Osijek where she teaches Didactics, Multimodal pedagogy, Contemporary teaching strategies, and Practical pedagogical training. The area of her scientific research can be narrowed down to active learning, contemporary teaching strategies, multimodality, as well as creative dance and movement in teaching which is the focus of her work. In 2007, she became a dancer at the Broadway Dance Studio in Osijek where she continued being an active member of its senior dance ensemble and a dance teacher. She participated at many dance conventions and competitions and is continually updating her knowledge at dance seminars and workshops in Croatia and abroad. She is a member of daCi Croatia - Dance and the Child International, the Croatian Pedagogical Society, and ATEE - Association for Teacher Education in Europe.

Antonija Blažević, univ. spec. art. therap. graduated from the Faculty of Law in Osijek. She became a certified dance instructor by finishing a course, at the Public Open University in Zagreb. She continually educates herself by attending dance seminars and workshops for dancers and dance teachers in Croatia and abroad. She enrolled a postgraduate study programme at the Academy of Arts and Culture and the Faculty of Medicine in Osijek and became the first university specialist of the Specialist Study of Creative Therapies majoring in Dance movement therapy. She is the cofounder of the Broadway Dance Studio (Plesni klub Broadway) in Osijek where she works as a dance teacher and choreographer for the senior dance ensemble. She is employed both as a classical ballet teacher at the Art School in Beli Manastir and as a dance therapist at the Creative Therapy Clinic in Osijek.



POVZETEK

V osnovnih šolah na Hrvaškem sta ustvarjalno gibanje in ples zelo slabo zastopana, njuna vključitev v pouk pa temelji na prizadevanjih posameznika, da se ustvarjalni ples prepozna kot vzgojno-izobraževalna metoda, ki prispeva k celovitemu razvoju otroka. Ker se razvoj kompetenc učiteljev začne z njihovim osnovnim izobraževanjem na fakulteti, je treba z vključitvijo ustvarjalnega plesa v poučevanje nujno začeti že takrat. Ob upoštevanju navedenega je cilj tega dela prikazati primere iz lastne prakse avtoric, v okviru katere se je bodočim učiteljem prikazala uporaba ustvarjalnega gibanja in plesa kot holistične vzgojno-izobraževalne metode. Večletno sodelovanje Plesnega kluba Broadway in Filozofske fakultete v Osijeku je prek terenskega pouka v okviru obveznega predmeta Didaktika v prvem letniku diplomskega študija pedagoških smeri in v okviru dogodka Festival znanosti študentom zagotovilo nova orodja za ustvarjalno zasnovu pouka, ob upoštevanju didaktičnih in metodičnih smernic ter načel. S sodelovanjem s plesnimi strokovnjaki so študenti izkustveno osvestili pomen uporabe gibanja in telesa v vzgojno-izobraževalnem procesu in njuno moč pri snovanju ustvarjalnih inovacij pri svojem bodočem delu. Sodelovanje neprekinjeno poteka od akademskega leta 2015/2016 in nakazuje obstoj potrebe po več podobnih pobudah, ki bi se izvajale v večjem obsegu in nadgrajevale, da bi lahko nato dobljene izkušnje s področja ustvarjalnega plesa postale del rednega izobraževanja študentov pedagoške smeri, pozneje pa tudi del njihovega strokovnega dela.

## ABSTRACT

*Creative movement and dance are rarely implemented in Croatian primary schools. Their integration relies on the effort of individuals to recognize their potential as a teaching method that contributes to a child's overall development. It is very important to incorporate creative dance in practical pedagogical training of future teachers because their teaching competences progress over the course their university education. Having that in mind, the aim of this work is to illustrate examples of the authors' personal practice which enabled future teachers to encounter creative movement and dance as a holistic teaching method. A lasting partnership between Broadway Dance Studio and the Faculty of Humanities and Social Sciences in Osijek was formed through Didactics out-of-classroom lessons, during the 1st year of graduate programs for educators, as well as through the manifestation Science Festival which provided students with new tools for planning creative teaching, having didactic and methodical principles in mind. By working with dance experts, students became aware of the importance using movement and the body has in the teaching process, as well as the benefit it could have on creating innovative approaches in their future work. This partnership, which started during the 2015/2016 academic year, has made it clear that similar initiatives are necessary. The results of their implementation and progression could be a part of future teachers' general education and, later on, their professional work.*

## INTRODUCTION

The contemporary educational process is based on the holistic approach, directing itself towards the overall development of students by evenly focusing on cognitive, affective, and psychomotor aspects of every individual. Since each child is different, the role of teachers is to stimulate every child's developmental potential. This implies the usage of various methods and forms of teaching aiming towards active learning as an imperative of contemporary teaching. In that context, creative dance seems to be an excellent method for stimulating the overall development of students. Numerous studies in the educational context have shown that it has many benefits. In the psychosocial context, dance has a positive impact on self-confidence and creativity (Kroflić & Gobec, 1995, Iwai, 2002, Quin et al., 2007, European Dancehouse Network, 2020, Payne & Costas, 2020), social competences (Lobo & Winsler, 2006; Stevens, 2010; Giguere, 2011), as well as understanding and expressing emotions (Karff, 1969; Lutz & Kuhlman, 2000; Zachopoulou et al., 2006, Gilbert, 2015, Prosen et al., 2020). In the educational context, it improves the learning process. This is demonstrated in studies on the usage of movement and dance in teaching different school subjects (Hanna, 2008, Tyrovola, 2012).

Considering the positive aspects of dance, it is more frequently integrated into national curricula. The importance of dance for child development is recognized and emphasized in the Croatian national curriculum - it stimulates thought processes, the exploration, association, and expression of ideas, emotions, and experiences through movement and dance (NOK, 2011). Even though it was mentioned in the Croatian national curriculum, the use of creative dance is rarely implemented in Croatian schools. It relies on the effort of individuals to recognize its potential as a teaching method that contributes to a child's overall development. The most prominent obstacle is teachers' lack of experience and understanding when it comes to positive effects of creative dance.

Since competences of future teachers develop over the course of their university education, the authors of this work believe that it is necessary to integrate creative dance into graduate programs for educators, i.e. the practical pedagogical training of future teachers. Teachers establish pedagogical values and their own teaching style during their university education which is why it is important to introduce students to creative dance and demonstrate its value and potential. In order to successfully implement creative dance into their future educational work, students should be provided with both theoretical and practical knowledge of creative dance as an integral part of their education, which they will later continue updating. Therefore, the aim of this work is to illustrate examples of the authors' personal practice which enabled students of the Faculty of Humanities and Social Sciences in Osijek to encounter and practically apply creative movement and dance as a holistic teaching method.

Creative dance workshops for future teachers – partnership between Broadway Dance Studio and the Faculty of Humanities and Social Sciences in Osijek

In order to introduce future teachers to creative dance and encourage them to apply it in their own practice in the future, a partnership between Broadway Dance Studio and the Faculty of Humanities and Social Sciences in Osijek was established. There are different graduate programs for educators: Croatian Language and Literature, English Language and Literature, German Language and Literature, Sociology, Philosophy, and History. This lasting partnership was formed during the 2015/2016 academic year through Didactics out-of-classroom lessons, during the 1st year of the graduate programs for educators, as well as through the manifestation Science Festival.

#### Out-of-classroom Didactics lessons

Creative dance workshops were conducted continually since the 2015/2016 academic year as part of the Didactics course. These workshops required 2-3 lessons (90-120 minutes) of the course. The aim of these out-of-classroom lessons was to demonstrate and practically apply creative dance as a holistic teaching method. The lessons were organized for groups of students. So far, 137 future teachers have attended the lessons. The workshops were organized for students to further develop their knowledge and skills that were outlined as the outcomes of the study program. The benefits of the workshops are linked to the learning outcome of the Didactics course: plan and carry out a lesson using adequate teaching methods. As a learning outcome of the workshops, it was expected that the students would be able to independently plan and conduct creative dance activities for their school subject and use the creative dance method in their future educational work.

In the introductory part of the workshop, the host and Broadway Dance Studio were presented, as were the aims, learning outcomes, and the structure of the workshop. After that, the theoretical aspect of creative dance was explained – its historical background, i.e. the start of implementing dance into education, and J. Dewey, H. Gardner, and R. Laban as the main advocates of it. The creative dance method itself was presented focusing on the process and the overall development of children. Furthermore, relevant research results were shown, as well as the place creative dance holds in national curricula in the world. During the first activity, the students introduced themselves through movement – each of them used movement to describe their name, after what the rest of the students copied the same movement. The classroom application of this activity was explained afterwards. Then, through another activity called *The Body as a Scarf*, it was pointed out to the students that each child is different. The students were encouraged to reflect and comment on their future educational practice and the possibilities the activities offer. The next activity, *An Expedition*, required creative problem solving and using movement with emphasis on teamwork. The students drew up a path across a map, including obstacles and danger zones they could possibly encounter. After they did that, they had to demonstrate what they drew through movement. This activity was followed by another called *Questions and Answers*. Students had to observe and react to each other's non-verbal cues and practice non-verbal communication through movement. The final activity of the workshop was a game that encourages teamwork, creativity, and an individual's expression of self: *The Sculptor and His Masterpiece*. In the concluding part of the workshop, the students discussed the activities, their opinions on them, and the usage of them in their own practice. They were given a list of relevant literature on creative dance in teaching. In the end, the students filled out evaluation sheets to review the workshop.

In their evaluation of the workshop, the students expressed their satisfaction with the out-of-classroom lessons. They were enthusiastic and suggested that there should be more activities. In their opinion, that would make the workshop even better:

“More activities like this and out-of-classroom lessons.” ... “More time for the workshop.”

These are some of the comments students had on what they liked about the workshop:

“Including all of the participants in the activities. By doing that, nobody was left out, everybody was included. It was very interesting and useful because it helps us reflect on different teaching methods. It gave us many ideas.” ... “I cooperated with people I'm not close to. Also, the freedom that was given to each group during the activities made it interesting, it brought some humour into it.” ... “Working in pairs and groups, but

at the same time not losing our individuality. It was a very interesting approach to teaching we have never encountered before, a new form of creativity. It will be used in teaching one day." ... "We finally got out of our gloomy classrooms where we spend every day. It was creative, innovative, and fun." ... "I liked that the activities were carried out in groups or pairs, it was very creative with numerous possibilities, very adequate for children." ... "I liked the whole workshop and its concept. It changed my way of thinking about incorporating dance in teaching which I thought was impossible." ...



Picture 1: Out-of-classroom lesson, author Senka Žižanović.

### SCIENCE FESTIVAL

The Science Festival is a manifestation that is held in Croatia annually with the aim of bringing science closer to the general public. An array of events, focusing on a chosen theme, demonstrates science in a popular, fun, and comprehensible way. Between 2016 and 2019, the authors of this work conducted workshops, as a part of the Science Festival, focusing on bringing creative dance closer to future teachers and primary school students. The main theme of the Science Festival regards different scientific fields and is determined each year. Creative dance workshops were held when the themes were: Science and Art (2016), Time (2017), and Colours (2019). Students of graduate programs for educators were given the role of co-host so they could practically apply creative dance as a holistic teaching method by working with students and using movement as a way of expressing themselves. A 60-minute workshop was conducted every year. This timeframe was predetermined by the festival's program. Participants that came to the workshops were year 4-6 primary school students from various schools in Osijek. Students worked individually, in pairs, and in groups which made them explore, think critically, and express themselves creatively in a different way - through movement.

During the 2016 Science Festival, Science and Art, a workshop called Tesla's Current Through Dance (Tesline struje kroz ples bruje) was conducted. The aim of the workshop was to introduce Nikola Tesla and his contribution to understanding electric power to primary school students. In the introductory part of the workshop, students learned about electricity and Nikola Tesla's work. Later, they discussed the importance of electric power for people. The workshop consisted of three activities, each focusing on a specific topic: power circuit, electric current movement, and magnetic field. During the first activity the students had to introduce themselves by using movement. They did that standing in a circular formation and repeating every student's movement, thereby creating "a power circuit". The next activity included the role of electrical conductor and moving in various ways. The students moved through space using different levels (low, medium, and high) and by moving in different ways (walking, crawling, rolling, jumping). The role of electrical conductor was visible when a student led the others through space (individual vs. group) and through an exercise called Be My Shadow (pair work). During the final activity students had to work in pairs in order to demonstrate how a

magnetic field works. Through an exercise named Mirroring the students practically applied and performed the following concepts: attraction vs. repulsion, direct vs. alternating current.



Picture 2: Attraction and repulsion of magnets, author Antonija Blažević univ. spec. art. therap.

The second workshop, Movement in Time and Space (Pokret u vremenu i prostoru), was held in 2017 when the theme of the Science Festival was Time. The aim of this workshop was to present time as a spatial orientation. It was based on Aristotle's definition of time - the number of changes with respect to what was before and what is going to be after. Students participated in different activities during which they explored different kinds of movement through the structure of the space surrounding them (kinesphere, the space you share with others) and spatial pathways (direct vs. indirect). They did that having time in mind, i.e. the speed in which movements are made (slow-moderate-fast), as well as time's impact on the dynamic and quality of movement. All of this was realized through the following activities: Clock Hands, Speed Up - Slow Down, Where Do I Stand in Time? Students demonstrated the concept of past-present-future time, i.e. they explored time chronologically, travelled into the past, and jumped into the future.



Picture 3: Clock Hands, author Senka Žižanović.

Moving with colour (*Rastimo s bojama*) was the name of the workshop held in 2019 as a part of the Science Festival themed Colour. The aim of the workshop was to present colour as a stimulus for movement, creative expression, and communicating emotions. Apart from the introduction and evaluation, the workshop was comprised from three main activities: Which Colour Am I?, Colours and Emotions, The Colour of My Steps. During the first activity, Which Colour Am I?, groups of students had to choose a member they would "colour" (the chosen person had to close their eyes and put themselves into a position in which they would be during the activity - lying-sitting-standing). After the activity was over, students reflected on it (How they felt? Which colours they imagined? What the chosen person felt like? Which colours they imagined while the others were colouring them? What the others felt like while they were colouring?). The second activity was Colours and Emotions during which students had to choose a colour that symbolizes a certain emotion (blue - sadness, green - disgust, yellow - happiness, red - anger, purple - fear (Zjakić & Milković, 2010)) and act it out with their body (In which way would the colour/emotion move? What would it look like in motion?) while listening to music that complements each emotion. The activity ended by mixing all of the colours. The third activity, The Colour of My Steps, required colouring the students' feet. They then had to dance on a large sheet of paper, while listening to background music, creating colourful paintings. This variety of activities illustrated the relationship between colours and emotions and indicated that colours can be used as stimulus for expressing emotions. Imagining the colour of their steps, students learned to think creatively and how to apply that in order to express themselves through dance. During this workshop, the participants were actively involved in the learning process. They immersed themselves in the artistic process and enjoyed the end result of it.



Picture 4: The Colour of My Steps, author Arijana Tomić, mag. educ. philol. angl. et mag. paed.

## CONCLUSION

This work illustrates the authors' examples of bringing creative movement and dance to future teachers and encouraging them to continue using it in their future educational work. Creative dance workshops, as a result of the partnership between Broadway Dance Studio and the Faculty of Humanities and Social Sciences in Osijek, promote combining participants from the education system with dance experts, who organize leisure activities for youth. This type of cooperation helps raise future teachers' awareness about educational values in creative movement and dance. It indicates that there is a need for similar initiatives that will be implemented continuously and to a greater extent. Graduate programs for educators should be updated constantly in order to help future teachers contribute to educational innovations that include the implementation of creative movement and dance. Before integrating it into their educational practice, teachers should experience and understand creative dance in order to be able to think about movement and its adequate usage as a teaching

method having didactic and methodical principles in mind. This leads to a contemporary pedagogical challenge, i.e. professional training of teachers which requires a collaboration with dance experts. The main aim is acknowledging creative dance as a teaching method that impacts overall development of students, which is a contemporary educational principle.

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*reach outwards. This paper relates to some of contemporary dance and creative movement theoretical frames and presents the opinions of a group of young dance artists on effects dance has on their personal, academic and professional lives. At the same time it testifies to the importance of dance in understanding oneself, building relationships with those around them, entering into social interactions and actively engage in the contemporary world.*

## 1 UVOD

Sodobna plesna umetnost ima v slovenskem kulturnem prostoru skoraj stoletno tradicijo. Danes v Sloveniji deluje široka mreža nevladnih plesnih šol, studiev, društev, zavodov in drugih združenj, organizacij in posameznikov, ki kreirajo, vzdržujejo in oplajajo polje neodvisne sodobnoplesne scene. Brbotajoča živost in potentnost samoraslih plesnih iniciativ; borbenost, trdoživost in iznajdljivost ustvarjalcev; neusahljiva želja po polnokrvnem in mesenem ustvarjanju in izražanju skozi medij plesa slovenske ustvarjalce postavlja na pomembno mesto svetovnega plesnega zemljevida. Plesna umetnost je vpletena v marsikatero življenje malčka, otroka, mladostnika, odraslega in starostnika. Poleg tega, da je ples priljubljena pristočasna dejavnost, ki pogosto preraste v življenjsko predanost in profesionalno pot, je pri nas marsikje vtkana tudi v vzgojno-izobraževalni proces.

Domači in tuji avtorji obsežno proučujejo in pričajo o doprinosu vključevanja ustvarjalnega giba v vzgojno-izobraževalne procese, ustvarjalni gib kot učni pristop<sup>1</sup> ima izjemne učinke na vseh področjih otrokovega razvoja, učenja in spoznavanja. Poučevanje in učenje preko in z ustvarjalnim gibom je celosten učni pristop, ki angažira celovitost človekovega bitja, vključuje razvijanje telesnih, čustvenih, razumskih zmožnosti otrok; pogosto zajema senzorične zaznave, socialne interakcije, ustvarjalni proces, elemente performativnega in različne oblike refleksije, kar vodi k utelešenemu učenju in celoviti (umetniški) izkušnji ter odgovornemu bivanju v svetu in vključujoči družbi, ki slavi in podpira (kulturno, spolno, rasno, identitetno idr.) raznolikost. (Anttila, 2018; Anttila in Svendler Nielsen, 2019; Anttila idr., 2019; Geršak, 2016; Keinänen idr., 2000; Kroflič, 1999; Road Map for Arts Education, 2006; Smith-Autard, 2002).

Obenem izobraževanje v in skozi plesno umetnost učeče se opremlja s t. i. spretnostmi za 21. stoletje,<sup>2</sup> ki so potrebne za učinkovito spopadanje z delovnimi pogoji in družbenimi situacijami v tem stoletju hitrih sprememb in nenehnih nestabilnosti (Cenry Minton in Hofmeister, 2010; Stinson, 2015, Velten Rothmund, 2020). Še več – nekatere izmed kompetenc, kot na primer ustvarjalnost, kritično mišljenje, inovativnost, samozavest, socialne spretnosti idr., so izobraževanju v in skozi plesno umetnost imanentne (Cenry Minton in Hofmeister, 2010; Stinson, 2015). Velten Rothmund (2020) obstoječim spretnostim dodaja še komponento utelešenosti in s tem kompetence razširja tudi v smislu procesne ne le ciljne naravnosti ter somatsko zavedanje celotnega človeškega bitja postavlja kot temelj ostalim spretnostim. Avtorica Stinson (2015, 112-113) vzporedno s smernicam za doseganje spretnosti 21. stoletja oblikuje svoj model kompetenc, ki naj bi jih učeči se pridobili tekom plesnega izobraževanja oziroma izobraževanja preko plesne umetnosti. Te spretnosti so razdeljene na: samozavedanje in samoobvladovanje (self-awareness and self-management), povezovanje sebe z drugimi (connecting self and others) ter ustvarjanje in komuniciranje (creating and communicating). Vsaka od kategorij se deli še na podkategorije.

Zgoraj omenjene raziskave se nanašajo predvsem na predšolsko in osnovnošolsko stopnjo vzgojno-izobraževalnih procesov. Kakor opažajo tudi tuji avtorji (Velten Rothmund, 2020, 32), pa je o vključevanju plesne umetnosti v visokošolsko izobraževanje zaslediti malo raziskav. Na visokošolski stopnji so raziskave usmerjene predvsem v izobraževanje profesionalnih plesalcev, umanjka pa strokovni in/ali znanstveni poudarek na pomenu udejstvovanja v in skozi plesno umetnost v študentskem in zgodnjem odraslem obdobju.

Prispevek predstavi pomen ukvarjanja s plesno umetnostjo in učinke plesa na vsakodnevno zasebno, študijsko in poklicno življenje, kot ga na podlagi lastnih izkušenj vidijo, doživljajo in izražajo člani in članice plesnega kolektiva Ursus Dancers<sup>3</sup>, študentje oziroma mladi odrasli. Vsi so s plesno umetnostjo povezani od otroštva, ljubezen do plesa v profesionalizem nadgrajujejo na plesnih akademijah v Sloveniji in tujini oziroma se resno in predano z njo ukvarjajo poleg rednega do- in po-diplomskega študija, študentskega dela oziroma službe, ki v osnovi niso plesne ali umetniške narave.

Namen prispevka je osvetliti nekatere učinke ukvarjanja z in udejstvovanja v plesni umetnosti za člane in članice ljubiteljske, polprofesionalne plesne skupine.

Rezultati prispevka temeljijo na polstrukturiranem skupinskem intervjuju, ki ga je avtorica izvedla s šestimi predstavniki oziroma predstavnicami omenjene skupine. Obravnavana so mnenja posameznikov in posameznic, ki niso namenjena posploševanju na širšo populacijo, marveč nudijo uvid v »možno človeško izkušnjo« (Velten Rothmund, 2020). Dobljeni odgovori so bili zapisani in kodirani, iz njih je avtorica izluščila in strnila šest vsebinskih sklopov učinkov plesa, ki jih je poimenovala: socialne veščine, usmerjenost v življenje, prespraševanje akademskosti, performativnost vsakodnevnega, moč skupine in vseobsegajoči ples. Rezultati raziskave na nekaterih mestih sovpadajo z zgoraj omenjenim pridobivanjem kompetenc za 21. stoletje preko plesne umetnosti po modelu Stinsonove (2015), s splošnimi spretnostmi za 21. stoletje ter nekaterimi drugimi spoznanji teoretikov sodobne plesne umetnosti (Minton in Hofmeister, 2010; Parviainen, 2003; Sööt in Viskus, 2014; Svendler Nielsen, 2015).

Sodelujoči v raziskavi so bili naključno izbrani iz večje skupine članov in članic. V pogovoru je sodelovalo pet deklet in en fant, v starosti od 21 do 32 let, ki študirajo germanistiko (MA), psihologijo (MA), kulturologijo (BA), mednarodne odnose (BA) in ples (BA) na slovenski oziroma švedski akademiji; eden od članov je doktor teoretične fizike. Pogovor je potekal v angleškem jeziku, saj je zasedba mednarodna.

Delo skupine Ursus Dancers je kontinuirano v smislu rednih plesnih treningov in ustvarjalnih delavnic tako pod mentorstvom umetniške vodje skupine kakor pod vodstvom različnih domačih in tujih plesnih ustvarjalcev ter praktikov drugih umetniških zvrsti in gibalnih praks. Takšno delo je podlaga za ustvarjanje plesnih projektov (predstav, filmov, intervencij, instalacij, performansov ...). Članstvo v skupini je fluidnega tipa, variira od leta do leta, od projekta do projekta, stremlji pa k inkluzivnosti, demokratičnosti in osebni, medsebojni in družbeni odgovornosti.

### 2.1 Rezultati

#### SOCIALNE VEŠČINE

Učinki pri študiju in poklicnem delu, ki jih udeleženci<sup>6</sup> raziskave pripisujejo udejstvovanju v plesu in sodelovanju v plesnem kolektivu, zajemajo izboljšano samozavest, disciplino, sposobnost osredotočenosti, dobro časovno organizacijo, zmožnost hitrega iskanja rešitev, razvijanje kritičnega pogleda na raznolike tematike in razumevanje pojavov iz netipičnih zornih kotov. Udeleženci navajajo, da znajo, zahvaljujoč svojemu plesnemu angažmaju, v poklicnem življenju uporabiti in izraziti ustvarjalnost in domišljijo, iskati drugačne rešitve, na problematiko gledati skozi različne perspektive, obenem pa čuječe sodelovati v skupini in pri skupinskem delu. V tem kontekstu omenjajo, da jih je sodelovanje v plesnih projektih naučilo različnih načinov komunikacije; zavedanja, prepoznavanja in sprejemanja različnih pogledov na in mnenj o isti stvari ter jih opremilo s strategijami za iskanje in uveljavljanje svoje vloge in prostora v skupini, ob zavedanju odgovornosti za lastna dejanja. Enako Stinson (2015, 112-113) v svojem modelu kompetenc, ki naj bi jih razvijalo plesno izobraževanje, navaja sposobnost kritičnega mišljenja in reševanja problemov kot zmožnost pogleda na isto stvar (na primer del koreografije) z mnogoterih perspektiv in njihova jasna artikulacija.

Razvite socialne veščine so že same po sebi ena od kompetenc za 21. stoletje. V okviru veščin komuniciranja in sodelovanja Stinson (2015, 112-113) znotraj plesnega izobraževanja omenja tudi sposobnost prepoznavanja in razumevanja subtilnega in očitnega, videnega in na telesnem (somatickem) nivoju občutenega, izrečenega in neverbalno komuniciranega. Podobno udeleženci v raziskavi poročajo, da jim plesna praksa daje orodja za prepoznavanje občutij in počutja drugih, prepoznavanje subliminalnih sporočil, branja potreb sodelavcev in klime v skupini. Sodelovanje v plesnem kolektivu in skupno kreiranje plesnih projektov jih je naučilo pogajanja in sposobnosti stopiti korak nazaj v različnih socialnih interakcijah; potrpežljivosti in na podlagi opazovanja in prepoznavanja neverbalne komunikacije tudi primernega odzivanja na situacije v različnih kulturnih okoljih in kontekstih. Enako Stinson (2015, 112-113) kot eno od kompetenc plesnega izobraževanja navaja zmožnost uveljavljanja lastnih idej preko verbalne in neverbalne komunikacije.

## USMERJENOST V ŽIVLJENJE

Dobrobit plesa se kaže tudi v zasebnem življenju. Udeleženci poročajo, da jim plesna praksa pomeni razbremenitev študijskega, poklicnega in vsakodnevnega stresa, jih ohranja prizemljene in prisebne, v stiku s samim seboj, prisotne v svojem telesu, z zavedanjem, da počnejo nekaj dobrega zase. Stinson (2015, 112-113) v svojem modelu podobno omenja kompetenco zmožnosti biti v celoti prisoten v lastnem telesu ter z jasnim namenom in fokusom usmerjati svoj gib ter razporejati z energijo med visoko in nizko intenziteto, ki je ne obvladujejo trenutni impulzi. Tudi udeleženci raziskave navajajo, da so se skozi ples naučili razporejati svojo energijo, obenem jim ples pomeni svobodo, zabavo, način sproščanja in meditacijo. Kot visoko zahtevna fizična aktivnost poleg občutka ugodja prinaša tudi doseganje in preseganje fizičnih mej, s tem pa tudi preigravanje psihičnih mej in mentalnih ovir ter mej na drugih področjih življenja. Nekdo tako omeni: »In ko ugotoviš, da so meje veliko dlje, kot se je zdelo sprva, marsikaj postane brezmejno.« Podobno Stinson (2015, 112-113) v okviru kompetenc samozavedanja in samoobvladovanja govori o zmožnosti plesalca, da stopi čez rob znanega, izven cone udobja in v dvoumnem položaju kljub frustraciji vztraja do njene razrešitve. Takšne zmožnosti se odražajo tudi v splošnih kompetencah 21. stoletja kot produktivnost in zanesljivost, fleksibilnost in prilagodljivost ter (samo)iniciativnost.

Nadalje udeleženci poročajo, da jih je ples naučil samozavedanja ter jim dal orodja, kako se spopadati z nepopolnostmi in neuspehi. Zavedajo se svojih šibkih točk, vendar jih to ne ovira pri doseganju ciljev. Pravijo, da če želja prihaja od znotraj, iz njih, je njen iskren namen že pot k uspehu. Naučili so se poslušati svoje telo in opazovati druge ljudi ter svet okoli sebe skozi prizmo telesnosti. Poročajo, da po psihofizični dejavnosti boljše spijo, so bolj zbrani, lažje razmišljajo, posledično boljše delujejo na delovnem mestu, so bolj mentalno in fizično odzivni. Veselijo se življenja in so pro-življenjsko usmerjeni (po njihovih besedah, ples za njih pomeni »drive towards life«).

Plesna praksa ima učinke tudi na zasebno, partnersko življenje, poleg kvalitetnih spolnih odnosov udeleženci opažajo ne le telesno, temveč tudi čustveno empatijo, razumevanje partnerjevih notranjih procesov, njihovih občutij in počutij.

## PRESPRAŠEVANJE AKADEMSKOSTI

Kot nazorno zapiše avtorica Svedler Nielsen (2015, 117), z odraščanjem in socializacijo ljudje postajamo vse bolj »fizično pri miru«, od osnovne šole dalje izobraževanje poteka sede na stolih, postavljenih ob mizah, s fokusom v eno in isto smer večino dneva oziroma večino šolskega/študijskega obdobja. Ukvarjanje s plesom je udeležence raziskave pripeljalo do prespraševanja teh norm »akademskega« poučevanja in učenja; ko študirajo doma, se premeščajo in umeščajo v različne telesne poze in pozicije (»špaga«, noge na mizi, sedenje ali ležanje na tleh, stoja na glavi), telovadijo v pisarni ali plešejo in se premikajo po prostoru, ko si poskušajo predstavljati in zapomniti določeno študijsko snov ali razrešiti poslovni problem. Ugotavljajo, da sprememba v telesu in/ali prostoru prinaša tudi spremembo v razumevanju določene snovi ali problematike. Predlagajo prevetritev študijskega sistema tudi na fakulteti, kjer bi prostore izpraznili stolov in miz in študentom dali na izbiro različne prostorske in fizične načine participacije pri predavanjih (na primer: dve uri sedečega poslušanja, ena ura z možnostjo ležanja na tleh, da si spočijejo od sedenja boleč hrbet; detabuiziranje in prosta možnost zehanja in pretegotvanja med predavanji in podobno).

## PERFORMATIVNOST VSAKODNEVNEGA

Udeleženci navajajo, da marsikdaj vsakodnevni svet in dogajanje v njem (npr. pri sprehodu skozi mesto) opazujejo skozi prizmo (socialne) koreografije, opazujejo torej razmerja med socialnimi telesi (Svedler Nielsen, 2015, 119) in vanja vstopajo s svojo utelešeno prezenco. Prav tako nekatere vsakodnevne veščine razumejo s pomočjo koreografskih orodij (npr. razumevanje prometa pri opravljanju voznškega izpita - razumevanje, na kaj se je potrebno osredotočiti, kako se premikati v relaciji do drugih; učenje igranja košarke s posnemanjem gibanja drugih in s tem razumevanje, kako se premikati po igrišču in pravilno podati ali vreči žogo).

Na nivoju performativnega jim kreiranje plesnih predstav in nastopanje pred kolegi in občinstvom gradi

in utrjuje samozavest, ki jo lahko uporabijo na primer pri predstavljanju seminarskega projekta na fakulteti, pri ustnem izpitu ali zagovoru zaključnega dela. Da je ples pomemben gradnik samozavesti, potrjuje tudi raziskava avtoric Minton in Hofmeister (2010), kjer zaupanje vase in suvereno nastopanje pred občinstvom opredelita kot kompetenco 21. stoletja, usmerjeno v osebno rast. Nadalje udeleženci v stilu »ves svet je oder« in v skladu z idejo, da lahko na performativnost oziroma nastopanje gledamo kot na pomemben element človeškega bivanja oziroma stičišče vsakdanjega življenja in umetnosti (Anttila idr., 2019, 210), navajajo, da so se tudi za razgovor za službo pripravljali in ga »odigrali« kot predstavo. Podobno se tudi pri predstavljanju novih idej v projektne, delovne, službenem okolju postavijo v miselno pozicijo, da je njihova ideja najboljša na svetu in jo na ta način uspešno zagovarjajo; pravijo: »daš si idejo v glavo in to se vidi«.

### MOČ SKUPINE

Udeleženci poudarjajo moč skupine in skupnosti, ki se je med njimi oblikovala tekom let sodelovanja, skupnega ustvarjanja in skupnega boja v težkih (osebnih in skupinskih) trenutkih. Čutijo pripadnost svoji plesni skupini, prav tako pa tudi pripadnost širši plesni skupnosti (slovenski, evropski, svetovni), predvsem zaradi redne udeležbe na mednarodnih plesnih delavnicah, sodelovanja v projektih različnih avtorjev in gostovanj z lastnimi plesnimi predstavami po Sloveniji in v tujini. Po mnenju strokovnjakov (Mikuš Kos, 2021, 18-19) so takšne neformalne skupine in skupnosti s »svojim vzdušjem, odnosi in vrednotami«, še posebej tiste, ki se ukvarjajo s telesnimi aktivnostmi, izrednega pomena za duševno zdravje in dobrobit posameznika in družbe. Udeleženci raziskave tako navajajo, da je njihova plesna skupina skupina posameznikov, na katere se lahko zanesejo, med katerimi se počutijo sprejete in pomembne, skupina jim pomeni »biti del nečesa«, hkrati pa do nje čutijo tudi odgovornost. Glede na to, da je članstvo v skupini fluidno, jim to daje tudi občutek »biti sprejet, ne glede na to, da greš v nekem trenutku v drugo življenjsko smer in se potem spet vrneš nazaj«.

### VSEOBSEGAJOČI PLES

Udeleženci v raziskavi so ples primerjali še z drugimi fizičnimi aktivnostmi in navedli, da je pri plesu angažirano celotno človeško bitje in da je tu zelo izražena ustvarjalnost, ki da jo lahko razvijajo in prakticirajo le pri plesnih dejavnostih in jo nato prenašajo na druga (študijska, poklicna) področja. Šport ima v primerjavi s plesom pravila, ki jih je potrebno upoštevati, in cilje, ki jih je potrebno doseči; ples pa ima svobodo gibanja – plesanja, svobodo raziskovanja in iskanja, je brez omejitev in brez ciljev, brez tekmovalnosti, točk in golov, brez starostnih (ter spolnih, rasnih in drugih identitetnih) omejitev. Po njihovem mnenju je ples užitek, v katerem sami postavljamo pravila, da si delo olajšamo; ta ideja sovпада s sodobnejšimi pristopi k poučevanju in učenju sodobnih plesih tehnik preko somatskih pristopov, ki upoštevajo raznolike telesnosti, učijo individualno zaznavanje telesa, stremijo k funkcionalni uporabi bio-mehaničnih zakonitosti gibanja telesa na anatomske pravilne in prijazen način ter želijo v gibanju/plesu doseči maksimalne rezultate z minimalno porabo sile in energije (Parviainen, 2003, 161-162; Sööt in Viskus, 2014, 292-293).

Ples je za sodelujoče v raziskavi umetnost, je več kot le gibanje, je mentalni izziv, ki vključuje emocije ter nudi užitek med izvajanjem samim. Udeleženci menijo, da sta ples in teater dve od najbolj zahtevnih umetnosti, ker vključujeta človekovo bistvo – psihofizično enotnost, kar pomeni, da mora plesalec ohranjati fizično kondicijo in performativno formo, hkrati izražati kreativnost, biti ves čas povezan s samim seboj in stopati v korak s časom oziroma biti pred njim. Ples ima najboljše in najslabše značilnosti športa in umetnosti in je vse v enem – šport, umetnost, vožnja, kuhanje, okušanje ... Je življenje.

»Tekom študija sem morala imeti ples. Brez plesa jaz ne bi bila jaz.«

### SKLEP IN SAMOREFLEKSIJA

V prispevku so bila predstavljena opažanja in mnenja o učinkih ukvarjanja s sodobno plesno umetnostjo na vsakodnevno zasebno, študijsko in poklicno življenje skupine mladih plesnih ljubiteljev, študentov plesa oziroma



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povezovanja teh dveh področij (Moore in Linder, 2012; Rosenfeld, 2013; Davies, 2010; Shaffer in Belcastro 2011; Marshall, 2014, Eisner, 2004 v An idr., 2019), premalo pa je v literaturi zaslediti, kako to prenesti v prakso še posebej v predšolskem obdobju. Zato smo se odločili, da bomo pripravili dejavnosti integracije plesa in matematike in jih izvedli v vrtcu s skupino 20 otrok, starih 4–5 let. Pri tem nas je zanimalo:

- Kakšne so možnosti načrtovanja in izvedbe dejavnosti integracije plesa in matematike?
- Ali bodo otroci usvojili matematične vsebine in istočasno razvijali svoj gibalni izraz?

Uporabili smo deskriptivno metodo pedagoškega raziskovanja in metodo praktičnega dela. Podatke smo zbirali preko načrtovanih priprav in jih obdelali s kvalitativno analizo izvedenih dejavnosti.

Pred samim načrtovanjem dejavnosti smo se poglobili v teoretična izhodišča, ki osvetljujejo pomen medpredmetnega povezovanja kot didaktičnega pristopa. Predstavili smo jih v naslednjem poglavju v pregledu literature, kjer smo se dotaknili tudi celostnega učenja, izkustvenega učenja in medpredmetnega povezovanja plesa in matematike. Glavni del prispevka pa je namenjen predstavitvi primera dejavnosti integracije plesa in matematike za vsebinsko področje geometrija na temo kroga; od načrtovanja, izvedbe in naših ugotovitev.

### **MEDPREDMETNO POVEZOVANJE PLESA IN MATEMATIKE**

V vzgojno-izobraževalnem procesu težimo k celostnemu razvoju otroka. Govorimo o celostnem učenju, ki med seboj povezuje verbalni, predstavn in fizični (gibalni) način učenja (Geršak, 2013). Ni enostransko usmerjen le na besedno-simbolično in spoznavno raven, temveč gradi na celovitosti čutne in telesne izkušnje ter upošteva čustvene in socialne potrebe otrok (Marentič Požarnik, 2008, str. 120).

Izkušnje, ki jih otrok pridobiva, so lahko različne in raznovrstne. Tu govorimo o t. i. izkustvenem učenju kot celostnem učnem pristopu, ki se »ne omejuje na posredovanje simbolov: abstraktnega znanja, pojmov, zakonitosti, ampak v učenje stalno vpleta izkušnje udeležencev, in sicer tiste, ki jih izziva sproti ali pa jih spomni na prejšnje izkušnje« (Marentič Požarnik, 2000, str. 124).

Otrok si izkušnje pridobiva predvsem z lastno aktivnostjo, ki izhaja iz njegove želje po raziskovanju. Pri delu si zastavlja vprašanja in išče odgovore na vprašanja o ljudeh, materialih, dogodkih in zamislih, ki vzbudijo njegovo radovednost. Prav tako rešuje probleme, ki se pojavijo na poti do ciljev, in oblikuje nove strategije reševanja le-teh (Hohmann in Weikart, 2005).

Kakovostno učenje je torej tisto, ki otroka celostno, miselno in čustveno aktivira; zanj je pomembno tudi zato, ker je vpeto v resnične življenjske okoliščine. Uspešnejše je, če pri tem samostojno išče in razmišlja, vzpostavlja smiselni dialog v skupini, postavlja in preizkuša hipoteze. Tako učenje prispeva k trajnejšemu znanju, ki bo uporabno v novih situacijah, posamezniku bo pomagalo razumeti svet in tudi bolj pametno posegati vanj (Marentič Požarnik, 2000). Gre torej za konstruktivistično razumevanje učenja, ko otroci gradijo svoje znanje na podlagi lastne aktivnosti.

V skladu s humanistično-konstruktivističnimi pogledi prav medpredmetno povezovanje spodbuja samostojno in aktivno pridobivanje učnih izkušenj, saj poteka v celoviti dejavnosti otroka, vključujoč njegove spoznavne, čustvene in telesne funkcije (Sicherl Kafol, 2008). Medpredmetno povezovanje je didaktični pristop, v okviru katerega je učenje organizirano tako, da povezuje skupne značilnosti učnih področij v smiselno celoto (prav tam), kar pa je v predšolskem obdobju še posebej pomembno, saj otrok doživlja vsebine celostno.

Sicherl Kafol (2015) nazorno opisuje medpredmetno povezovanje na vsebinski, konceptualni in procesni ravni. Povezovanje, ki temelji samo na učni snovi, »[...] še ne zagotavlja uspešne povezave med predmeti, saj tovrstni pristop ni v skladu s sodobnimi kurikularnimi strategijami, ki bolj kot učno vsebino poudarjajo pomen procesov in ciljev učenja« (Sicherl Kafol, 2007, str. 115).

Pri medpredmetnem načrtovanju lahko izhajamo iz učnih ciljev različnih ravni zahtevnosti in področij otrokove

osebnosti (afektivne, kognitivne, psihomotorične) kot glavni element njihovega povezovanja. »Prednosti takšnega pristopa so, da učenci pri medpredmetnem reševanju učnih situacij razvijajo interes in motivacijo, dosegajo boljše učne uspehe, izražajo samozavest in so zmožni vzpostavljati transfer učnih znanj in spretnosti med različnimi predmetnimi področji.« (Denac, Čagran, Žnidaršič in Sicherl Kafol, 2013, str. 42).

Področje plesa lahko povežemo z različnimi vzgojno-izobraževalnimi področji, eno izmed teh je tudi matematika (Meško, idr., 2011). V plesu se veliko pojavlja, le da je na prvi pogled pogosto ne opazimo. Določen ritem ima tudi matematične zakonitosti, v plesu pa seveda brez ritma ne gre (Rupnik in Rupnik, 2014).

Otrok se z matematiko srečuje že zelo zgodaj v vsakdanjem življenju: razvrščanje, prirejanje, urejanje, usvajanje pojma števila, velikostnih, prostorskih in časovnih odnosov so dejavnosti, ki jih lahko povežemo s plesom skozi različne ustvarjalne plesne in gibalne igre (Kroflič in Gobec, 1995).

Kadar učenje povežemo z gibanjem, se posameznik uči hitreje in učinkovitejše (Geršak, 2013), na kar kažejo tudi številne raziskave s področij kognitivne znanosti, nevroznanosti in umetne inteligence, ki poudarjajo, da je narava človeškega uma v veliki meri določena s človekovim telesom (MC. Nernei, 2011); možgani so del telesa, telo pa filtrira informacije iz okolja (Westerman idr., 2007, v Goswami, 2008, str. 400).

Matematika je sama po sebi abstraktna, zato je pomembno, da pri učenju matematike uporabljamo različne pristope, ki vključujejo ponazarjanje matematičnih struktur in prostorskih lastnosti skozi telesno izkušnjo – gib (Nathan, 2014). Gibanje otrokom predstavlja stik s konkretnimi pojavi, kar je temelj za kasnejšo abstrakcijo (Geršak, 2015).

Nekatere dejavnosti s področja umetnosti, med katere sodi tudi ples, predstavljajo bogat učni vir pri učenju matematike, saj omogočajo multimodalno učenje; otroci lahko vidijo, slišijo, občutijo in ustvarjajo različne matematične vsebine (An, Tillman in Paez, 2015; Grieco, Jowers in Bartholomew, 2009).

### NAČRTOVANJE DEJAVNOSTI

Pri načrtovanju dejavnosti integracije plesa in matematike smo izhajali iz medpredmetnega povezovanja na procesni ravni, kjer potekajo procesi učenja v interakciji čustveno-socialnega, telesno-gibalnega in spoznavnega področja razvoja (Sicherl Kafol, 2008). Tu so pomembni učni cilji, ki usmerjajo odločitve za učne postopke, učne vsebine in evalvacijo (Sicherl Kafol 2015).

Zato smo se najprej osredotočili na matematične cilje po Kurikulumu za vrtce (1999, str. 44–45), ki se lahko uresničujejo tudi skozi plesne dejavnosti:

- otrok spozna simbolni zapis števil,
- otrok rabi imena za števila in števila poimenuje,
- otrok spoznava odnos med vzrokom in posledico,
- otrok spoznava simetrijo, geometrijska telesa in like,
- otrok spoznava prostor, njegove meje, zunanost, notranost,
- otrok uporablja izraze za opisovanje položaja predmetov (na, v, pred, pod, za, spredaj, zadaj, zgoraj, levo, desno ipd.) in se nauči orientacije v prostoru.

Te cilje smo potem povezali z vsebinskimi področji matematike, ki pa v Kurikulumu za vrtce niso posebej opredeljena (Lipovec in Antolin Drešar, 2019). Zato smo izhajali iz vsebinskih področij matematike, ki so opredeljena v Učnem načrtu devetletne osnovne šole (Žakelj idr, 2011) in izbrali naslednje: geometrija, aritmetika in orientacija v prostoru.

Vse dejavnosti smo oblikovali v didaktične enote in jih izvedli v vrtcu s skupino 20 otrok, starih 4–5 let.

V nadaljevanju predstavljamo primer dejavnosti medpodročnega povezovanja matematike (področje geometrija) in plesne umetnosti na temo Kroga.

<b>TEMA</b>	Krog
<b>INTEGRACIJA</b>	matematika (področje geometrija) in plesna umetnost
<b>STAROST OTROK</b>	4–5 let
<b>CILJI</b>	<ul style="list-style-type: none"> <li>- Otrok spozna geometrijski lik krog.</li> <li>- Otrok prešteje geometrijske like kroga.</li> <li>- Otrok se izraža z gibi telesa in plesom.</li> <li>- Otrok z lastnim telesom občuti krožno obliko in kroge prešteje.</li> <li>- Otrok sodeluje v igri in razume njena pravila.</li> </ul>
<b>METODA</b>	metoda pogovora, metoda demonstracije, metoda od improvizacije k vodenju
<b>OBLIKA</b>	skupna, skupinska, individualna
<b>VRSTA PLESNE DEJAVNOSTI</b>	plesno izražanje, didaktična igra
<b>SREDSTVA</b>	glasba kot izbrana glasbena kulisa, CD-predvajalnik, kozarec z vodo, palčka za mešanje, bleščice, posnetek vrtnčenja drevesnih listov, posnetek vrtnčenja vode, posnetek zračnega vrtinca

### POTEK DEJAVNOSTI

#### UVOD:

Otroke povabimo k sebi in oblikujemo krog tako, da se primemo za roke in skupaj napihujemo balon. Istočasno s pihanjem stopamo nazaj, in ko so naše roke popolnoma iztegnjene, imamo oblikovan krog. Otrokom povemo, da se bomo danes pogovarjali o krogu in krožnih oblikah. Skupaj z otroki poiščemo v igralnici vse predmete, ki so okrogle oblike. Navežemo pogovor, da so tudi nekateri deli našega telesa okrogle oblike in jih skupaj poimenujemo. Nato otroke spodbudimo, da z izbranim delom telesa raziščejo, kako se ta lahko gibata v krožni obliki. Pri tem otrokom predvajamo glasbo z različnimi glasbenimi motivi. Na ta način otroci začutijo raznoliko dinamiko giba v povezavi z glasbo.

#### GLAVNI DEL:

V nadaljevanju si z otroki ogledamo kozarec vode, v katerega stresemo bleščice. Vodo zavrtimo s palčko za mešanje in z otroki opazujemo, kako se voda in v njej bleščice vrtijo v krogu. Nato si z otroki ogledamo še posnetke vrtnčenja listov, vrtnčenja vode v reki in zračnih vrtincev, z namenom, da si otroci oblikujejo predstav o krožnih oblikah, ki nas obdajajo tudi v naravi. Otroke spodbudimo, da videno podoživijo in ponazorijo s svojim plesom, z namenom, da občutijo mehke krožne oblike. Otroci tako individualno ustvarjajo na podlagi lastnih predstav in občutij, pri tem pa izhajajo iz doživetega. To dejavnost lahko nadgradimo tako, da si otroci sami zamislijo nekaj okroglega in to potem tudi gibalno uprizorijo.

#### ZAKLJUČEK:

Dejavnost zaključimo z igro, kjer otroke razdelimo v dve skupini. Ena skupina je v vlogi opazovalcev, druga skupina otrok pa bo s svojim telesom in z različnimi deli telesa (roke, noge, prsti ...) poskušala oblikovati čim več krožnih oblik. Otroci lahko ustvarjajo individualno, v parih ali manjših skupinah. Ko so vse krožne oblike oblikovane, pa skupina otrok opazovalcev prešteje vse nastale krožne oblike. Vlogi skupin se nato zamenjata. To igro lahko izvajamo za vse geometrijske oblike. Ko jih otroci usvojijo, lahko kasneje po skupinah ustvarjajo »okrogli«, »kvadratni«, »pravokotni« ples.

## SKLEP IN SAMOREFLEKSIJA

Evalvacije izvedenih dejavnosti so pokazale, da so možnosti integracije plesa in matematike v predšolskem obdobju, predvsem v drugem starostnem obdobju, zelo velike. S plesnimi dejavnostmi lahko otrokom približamo abstraktne vsebine s področja matematike, saj jih doživljajo konkretno skozi svoje telo oz. gib. Kljub temu da so dejavnosti usmerjene predvsem v učenje matematike skozi gib, pomembno vplivajo tudi na razvoj plesnosti pri otroku. Vsaka plesna izkušnja je za otroka pomembna, saj mu pomaga oblikovati njegov gibalni zaklad in razvijati odnos do lastnega telesa, izražanja in ustvarjanja. To se je pokazalo tudi med izvedbo naših dejavnosti. Otroci so usvojili matematične vsebine, poleg tega pa so vse bolj samozavestno in ustvarjalno uporabljali svoje telo pri plesnem izražanju. Povezovanje plesa in matematike krepi otrokovo motivacijo, vpliva na razvoj kritičnega mišljenja, ustvarjalnosti ter na razvoj čustveno-socialnih in motoričnih spretnosti (Evangelopoulou, 2014).

V literaturi je mogoče zaslediti veliko študij o povezovanju plesa in matematike, vendar smo opazili, da je premalo konkretnih primerov, kako to izvajati v praksi s predšolskimi otroki. Že načrtovanje teh dejavnosti predstavlja vzgojiteljem velik izziv, saj morajo sami ustvariti oz. pripraviti plesno gibalne igre, pri katerih lahko otroci usvajajo matematične vsebine. To zahteva od vzgojitelja veliko mero ustvarjalnosti in strokovnosti. Zato je bil namen našega prispevka predstaviti primer dobre prakse, ki bo vzgojiteljem izhodišče za oblikovanje novih dejavnosti.

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**PLESNA PRAVLJICA V GOZDU / DANCE FAIRY TALE IN THE FOREST  
(BASED ON EXAMPLE OF DANCE AND VISUAL ART PERFORMANCE TOVARNA IDEJ - IDEA FACTORY)**

O AVTORICI

Tjaša Dražumerič je univerzitetno diplomirana socialna pedagoginja z dokvalifikacijo iz predšolske vzgoje. Dela na Osnovni šoli Litija kot druga strokovna delavka in učiteljica dodatne strokovne pomoči. Je mentorica plesnih skupin na šoli in v Plesnem športnem društvu NLP ter koordinatorica v Mreži gozdnih vrtcev in šol. Ustvarjalni gib vnaša v pouk tako v razredu kot v naravi.

> >

POVZETEK

Prispevek opisuje inovativno učno metodo, ki združuje ustvarjalni gib, gozdno pedagogiko in pravljico v plesno pravljico v gozdu. Učiteljeva vloga pri načrtovanju in pripravi je bolj aktivna, obenem pa je med samim učnim procesom razbremenjen, saj so učenci aktivni, ustvarjalni, samostojni in motivirani. Opisan je primer izvedenega učnega procesa v gozdu s pravljico Zrcalce (Vitez, 2009) in ustvarjalnim gibom. V zaključku zapiše pozitivne učinke, ki jih je opazila med izvajanjem z opazovanjem in odzivi učencev. Glavne prednosti opisane metode so, da so učenci med učnim procesom aktivni, ustvarjalni, razvijajo samostojnost in socialne veščine. Usmerjeni so v delo in zanj motivirani, učenje je multisenzorno, upoštevano je načelo inkluzije, pomnjenje je dolgotrajnejše. Opisana metoda je po avtoričinem mnenju zelo primerna za obdobje, ko se veliko časa presedi pred ekrani. Učenci se več gibajo, dobijo prijetno izkušnjo v naravi in razvijajo primeren odnos do nje.

ABSTRACT

*The paper describes an innovative teaching method that combines creative movements, forest pedagogy and fairy tale. The teacher's role in planning and preparation is more active, but at the same time teacher is relieved during the teaching processes as students are active, creative, independent and motivated. There is an example of a learning process carried out in the forest with the fairy tale Zrcalce/Mirror (Vitez, 2009) and the creative movement. In conclusion, she writes down the positive effects she observed during the lesson with observation and student responses. The main advantages of the described method are that students are active during the learning process, creative, developing independence and social skills. They are focused on work and motivated, learning is multisensory, learning is inclusive, and memory is long-lasting. According to the author, the described method is very suitable for a period that students spend a lot of time in front of screens. Pupils move more, get a pleasant experience in nature and develop an appropriate attitude towards it.*

**PLES, GOZD IN PRAVLJICE**

Ples, gozd in pravljice opisujejo tri prvine, ki mi veliko pomenijo tako v privatnem kot v strokovnem življenju. Vse troje omogoča dobro počutje, sprostitev, ustvarjalnost in nasmeh na obrazu. Kot druga strokovna delavka v 1. razredu sem sprejela izziv, kako to troje povezati v učinkovito učno metodo.

Pravljice so stalno prisotne predvsem pri pouku slovenščine v 1. razredu. Branje pravljic pozitivno vpliva na razvoj jezika, bralne pismenosti, opismenjevanje, širi besedni zaklad in domišljijo (Jamnik, 1994). Pravljice razvijajo tudi moralni razvoj, sposobnosti kritičnega mišljenja in učijo o povezavi med vzrokom in posledico (Kastelic, 2019).

Ustvarjalni gib že nekaj let s sodelavci vključujemo v pedagoški proces. Pleše in giba se lahko vsak, saj je ples univerzalni jezik. Metoda vključevanja plesa in giba v pouk se imenuje ustvarjalni gib, gibe si učenci sami izmišljujejo, jih ustvarjajo, povezujejo in oblikujejo nov gibalni material, ki je lahko tudi plesno gibanje (Vogelnik, 1993). Ustvarjalni gib, če poteka v skupini, je skupno avtorsko ustvarjanje. Pri tem ni pomemben le končni

izdelek, ampak tudi sam proces ustvarjanja. Pozitivne vplive ustvarjalnega giba povzamem po Speth (2006):

- Motorični razvoj, pri katerem se razvija koordinacija, gibljivost, spretnost, moč, vzdržljivost, zavedanje svojega telesa, koordinacija v prostoru in času.
- Čustveni razvoj, kjer lahko pri plesno-gibalni dejavnosti uživajo, se sprostijo in so lahko oni sami brez pretvarjanja, kjer preko različnih situacij razvijajo empatijo in razumevanje lastnega čustvovanja.
- Ustvarjalni razvoj, saj pri ustvarjanju uporabljajo svojo domišljijo, so spodbujeni, da uresničujejo svoje ideje.
- Socialni razvoj, saj so pri plesu vključeni v manjše ali večje skupine, kjer se izmenjuje dajanje pobude in sledenje pobudam drugih, razvijajo se komunikacijske spretnosti (verbalne in neverbalne), v varni situaciji lahko preizkušajo nove rešitve.
- Kognitivni razvoj, saj se največ naučimo iz lastnih izkušenj v sproščenem, prijetnem, igrivem in motiviranem učnem okolju, ki ga plesno-gibalna aktivnost omogoča.

Naša šola se je v šolskem letu 2020/21 vključila v Mrežo gozdnih vrtcev in šol. Predvsem v 1. razredih smo tedensko odhajali v gozd, si ustvarili gozdno učilnico, kjer smo izvajali pouk, in se včasih tudi samo igrali. Gozdna pedagogika je metoda okoljske vzgoje in izobraževanja, ki ponuja spoznavanje gozda in narave ter posega v celostni razvoj otrok in odraslih. Med varnim in sproščenim raziskovanjem narave se oblikujejo vrednote, ki se odražajo v pozitivnem odnosu do narave, okolja in ustreznem doživljanju samega sebe in življenja (Inštitut za gozdno pedagogiko, b.d.). Otroci, ki se pogosteje igrajo v naravi, imajo bolj razvite motorične spretnosti, so bolj samozavestni in samostojni, razvijajo boljše sodelovanje in pozornost, so manj bolni ter se bolje počutijo (Vilhar, 2018).

Kot druga strokovna delavka v 1. razredu timsko sodelujem z razredno učiteljico pri pripravi letne delovne priprave in sprotne dnevne priprave. Skupaj načrtujeva dejavnosti, pogosto skušava medpredmetno povezovati, izbirava učne metode, kjer so učenci aktivni in ustvarjalni, tedensko načrtujeva učenje izven učilnice. Ustvarjalno načrtovanje omogoča tudi to, da pri pouku ne uporabljamo delovnih zvezkov. Takšen način dela zahteva bolj aktivno vlogo učitelja v procesu priprave, raziskovanja, obenem pa ga tudi razbremeni, ker veliko lažje pridobi pozornost učencev in njihovo motivacijo za učni proces. Še posebej v obdobju, ko vsi veliko časa preživimo pred ekrani in je večino šolskega dela opravljenega sede, z metodami, ko učenec ni aktiven, je pomembno, da damo poudarek tudi na gibanje, ples, ustvarjalnost, domišljijo in naravo. Dokazano je, da gibanje in umetniško udejstvovanje spodbuja kognitivne procese, izboljšuje splošno počutje, pozornost in motivacijo na način, da stimulira delovanje možganov in nevronske povezave (Sousa, 2011 v Geršak, 2016). V naravnih okoljih poteka učenje na multisenzoren način, kar omogoča celostno sprejemanje informacij, naraščanje senzorne percepcije in krepitev sposobnosti opazovanja in zaznavanja detajlov (Györek, 2018). Če vse skupaj povežemo s pravljico, dobimo še zgodbo in ustvarjalno-gibalno učenje v naravi se lahko začne.

### ZRCALCE

Opisala bom primer šolskega dne, ki smo ga s prvošolci preživeli v gozdu ob pravljici in ustvarjalnem gibu.

Z učenci smo se takoj po začetku pouka odpravili v gozd v našo gozdno učilnico, ki je od šole oddaljena 10 minut. Pri tem smo se razgibali s hojo po naravnem terenu. Dejavnost smo začeli tako, da smo sedli v krog, zaprli oči in prisluhnili in začutili gozd. Učenci že zelo dobro poznajo pravila pouka v gozdu: v gozdu so obiskovalci in se obnašajo temu primerno, ne trgajo in ne pohojajo rastlin, ne jejo neznanih plodov, od učiteljic se lahko oddaljijo toliko, da jih še vidijo in slišijo.

Ko so se učenci umirili in usmerili svojo pozornost v gozd, sem prebrala pravljico Zrcalce (Vitez, 2009). Zgodba govori o izgubljenem zrcalcu na gozdni jasi. Najdejo jo živali, ki vsaka po vrsti trdi, da je to njena slika. Na koncu zrcalce odnese medved, ki je najmočnejša žival v gozdu, in ga obesi v svoj brlog. Po poslušanju so otroci s pomočjo podvprašanj obnovili zgodbo najprej z govorom, nato še gibalno. Povedali so, katera žival je našla

zrcalce, nato so to žival vsi oponašali. Sledilo je gibalno poustvarjanje celotne zgodbe: še enkrat sem počasi brala zgodbo, učenci so vsak zase z gibanjem ponazarjali dogajanje v pravljici.

Sledilo je raziskovanje z ogledalom. V dvojicah so preizkusili igro ogledalo. Spodbujala sem jih, da so najprej pokazali le gibe z obrazom, nato gibe z zgornjim delom telesa, sledilo je gibanje s celim telesom in na koncu še gibanje po prostoru. Po določenem času se vlogi v paru zamenjata.

Učence sem razdelila v skupine po 5 učencev. Spodbudila sem jih, da so si v skupini razdelili vloge in oblikovali dramatizacijo pravljice, še posebej sem jih spodbujala, da so skrbno oblikovali gibalni material.

Zrcalce je lahko pravo ogledalo, nekoliko težja različica je, da nekdo izmed otrok igra zrcalce. Ko so se vse skupine pripravile, je sledil nastop na gozdnem odru: vsaka skupina si je sama izbrala, kje bo nastopila. Skupine so druga drugo pogledale in tudi podale kratko refleksijo. Ko so vse skupine zaključile z nastopi, smo oblikovali še skupno plesno pravljico, ki je bila sestavljena iz njihovega gibalnega materiala in njihovih besedil. Dodamo lahko tudi glasbo, ki jo oblikujemo s pomočjo materiala, ki ga najdemo v gozdu: palice, storži, kamenje in podobno.

Zadnja dejavnost je bila opazovanje narave s pomočjo ogledal. Na tla smo položili ogledala in opazovali naravo, ki se zrcali v njih. Nato sem spodbudila učence, da so prijeli ogledala in raziskovali okolico. Pokazala sem jim, da se v ogledalu vidi skladen lik ali pa v njem vidimo drugo polovico simetričnega lika.

Dopoldne smo kot vedno zaključili s prosto igro v gozdni učilnici.

### SKLEP IN SAMOREFLEKSIJA

Plesna pravljica v gozdu združuje tri prvine, ki pozitivno vplivajo na razvoj otroka in na učni proces. Če združimo vse troje, dobimo inovativno učno metodo, ki omogoča, da so učenci aktivni, ustvarjalni, motivirani, razvijajo socialne veščine, samostojnost, kritično mišljenje in metode reševanja problemov v varnem okolju, kjer se dobro počutijo. Poleg tega omogoča tudi sodelovalni odnos med učencem in učiteljem in je inkluzivna. In kar se zdi meni najpomembnejše, omogoča odmik od ekranov, od načina življenja, kjer je gibanja vedno manj, povezovanje z naravo in celostno učenje, kjer preko gibanja in ustvarjalnosti razvijamo kognitivne zmožnosti. Pozitivne učinke plesne pravljice v gozdu sem povzela po opazovanju učencev in njihovih odzivih:

- Učenci so navdušeni, ko se dogovorimo za pouk v gozdu.
- Na dan odhoda v gozd pridejo pripravljeni (primerno oblečeni, obuti), kar kaže na motiviranost in navdušenje.
- Do gozdne učilnice nas čaka 10-minutni sprehod: hoja po stopnicah, hoja preko naravnih ovir, kar poskrbi za jutranjo telovadbo in možgane oskrbi s kisikom.
- V gozdni učilnici se umirijo, svojo pozornost usmerijo vase in v naravo.
- S poslušanjem pravljice in obnovo razvijajo pozornost, besedni zaklad, domišljijo in razvijajo moralni razvoj.
- Z gibalno obnovo (uporabimo metodo ustvarjalnega giba) učencem damo možnost, da so aktivni in ustvarjalni vsi, tudi učenci s posebnimi potrebami in učenci iz tujejezičnih jezikovnih okolij. S tem, ko zgodbo povedo tudi gibalno, se izboljša tudi pomnjenje in razvijajo se motorične spretnosti.
- Z igrami, kot je ogledalo razvijajo socialne veščine: opazovanje drugega, natančno posnemanje gibov drugega, zaznavanje sebe – raje vodiš ali raje ponavljaš.
- Pri delu po skupinah prav tako razvijajo socialne veščine in metode reševanja problemov, pri tem so aktivni in ustvarjalni. Učitelj ima pri komunikaciji z učenci sodelovalni odnos: učence spodbuja, da vsak poda kakšen predlog, in jim svetuje, kako naj oblikujejo rešitev, končna odločitev pa je na strani učencev. S tem učenci tudi razvijajo samostojnost. Ker sodelujejo vsi učenci, je uresničeno tudi načelo inkluzivnosti.
- Z nastopom razvijajo pozitivno samopodobo, se naučijo sprejemati in podajati primerno povratno informacijo. Zgodbo Zrcalce (Vitez, 2009) so si zapomnili in jo brez težav obnovili čez en teden.
- Samostojno raziskovanje z zrcali jim ponudi sprostitev, pri dejavnosti so aktivni in ustvarjalni.
- Prosta igra v gozdu ponudi veliko možnosti predvsem neformalnega učenja. Opažam, da v gozdu

- prihaja do manj nesporazumov kot v razredu in da težave večkrat razrešijo brez pomoči učitelja.
- Tedensko obiskovanje gozda vpliva tudi na odnos do narave, učenci so namreč večkrat izrazili skrb nad smetmi v gozdu in so z veseljem odstranjevali smeti, ko smo organizirali čistilno akcijo.
  - Iz gozdne učilnice se učenci vračajo zadovoljni in prijetno utrujeni. Velikokrat izrazijo, da jim je v gozdu lepo, da bi radi v gozdu preživeli še več šolskih ur.

Pri opazovanju pozitivnih učinkov plesne pravljice v gozdu sem se usmerila predvsem na neformalno učenje, seveda pa dosegamo tudi formalne cilje izobraževanja. S skrbnim načrtovanjem lahko z opisano metodo dosežemo zelo veliko vzgojno-izobraževalnih ciljev. Tematsko izberemo pravljico, preko katere potem z medpredmetnim povezovanjem in s pomočjo ustvarjalnega giba dosežemo načrtovane cilje v naravi.

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## **PREPLETANJE PLESNE IN LIKOVNE UMETNOSTI V INTERESNI DEJAVNOSTI / INTERWEAVING OF DANCE AND FINE ARTS IN EXTRACURRICULAR ACTIVITY**

### O AVTORICI

Nuša Jurjevič je študirala oblikovanje vizualnih komunikacij (smer ilustracija) na Akademiji za likovno umetnost in oblikovanje ter poučevanje na razredni stopnji z angleščino na Pedagoški fakulteti Univerze v Ljubljani. Za magistrsko delo *Integracija plesne in likovne umetnosti v učni proces* je prejela Prešernovo nagrado UL PEF, za magistrsko delo *Med fikcijo in stvarnostjo; Avtorska interpretacija zmajev* pa nagrado ALUO. Kot zunanja sodelavka (asistentka) in doktorska študentka na Pedagoški fakulteti se ukvarja z raziskovanjem umetnosti in vlogo umetniške izkušnje v pedagoškem kontekstu, obenem pa kot ilustratorka in pedagoginja samostojno deluje na področju kulture.

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### POVZETEK

V prispevku opisujem teoretična izhodišča za izvajanje plesno-likovne interesne dejavnosti za učence prvega triletja osnovne šole. Poudarjam pomen umetnosti v šolskem prostoru, opisujem umetnost kot sredstvo izražanja in predstavljam možnosti povezovanja različnih umetnosti. Na konkretnem primeru opisujem snovanje interesne dejavnosti kot celote, primere posameznih aktivnosti in vtise udeleženih otrok, prispevek pa zaključujem s samorefleksijo in evalvacijo interesne dejavnosti z idejami za nadaljnje izboljšave.

### ABSTRACT

*At the beginning, I describe the theoretical starting points for the implementation of dance and fine art extracurricular activity for 1st, 2nd and 3rd graders of primary school. I emphasise the importance of art in the pedagogical context, outline art as a means of expression and present the possibility of connecting different arts. Based on a concrete example I describe the design of the extracurricular activity, examples of individual activities and the impressions of the participating children. I conclude an article with self-reflection and evaluation.*

### **1. UVODNI DEL: UMETNIŠKA IZKUŠNJA KOT JEDRO INTERESNE DEJAVNOSTI**

Umetnost je eden izmed človekovih prastarih simbolnih jezikov; služi za komunikacijo in osmišljanje bivanja ter je del človekovega vstopa v svet (Kroflič, 2017). Umetnost zavzema ključno vlogo pri socializaciji mladega posameznika; osnovnošolca, ki v običajnih razmerah velik del dneva preživi v zavetju šolske institucije.

Šola sicer učence usmerja predvsem k učenju in izražanju v verbalnem jeziku, kar je razvidno tudi iz aktualnih učnih načrtov (2011). Celotni predmeti, ki so izrazito umetniško naravnani (likovna umetnost, glasbena umetnost), umetniško izražanje v praksi nekoliko zapostavljajo. Pri navedenem je sicer smiselno omeniti, da nekatera umetniška področja v šolskem prostoru nimajo svojega predmetnega področja, ampak jih najdemo znotraj drugih disciplin. Tako se denimo plesne vsebine nahajajo v učnih načrtih glasbene umetnosti in športa (2011).

Če se nekoliko odmaknemo in vrnemo k umetnosti sami, Kroflič (2011) umetnost opisuje kot pot do udejanjanja idej, občutkov. Nekatere umetniške jezike človek osvoji daleč pred besedami, zato z njimi lažje in jasneje izraža svoja občutja. Vsaka zvrst umetnosti ima sicer svoje jezikovne strukture; tako je jezik plesne umetnosti ustvarjalno gibanje, pripovedovanje s telesom kot primarnim sredstvom izražanja (B. Kroflič, 1999). V. Geršak (2016) poudarja ustvarjalno naravo plesa, izmišljanje, ustvarjanje in povezovanje gibov, ustvarjanje plesnega gibanja, ki pripoveduje plesno zgodbo. Posledično ni nenavadno, da plesalci niso vedno večji besednega jezika, saj jim je izražanje s telesom bližje in ljubše. To jasno povzame plesalka I. Duncan (2014), ki pravi, da plesa sicer ne more ubesediti, lahko pa ga zapeše.

Če plesna umetnost govori z jezikom telesa, se likovni umetnik izraža prek svojih del. Likovna dela lahko

dojemamo kot obliko izražanja, avtorjev zapis v likovnem jeziku (Butina, 1997). Plesni in likovni umetnosti je sicer skupna oblikotvornost, ukvarjata se s formo, obliko. Plesalčevo telo v povezavi s prostorom tvori najrazličnejše ekspresivne oblike, oblika pa je tudi eden izmed temeljnih likovnih elementov. Tudi preostali elementi plesa ter likovni elementi in spremenljivke so si med seboj podobni, soobstajajo v prostoru, gledalec pa jih opazuje kot vizualne produkte umetnosti.

Omenjeni umetnosti sta lahko tudi izhodišče ena drugi. Plesalec, ki v podobi predstavlja svojstveno plesno in likovno umetnino, (lahko) izhaja iz likovne umetnosti, likovni umetnik pa ima (lahko) za izhodišče ples, gibanje. Želja po zapisu gibanja je sicer starodavna, likovne interpretacije gibanja najdemo že na prazgodovinskih jamskih poslikavah, v antiki, renesansi, futurizmu ipd. (Debicki, Favre, Grunewald, Pimentel, 1998). Na tem mestu izpostavljam Degasa, impresionističnega slikarja, katerega zabrisan slog prevevajo mehki pastozni nanosi, ki poudarjajo gibkost, migetanje in nemir gibajočih se plesalcev (Grimme, 2017). Lastno gibanje, ki ga slikar pretvori v dinamično umetnino, lahko opazimo pri Jacksonu Pollocku, katerega akcijsko slikarstvo temelji na sunkovitih barvnih nanosih, likovno-plesno umetnino pa predstavlja tudi umetnik pri delu. Frelih (1999, 2000, 2018) ples in likovnost povezuje pri nekaterih alternativnih načinih ustvarjanja, npr. pri risanju s svetlobo, poudarja pa tudi dejstvo, da gibanje pušča vidno ali nevidno sled – sled hoje v snegu; prsta ali roke na zarošenem steklu; svinčnika na papirju itd.

Prav sled, morda najbolj očitna povezava med likovnim in gibalnim, je predstavljala vizualno osnovo snovanja plesno-likovne interesne dejavnosti za učence 1. triletja osnovne šole. Kot umetnica in pedagoginja sem si izredno želela, da bi učenci zaznali povezave med različnimi umetnostmi, razvili odnos do sebe in do prostora, v katerem se nahajajo, in ugotovili, da umetnost ni le učenje določenega likovnega jezika, temveč tudi izražanje prek le-tega.

## 2. OSREDNJI DEL: PLESNO-LIKOVNA INTERESNA DEJAVNOST

Pri snovanju interesne dejavnosti se mi je zdelo pomembno, da imajo otroci možnost umetniškega izražanja, pri čemer sem se opirala na teorijo S. Griss (1998), da učenci pedagoga, ki jim omogoča govorjenje v njihovem naravnem jeziku, navdušujejo s svojimi sposobnostmi interpretacije, izraznosti in ustvarjalnosti.

Interesno dejavnost za učence 1. triletja osnovne šole v šolskem letu 2019/2020 sem zasnovala kot preplet plesne in likovne umetnosti. Potekala je enkrat tedensko po eno šolsko uro (45 min). Predvidoma naj bi se izvajala 35 ur, vendar smo z dejavnostjo zaradi pojava novega koronavirusa zaključili marca 2020. Na interesno dejavnost izbirne narave je bilo najprej vpisanih 8 učencev, zaradi možnosti vpisa med šolskim letom pa je dejavnost pred zaključkom obiskovalo 16 otrok.

Interesna dejavnost kot celota ni bila usmerjena v končne izdelke in njihovo evalvacijo, temveč je ponujala alternativo ciljno usmerjenim dejavnostim. Udeleženci so ustvarjali, sodelovali, razvijali prostorske predstave, se sproščali, izražali, raziskovali plesna in likovna izrazna sredstva (ipd.) na podlagi enega vodilnega pojma (koncept, čustvo, pojav ...). Vsaka ura je bila sestavljena iz pripravljalnega dela, v sklopu katerega so učenci, ki so želeli, plesno ali likovno prikazali svoja občutja. Nadaljevali smo z ustvarjalnimi plesno-likovnimi ogrevalnimi vajami, nato pa prešli na osrednji del, v katerem smo raziskovali umetniška izrazna sredstva, pri čemer je bil poudarek na določenem pojmu (npr. prostor; prosojnost; zrak; dih; veter ipd.). Sledil je zaključni del ure, v katerem so imeli učenci ponovno možnost izraziti svoje počutje, reflektirati srečanje in podati vtise ter povratne informacije na način, ki so si ga izbrali.

Interesna dejavnost je bila naravnana eksperimentalno in raziskovalno (z vidika otrok in z vidika pedagoga), otroci so umetniške dejavnosti soustvarjali in tako bistveno vplivali na potek ure. Na začetku in na koncu vsake ustvarjalnice so lahko v kateremkoli jeziku umetnosti pokazali svoja občutenja. Pri dopuščanju možnosti izražanja sem sledila principu vključevanja umetnosti v učni proces, kajti umetnosti omogočajo multiple možnosti, da lahko učenci pokažejo svoja znanja in čustvovanja (Donovan in Pascale, 2012). Poleg navedenega umetnost učence opolnomoči v izražanju v prirojenih, prvinskih jezikih – plesna in likovna umetnost namreč temeljita na nebesednem izražanju, pri čemer se plesalec izraža s telesom, likovnik pa prek likovnega izdelka. Tovrstni simbolni jeziki predstavljajo večji delež sporočil, ki jih v vsakdanjem življenju zavedno ali nezavedno

sprejemamo in oddajamo (Kroflič, 1999).

Otroci, ki so bili vključeni v plesno-likovno dejavnost, so se nanjo odzvali izrazito pozitivno. Na prvih nekaj srečanjih so bili še vedno nekoliko zadržani, negotovi so bili predvsem pri tem, na katere načine lahko pokažejo svoje počutje in vtise. Med izvajanjem dejavnosti sem dobila vtis, da so učenci vajeni jasno strukturiranih dejavnosti, pri katerih je pomemben cilj, produkt. Opazila sem, da so bili prvošolci pri gibalnih dejavnostih bistveno bolj sproščeni kakor drugošolci, kar lahko morda povežem z dejstvom, da so drugošolci popolnoma vpeti v osnovnošolski sistem, medtem ko je večina prvošolcev vajena ustvarjalnih dejavnosti iz predšolskega obdobja. Vključeni prvošolci so si kot sredstvo izražanja večinoma izbrali svoje telo; vtise in počutje so zaplesali, prikazali z gibanjem, medtem ko so se drugošolci večkrat odločali za risbo, ki so jo včasih opremili z besedilom. Dejavnosti, ki so se učencem najbolj vtisnile v spomin (glede na sprotne in zaključno refleksijo), so bile po svoji naravi sodelovalne, vključevale pa so obe zvrsti umetnosti. Med njimi lahko izpostavim plesno raziskovanje prostora, nadaljevanje z risanjem nevidne sledi (hojnic) na skupinsko likovno delo in barvanje medprostorov glede na občutke ob plesu. Na podoben način je potekalo raziskovanje prozornosti in prosojnosti, pri čemer so učenci svoje plesno gibanje zarisali na prosojne (paus) papirje z izbranimi barvami, nato pa likovne vizualizacije gibanja primerjali pred virom svetlobe (na okenskem steklu). Svoje likovne zapise plesa so si med seboj izmenjali in zaplesali risbo sošolca, iz umetnin pa smo izpeljali nadaljnje aktivnosti.

Med reflektiranjem so učenci izpostavljali tudi dobro počutje, sproščenost in možnost, da sodelujejo s prijatelji, s čimer je bilo na konkretnem primeru opazno, da umetnost pozitivno vpliva na čustveni in socialni razvoj otrok. Ponuja jim namreč možnost, da komunicirajo, pogledajo in vidijo drug drugega in pokažejo spoštovanje za svoje podobnosti in razlike (Griss, 1998). Kot izvajalka dejavnosti sem bila vesela tudi zaradi dejstva, da so se med dejavnostjo vidno sprostiti tudi učenci, ki so na začetku delovali zelo zadržano. Moje ugotovitve se sicer skladajo s povratnimi informacijami učiteljev, ki so v svoje delo vključevali umetniške dejavnosti in ki menijo, da je integrativno poučevanje pozitivno spremenilo njihovo razredno okolje ter (tudi) učencem, ki so znanje težko pokazali pri temeljnih predmetih, omogočilo svobodno, sproščeno izražanje (G. Diaz, L. Donovan in L. Pascale, 2006).



Slika 1: Primerjanje likovnih zapisov plesa na prosojnih podlagah (fotografija: Nuša Jurjevič).

Slika 2: Vsi likovni zapisi plesa pred virom svetlobe (fotografija: Nuša Jurjevič).

Slika 3: Dopolnjevanje skupinske slike likovnega zapisa plesa (fotografija: Nuša Jurjevič).

### 3. SKLEP IN SAMOREFLEKSIJA

Plesno-likovno interesno dejavnost sem zasnovala z idejo, da učencem znotraj šolskega prostora omogočim raziskovanje, spoznavanje in izražanje v več umetniških jezikih in prek celostne umetniške izkušnje, pri čemer je bil poudarek na plesni in likovni umetnosti. Soočala sem se z zahtevnostjo priprav za povezovalne dejavnosti; opazila sem namreč, da se lahko struktura ure hitro prevesi v eno umetniško zvrst, ki jo druga le popestri, namesto da bi bili plesna in likovna umetnost čim bolj enakovredno zastopani. Odzivi učencev so bili sicer

izrazito pozitivni, kar sem lahko opazila v njihovih refleksijah (izražanju vtisov v različnih izraznih jezikih, ki je bilo prilagojeno njihovi razvojni stopnji). Prav tako se je med šolskim letom povečala številčna udeležba, naraslo je namreč število otrok, vključenih v dejavnost. Interesno dejavnost smo zaradi pojava novega koronavirusa zaključili marca 2020, kljub temu pa menim, da bi tovrstno umetniško izražanje na učence vplivalo pozitivno in osvobajajoče tudi med šolanjem na daljavo. Oblikovane umetniške dejavnosti bi sicer lahko vključili v običajni pouk in s tem omogočili izražanje čustev in znanj (tudi) učencem, ki so verbalno nespretni ali pa se bolje znajdejo v svetu prvinskih izraznih jezikov, kot sta ples in likovna umetnost.

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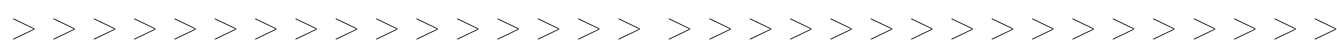
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**GIBALNO PLESNA PREDSTAVITEV LITERARNEGA DELA JAZON IN ARGONAVTI /  
MOVEMENT DANCE PRESENTATION OF THE LITERARY WORK JAZON AND ARGONAVTI**

O AVTORICI

Mojca Gorjup, profesorica razrednega pouka, poučuje v prvi triadi osnovne šole. Pri svojem delu v razredu uporablja načela konvergentne metodologije, o katerih je znanje pridobivala več let na seminarjih pod vodstvom zakoncev Wambach. Večletna praksa ji je prinesla potrditev, da je učinkovitost učenja največja, kadar je snov podana celostno, zato v pouk vsakodnevno vključuje izražanje ob glasbi, ki je sestavni del konvergentne metodologije. Ob svojem delu se stalno dodatno strokovno izpopolnjuje in novo pridobljena znanja o sodobnih pristopih vključuje v pouk. Od leta 2017 sodeluje v razvojno raziskovalnem projektu SKUM (Razvijanje sporazumevalnih zmožnosti s kulturno-umetnostno vzgojo), katerega namen je razvijati didaktične pristope in nove oblike povezovanja vzgojno-izobraževalnega dela z umetniškimi dejavnostmi.



POVZETEK

Gibalno-plesno uprizorjanje književnih del ob glasbi je del pouka, s katerim se učenci na naši šoli srečujejo že od prvega razreda dalje. Dejavnost temelji na izražanju telesa ob glasbi, ki je sestavni del konvergentne metodologije. Izražanje ob glasbi pomeni učitelju izhodišče za različne dejavnosti učenja: od poslušanja glasbe, opismenjevanja, ustvarjalnega pisanja, slikanja, do učenja matematike in spoznavanja okolja, prav tako pa je sestavni del projektnega dela. Predstavljen primer uporabe izražanja telesa ob glasbi je del večjega projekta Zmajeslovje, ki je potekal v okviru raziskovalnega projekta SKUM, pod okriljem Pedagoške fakultete Univerze na Primorskem. Z izvajanjem pouka na način, ki je predstavljen, se približujemo otrokovemu celostnemu razvoju in mu skozi različne dejavnosti omogočimo, da se v skupini dobro počuti in si na njemu primeren način gradi znanje in smisel. Izkazuje se, da je konvergentna metodologija, tudi, ali pa še posebej v tem času, zelo aktualen način vzgojno-izobraževalnega dela.

ABSTRACT

*Using dance alongside music to act out works of literature is a part of education which our pupils are engaged in since their first grade. This form of teaching is based on expression of the body to music, which is a part of convergent methodology. This way of expression offers the teacher a way to help pupils learn in various different ways: through listening to music, engagement with works of literature, creative writing, painting, as well as learning about mathematics and the environment. It is also very useful as a part of project work. Here presented case of body expression is a part of a larger project called Zmajeslovje (Dragonology), which was itself performed as a part of SKUM research project (acronym for Development of communication abilities with cultural and art education), under the guidance of Faculty for Education on University of Primorska. With this method of education we get closer to children's integrated development. Through different activities, we allow children to build their knowledge and sense through ways most suitable for them, as well as making them feel good as a part of a group. It turns out that convergent methodology, also, or especially at this time, is a very topical way of educational work.*

**UVODNI DEL**

Na naši osnovni šoli pouk v oddelkih prve triade poteka po načelih konvergentne pedagogike, ki sta jo pred tridesetimi leti skozi raziskovalni projekt v še nekatere osnovne šole vpeljala zakonca Wambach. V proces učenja po konvergentni metodologiji je vključeno izražanje telesa ob glasbi, ki je temelj telesne, moralne, kulturne,

estetske in jezikovne vzgoje pri otrocih (Wambach, 1999). Izražanje telesa ob glasbi je dejavnost osvobajanja in predvsem oblikovanja osebnosti. Združuje misel in dejavnost, duh in telo (Wambach, 1996, str. 22). Telesni in glasbeni ritem vplivata na razvoj inteligentnosti pri človeku v najširšem pomenu besede. Glasba sega najgloblje v človeka, ustvarja sposobnost komuniciranja, vnaša notranji mir in pomaga pri vzpostavitvi osnovnega življenjskega ritma, omogoča sproščanje, povečuje sprejemljivost za zunanje dražljaje, omogoča razvijanje novih asociacij. Glasba, miselne slike, telesni ritmi in dihanje so glavne sestavine, ki vplivajo na delovanje možganov in omogočajo nastajanje novih miselnih struktur (Wambach, 1996, str. 54). Glasba je najpogostejša spodbuda, ki nas potegne v plesno gibanje. Njen ritem nas osvoji in odzovemo se z gibanjem. Toda tako kot pri drugih umetnostih se tudi pri plesu ne odzivamo le na slišano in videno, temveč tudi in predvsem na doživeto in občuteno (Geršak, 2006, str. 82).

Vaje izražanja telesa ob glasbi učitelj z učenci razvija od vstopa v šolo dalje. V začetku je poudarek na tehničnih vajah in harmonizaciji skupine. Cilj prvih vaj je ustvariti vzdušje, ki pomaga otroku, da se sprosti. Z vajami otrok začne proces osvobajanja, s katerim lažje vzpostavlja odnose s sošolci in učiteljem, skupino pa privede do harmonije. Harmonična skupina sproščenih, vedrih in zadovoljnih otrok in učitelja je pogoj za izvajanje dejavnosti pri pouku, kajti otrok se lahko uči le takrat, ko se v skupini počuti varno in sprejeto.

Izražanje ob glasbi pomeni učitelju izhodišče za različne dejavnosti učenja: od poslušanja glasbe, opismenjevanja, ustvarjalnega pisanja, slikanja, do učenja matematike in spoznavanja okolja. Ker tako izražanje poteka v medsebojnem sodelovanju učencev, spodbuja poleg individualnega tudi skupinsko ustvarjanje in razvijanje pozitivne medsebojne komunikacije. Velik poudarek je na samostojnem raziskovalnem delu otrok ob pomoči učitelja in na estetski vzgoji kot sintezi izobraževanja. Medtem ko v tradicionalni šoli učitelj dobi nazaj le tisto, kar je učencu dal, je tukaj razred mesto kreacije in imaginacije, delo v razredu je izmenjava energije in spreminjanje (Kroflič, 1999, str. 125).

Naša šola se je leta 2017 vključila v raziskovalni projekt SKUM (Razvijanje sporazumevalnih zmožnosti s kulturno-umetnostno vzgojo), katerega namen je razvijati didaktične pristope in nove oblike povezovanja vzgojno-izobraževalnega dela z umetniškimi dejavnostmi.

V letu 2018 smo učiteljice prvih in drugih razredov v sodelovanju z umetniki izoblikovale in izvedle projekt Bajka o svetlobi. Projekt je potekal v okviru pouka in je vključeval cilje vseh predmetnih področij, ki smo jih dosegali skozi likovno, glasbeno, plesno in gledališko umetnost. Posebna pozornost je bila namenjena razvijanju odnosa do drugih ter krejitvi skupinske motivacije in skupinske dinamike. Prav tako je bil v ospredju cilj, da otrok znotraj skupine spozna samega sebe, svoj odnos do drugih in gradi zaupanje vase. Skozi izražanje z gibom in plesnimi dejavnostmi so učenci imeli možnost osvobajanja lastnega telesa, iskanja kreativnih plesno-gibalnih rešitev in grajenja zavedanja o lastnem telesu v gibanju in o lastnem telesu v odnosu do drugih. Pri tem smo bili zelo uspešni, saj smo uspeli pripraviti plesno-gibalno predstavo, ki je harmonizirano vključevala skoraj 170 otrok in v kateri je vsak otrok imel svoje mesto, svojo vlogo in svojo odgovornost. Otroci so svoje delo več kot odlično opravili. S svojim delom so bili zadovoljni, ponosni nase in si želeli ponavljanja izvedbe.

To je bila ena od naših zadnjih predstav, ki smo jih do sedaj postavili na naš šolski oder. Pred njimi smo prav tako skozi projektno delo pod vodstvom učiteljic pripravili kar nekaj plesno-gibalnih predstav (Zvezdica zaspanka, Medenjaček, Polarni vlak, Hrestač..), v katerih so prav tako množično sodelovali učenci več razredov.

## OSREDNJI DEL

a) Izhodišče za uprizoritev plesno-gibalne predstave Jazon in Argonavti

Plesno gledališka ustvarjalnost je del našega vsakdanjika. Brez nje ni šlo tudi letos, ko smo v okviru projekta SKUM izvedli projekt Zmajeslovje. Zaradi zdravstvene situacije medoddelčno in medrazredno povezovanje v tem obdobju ni bilo možno, zato je projekt potekal znotraj posameznega oddelka.

Izhodišče projekta Zmajeslovje je bila ilustratorska razstava umetnice in pedagoginje Nuše Jurjevič: Med fikcijo in stvarnostjo; ZMAJI, ki so si jo učenci pod njenim vodstvom v začetku projekta tudi ogledali. Ogled razstave pod vodstvom avtorice je bila za učence velika motivacija.

V nadaljevanju projekta je umetnica za učence pripravila umetniški dogodek. Otrokom je predstavila legendo

o Jazonu in Argonavtih. Umetniški dogodek je bil interdisciplinarne narave, pri čemer je bilo vodilno področje ilustracije v povezavi z ustvarjalnim gibom, pripovedništvom, glasbo in upodabljalnimi umetnostmi. Učenci so bili aktivno vključeni v zgodbo in so jo sooblikovali.

Sama vsebina zgodbe in umetniško posredovanje le-te je učence navdušilo za nadaljnje ustvarjanje. Legendo o Jazonu in Argonavtih smo si nato ogledali tudi kot posneto ilustrirano pripoved. Skozi pogovor z učenci je vzniknila želja, da bi celotno zgodbo zaigrali. Čeprav je legenda o Jazonu in Argonavtih kar zahtevno besedilo za učence drugega razreda, smo se odločili, da pripravimo gibalno- plesno predstavitev pripovedke.

#### b) Graditev predstave

Gibalno uprizorjanje književnih del ob glasbi je del pouka, s katerim se učenci srečujejo od prvega razreda dalje, vendar so podlaga za ustvarjanje v začetku pravljice in krajša književna dela, ki jih pogosto izpeljemo kot celoto. Tokrat pa je bila vsebina legende o Jazonu in Argonavtih daljša in zelo bogata, zato smo jo z učenci razčlenili na manjše vsebinske enote, prizore in določili vloge.

Skozi načrtovanje smo ugotovili, da vlog ni dovolj za vse želje otrok. Sama vedno gledam, da svojo vlogo dobijo prav vsi učenci, zato sem jim predlagala, da poiščemo rešitev. Skozi pogovor so se odločili, da bo v vsakem prizoru Jazona, Medejo, zmaja in drevo predstavljal drug učenec. S tem so se vsi strinjali in bili so zadovoljni z izbrano vlogo.

Sledil je del, ki ga v višjih razredih lahko prepustimo učencem, v drugem razredu pa to še ni možno. Potrebno je bilo izbrati glasbo za posamezni prizor. Ker bodo učenci v prizorih zgodbo pripovedovali skozi doživljanje in izražanje s telesom, gibom in mimiko, je bilo potrebno izbrati glasbo, ki jim bo to omogočala in jih k temu spodbudila. Odločila sem se za izbor starogrške in starorimske glasbe, ki sem jo poiskala na spletnih straneh.

Glasbo za posamezne prizore sem predstavila učencem. Učenci so predlagali, kako bi posamezen prizor uprizorili z gibanjem. Pomagala sem jim pri organizaciji prostora in jih spodbujala k razmišljanju. V ustvarjanju predstave so učenci s svojimi idejami aktivno sodelovali. Njihovi predlogi so bili smiselni, domiselni in izvedljivi. V vsakem prizoru so bili na odru prav vsi učenci. Izbrani so uprizarjali svoje vloge, ostali pa so s telesi oblikovali prostor dogajanja.

#### c) Uprizoritev plesno gibalne predstave

##### 1. Grška dežela

Učenci s telesi in gibanjem uprizorijo dogajanje na trgu. Ljudje se srečujejo, se pogovarjajo, kupujejo, prodajajo. Ponekod obrtniki izdelujejo posodo, ulični glasbeniki igrajo. Med njimi se sprehajata kralj in Jazon, ki se sredi prizora srečata, se pogovarjata in razideta. Jazon po pogovoru zamišljen hodi po mestu.

Glasba: Spirit of Aristotel, Anthenias paian

##### 2. Jazon nabira posadko

Učenci ostanejo v enaki postavitvi, kot se je zaključil prejšnji prizor. Ob začetku nove glasbe začne Jazon nabirati svojo posadko. V ritmu, ki ga narekuje glasba, pobira argonavte enega za drugim, tako da se ustvari kolona. Jazon vodi Argonavte skozi celoten prostor. Na koncu se oblikuje krog, ki predstavlja ladjo Argus.

Glasba: Greek gods and goddesses, Hermes

##### 3. Potovanje z ladjo

Učenci s telesi oblikujejo ladjo, tako da se usedejo v štiri vzporedne kolone. V posamezni koloni so učenci, ki bodo predstavljali eno izmed nevarnosti, ki je Argonavte čakala na morju. Ena izmed skupin predstavlja vihar, druga divje ptice, tretja roparje in četrta orjaškega lignja, ki so ga namesto morskih tokov predlagali učenci.

Ob glasbi učenci začnejo enakomerno veslati. V določeni sekvenci glasbe se vzdigne vihar, ki ga z gibanjem predstavi prva kolona. Le ta obkroži celo ladjo. Za njimi nevarnost z gibanjem prikažejo še ostale skupine.

Glasba: Glory to Rome

#### 4. Jazon na otoku

Učenci s svojimi telesi postavijo drevored, na koncu katerega stoji drevo (dva učenca) z zlatim runom. Pred njim stoji triglavi zmaj (trije učenci). Ob glasbi drevored oživi. Skozi njega počasi prihaja Jazon, ki išče zlato runo. Najde ga na koncu drevoreda, a ga čaka še spopad z zmajem. Po boju z zmajem Jazon omaga. Najde ga Medeja in ga odpelje. Podari mu mazilo, ki ga bo varovalo pred bikom.

Glasba: Ancient war music: Battle at the gates

#### 5. Boj z bikom in velikani

Učenci, zviti v »kupčke«, počivajo na tleh. Predstavljajo zmajeve čekane, ki še počivajo v zemlji. Jazon se najprej namaže z mazilom, nato pa se Jazon in bik spopadeta. Jazon bika ukroti in z njim preorje njivo ter poseje zmajeve čekane, ki vzklijejo in zrastejo v velikane. Jazon se ustraši in vrže mednje kamen, kot mu je naročila Medeja. Velikani se prepirajo, se spopadejo in se pobijejo med seboj.

Glasba: To the Strongest (Battle of Raphia - Wars of the Successors - Ancient Battle Music)

#### 6. Medeja uspava zmaja

Učenci ponovno postavijo drevored, drevo in zmaja. Medeja in Jazon gresta do zmaja. Zmaj je razjarjen in ju napada. Medeja mu poje, zmaj zeha, počasi postaja zaspan. Medeja mu da napoj, zmaj zaspi. Z Jazonom vzameta runo in zbežita.

Glasba: Greek gods and goddesses: Athena

#### 7. Pot z ladjo in prihod v Ljubljano

V enaki postavitvi ladje kot na začetku učenci veslajo ob ritmu glasbe. Na krovu ladje sta tudi Jazon in Medeja. Argonavti pridejo v Ljubljano. Izkrcajo se in ljudje jim povedo, da je tu zmaj, ki straši ljudi. Meščani se skrivajo, so prestrašeni, kar izražajo z mimiko obraza in celega telesa.

Glasba: Legions Are Marching - SPQR - Epic Roman Empire Music

#### 8. Boj Jazona z ljubljanskim zmajem

Učenci s telesi oblikujejo prizorišče boja. Jazon se spopade z zmajem in ga premaga.

Glasba: Legions Are Marching - SPQR - Epic Roman Empire Music

#### 9. Slovo

Učenci oblikujejo ladjo. Sredi ladje stojita Jazon in Medeja in mahata.

Učenci so zgodbo predstavili umetnici Nuši Jurjevič ter posameznim obiskovalcem našega razreda. Možnosti predstavitve za starše in zunanje obiskovalce tokrat ni bilo, čeprav je to bila velika želja otrok.

Glasba: Greek gods and goddesses : Hestia





## SKLEP IN SAMOREFLEKSIJA

Učenci so skozi pripravo in izvedbo predstave dosegali cilje, ki v učnem načrtu niso eksplicitno zapisani, so pa za celovit razvoj otroka kot ustvarjalne, komunikativne, čustveno uravnotežene osebnosti izredno pomembni. Z uporabo giba, telesa, ritma, prostorske organizacije in izraza so razvijali neverbalno komunikacijo, spoznavali so svoje telo v prostoru in odnosu do drugega, gradili so pozitivne medsebojne odnose, bili so odprti za nove izzive. Pri ustvarjanju so bili sproščeni.

Ustvarjanje in izvedba predstave sta na trenutke delovala kot igra, ob kateri otroci neizmerno uživajo. Uprizarjanje posameznih prizorov in cele predstave je bila praktično vsakič nova kreacija, saj je bil plesno-gibalni del prepuščen improvizaciji posameznikov in skupine.

Zavedati se moramo, da takšen pristop graditve pouka ni podoben tradicionalnemu in od učitelja zahteva več vloženega truda in potrpežljivost, saj vodi skupino otrok skozi proces ustvarjanja in jim je ob tem v pomoč in oporo. Veselje, zadovoljstvo in velika ustvarjalnost, ki so jo pri oblikovanju in izvedbi predstave pokazali učenci, je nagradila ves vložen trud.

»Vse je v vsemu« nam je na izobraževalnih seminarjih pogosto polagal na srce g. Wambach. Poudariti je želel, da v življenju nikoli ne sprejemamo samo ene stvari hkrati, zato je pomembno, da v pouk poleg različnih pristopov, oblik in metod dela vključujemo tudi socialne, emocionalne in psihomotorične vidike.

Z vključevanjem ustvarjalnega giba uvajamo v pouk celosten pristop, premoščamo tradicionalno dvojnost, povezujemo telesno z duševnim ter olajšujemo uresničevanje značilnosti sodobnega pouka (Kroflič, 1999, str. 62).

Poučevanje na celosten način zahteva od učitelja veliko kreativnosti in fleksibilnosti, da lahko v določen kontekst poveže cilje različnih predmetov in jih otrokom ponudi na načine, ki so jim blizu. Otroci so si med seboj zelo različni, česar naj bi se učitelj zavedal in jim zato pri poučevanju ponujal veliko različnih poti komunikacij in jim s tem omogočal, da jih informacije dosežejo na ustrezen način.

Kvalitetno delo z uporabo umetnosti v učencih prebuja umetniško plat in ustvarjalno svobodo. Ohranja njihovo radovednost in željo po novih spoznanjih, omogoča pridobivanje in graditev novih znanj na različnih predmetnih področjih, hkrati pa pomaga razvijati odnos do drugih v smislu kulturnega izražanja lastnih idej, sprejemanja drugih in drugačnih ter oblikovanju estetskega čuta.

Skozi dolgoletno prakso grajenja učnega procesa po načelih konvergentne pedagogike se vedno znova izkazuje, da je to še vedno zelo aktualen in odličen metodološki pristop, v ospredju katerega je zanimanje za celovit razvoj otroka, z glavnim ciljem, da vsak otrok postane ustvarjalna, komunikativna, čustveno uravnotežena in humana osebnost.

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**POUČEVANJE IN UČENJE AGREGATNIH STANJ VODE IN KROŽENJA VODE V 5. RAZREDU OSNOVNE ŠOLE Z USTVARJALNIM GIBOM / TEACHING AND LEARNING ABOUT WATER STATES OF MATTER TO FIFTH GRADERS THROUGH CREATIVE MOVEMENT**

## O AVTORICI

Anja Čibej je profesorica razrednega pouka na začetku svoje karijerne poti. Med študijem je sodelovala v projektu Gibalno-plesne zgodbe v povezavi z naravoslovjem in družboslovjem v osnovni šoli in vrtcu. Znotraj sodelovanja pri projektu je pripravila magistrsko delo, v okviru katerega je proučevala vplive pristopa ustvarjalni gib na znanje in interes učencev.

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## POVZETEK

Trend v vzgoji in izobraževanju je čim bolj celostno poučevati učence. Eden izmed pristopov, ki to podpirajo, je tudi ustvarjalni gib. V prispevku je predstavljeno, kako smo s pomočjo ustvarjalnega giba poučevali izbrane vsebine naravoslovja in tehnike (agregatna stanja vode, kroženje vode) v 5. razredu osnovne šole. Skozi podrobno načrtovane in izvedene učne ure smo ustvarili prijetno okolje za učenje in gibanje. Pri učencih smo spodbujali socialno, kognitivno, emocionalno in fizično udejstvovanje skozi skupinsko delo, kognitivni konflikt, medpredmetno povezovanje in glasbene spodbude. Učenci so poročali, da so jim bile učne ure zabavne, zanimive in da bi na ta način radi delali večkrat, učiteljica pa je glavno prednost videla v sodelovanju vseh učencev hkrati, sproščnem vzdušju in svojevrstnem izstopanju posameznikov, ki so se lahko pokazali v novi luči.

## ABSTRACT

*The trend in education is to teach students in a holistic way. One of the approaches that supports this is also the creative movement approach. The article presents how we taught selected contents of science and technology (states of matter, water circulation) in the 5th grade of primary school with the help of creative movement. Through detailed planned and implemented lessons, we created a pleasant environment for learning and movement. We encouraged students to engage in social, cognitive, emotional, and physical engagement through group work, cognitive conflict, cross-curricular connections, and musical stimulations. Pupils reported that the lessons were fun, interesting and that they would like to experience more lessons planned in this way. The teacher saw the main advantage in the participation of all students at the same time, relaxed atmosphere and unique standout of individuals who could show themselves in a new light.*

**UVOD**

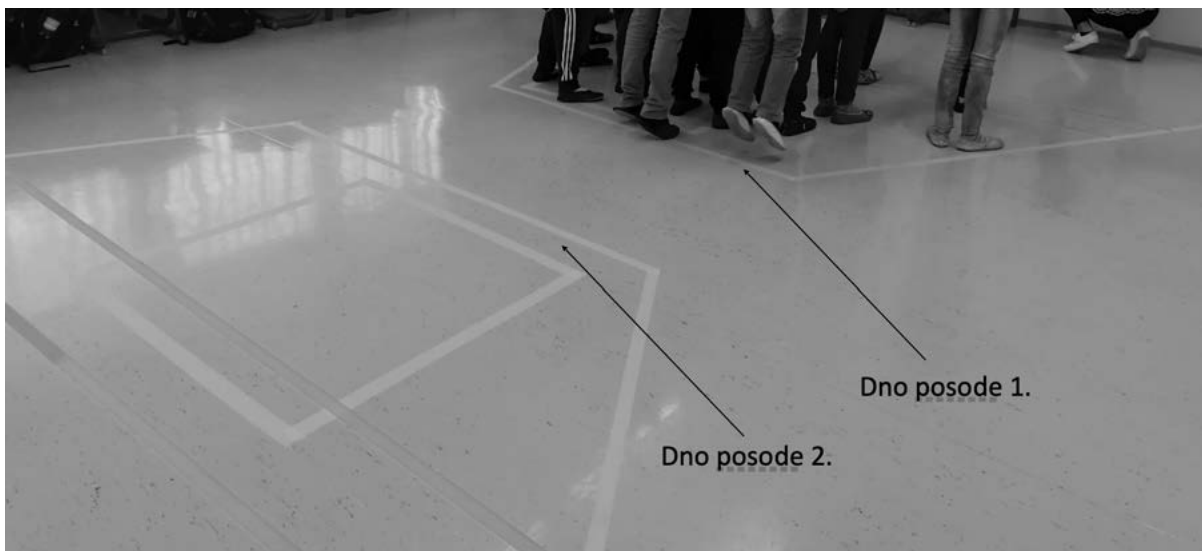
Učitelji, mentorji in vsi, ki se kakorkoli ukvarjamo z vzgojo in izobraževanjem otrok, nenehno iščemo nove rešitve in pristope za delo z mladimi. Glede na čas, katerega trenutno vodi hiter razvoj tehnologije in ki ga je zaznamoval covid-19, je potrebno razmišljati o celostnih, holističnih pristopih do učenja in poučevanja, ki vključujejo tudi gibanje, katerega tudi zaradi prej omenjenih vidikov primanjkuje (Starc idr., 2021). Učni pristop ustvarjalni gib združuje gibanje in umetnost, ki ju lahko kombiniramo z najrazličnejšimi predmetnimi področji (Meško idr., 2011). Je celostni učni pristop, ki spodbuja socialno interakcijo med učenci, aktivno vključevanje v pouk in gibalno udejstvovanje, hkrati pa omogoča doseganje vzgojno-izobraževalnih ciljev različnih predmetnih področij (Geršak in Tancig, 2018). Ustvarjalni gib brez težav povežemo tudi s predmetom naravoslovje in tehnika. Povezuje ju potreba po izkustvenem učenju, ki je eden izmed splošnih ciljev naravoslovja in tehnike (Program osnovna šola naravoslovje in tehnika. Učni načrt, 2011). Maretič-Požarnik idr. (2019) pa pod izkustveno učenje uvrščajo tudi ustvarjalni gib, ki smo ga vključili v pouk naravoslovja in tehnike ter hkrati poskusili doseči cilje

izbranega predmetnega področja, nekatere cilje predmeta šport ter širše socialne cilje.

### POTEK UČNE URE O KROŽENJU VODE

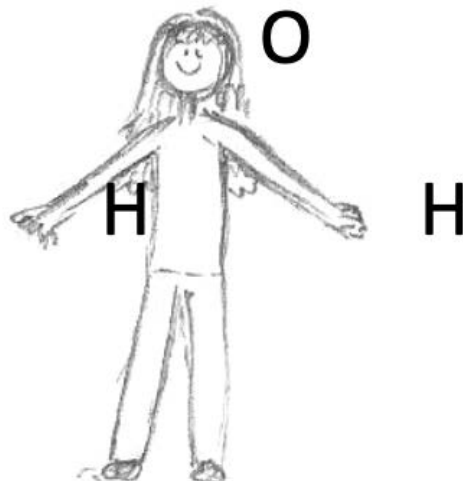
Pred prvo izvedbo učne ure z ustvarjalnim gibom smo v obsežnem uvodnem delu učencem skozi igro pojasnili pravila (ob zvoku tamburina so morali svoje gibanje ustaviti, prerivanje med gibanjem ni dovoljeno), ponazorili prostor, po katerem se lahko gibljejo, in predstavili elemente gibanja (prostor, energija, čas). Predstavili smo jih s primerom predstavljanja lastnosti kozarca z najljubšo pijačo. Prostor smo jim predstavili z različnimi oblikami in velikostmi kozarcev ter skodelic. Čas smo jim predstavili s hitrostjo mešanja, nalivanja izbrane pijače, energijo pa z lastnostmi različnih pijač, nekatere imajo mehurčke, druge so vroče, hladne itd. Ti gibi so jim predstavljali osnovno bazo gibanj, ki so jo skozi učno uro nadgrajevali in jo uporabljali za usvajanje dveh vsebin naravoslovja in tehnike, agregatnih stanj in kroženja vode. Za vsako temo smo izvedli vezano dvourno srečanje (2 pedagoški uri).

Prvo temo smo učencem predstavili s kombiniranjem opazovanja eksperimentov in gibanjem na podlagi opazovanega. V ta namen smo učence razdelili v dve skupini, vsaki skupini pa smo dodelili tudi lastno »posodo«, ki smo jo z blede rumenim lepilnim trakom označili na tleh učilnice (slika 1).



Slika 1: Z lepilnim trakom označena »posoda«.

Učencem smo pokazali tudi dogovorjeno postavitev telesa, ki ponazarja delec vode in spominja na strukturo molekule vode (slika 2).



Slika 2: Dogovorjena postavitev za delec vode z odročenimi rokami.

Pred vsakim gibanjem smo učencem konkretno demonstrirali poskus enega izmed prehodov med agregatnimi stanji (opazovali taljenje kocke ledu, na štedilniku zavreli vodo, opazovali kondenzacijo na pokrovki). Med opazovanjem prehodov med agregatnimi stanji smo poudarili hitrost gibanja delcev vode, njihovo (ne) urejenost in prostor, ki ga zasedajo v posameznem agregatnem stanju. Po opazovanju so tako učenci, razdeljeni v dve skupini, vsakič poskusili gibalno ponazoriti določeno agregatno stanje na ravni delcev. Med gibanjem so morali učenci upoštevati določene omejitve in napotke, in sicer jih je omejevala »posoda«, imeli so dogovorjeno postavitve telesa z rokami odročeno, hitrost gibanja so morali prilagoditi in biti skoraj negibni v trdnem agregatnem stanju oziroma se gibati počasi v tekočem in hitro v plinastem agregatnem stanju. Dodatno so morali upoštevati še urejenost delcev v trdnem in neurejenost v tekočem in plinastem agregatnem stanju (sliki 3 in 4).



Slika 3: Opazovanje vode v tekočem agregatnem stanju.

Slika 4: Ponazoritev vode v tekočem agregatnem stanju na ravni delcev.

Med predstavljanjem delcev vode v posameznem agregatnem stanju smo ponazorili in razložili večjo prostornino ledu v primerjavi s prostornino enake količine vode v tekočem agregatnem stanju. Jasno je bilo, da so učenci zasedli več prostora, ko so stali urejeno, z rokami odročeno postavljenimi na ramena sošolcev, v primerjavi s prepletanjem njihovih rok in teles v tekočem agregatnem stanju (slika 4 zgoraj). Ker je bilo učencem že znano, da redkejša snovi plavajo na gostejših, smo v ta namen v vsaki »posodi« označili kvadratno polje (slika 1), učencem naročili, naj se postavijo kot delci vode v tekočem oziroma trdnem agregatnem stanju in prešteli, koliko učencev je lahko v posameznem agregatnem stanju znotraj kvadrata. S tem smo določili, kako gosto so delci razporejeni v posameznem agregatnem stanju. Več kot jih je bilo v kvadratu, gostejšo snov so predstavljali. Ugotovili smo, da je bilo več učencev znotraj kvadrata, ko so predstavljali vodo v tekočem agregatnem stanju in manj, ko so predstavljali led, kar pomeni, da je voda v tekočem agregatnem stanju gostejša kot v trdnem. Zato tudi »led plava na vodi«.

Na drugem srečanju, izvedenem z ustvarjalnim gibom, smo obravnavali temo kroženja vode. V začetku srečanja smo se najprej pogovorili o oblakih in zopet ponovili nekaj možnosti gibanja s predstavljanjem najrazličnejših oblakov, kar je tudi že nakazovalo povezavo s temo učne ure. Na podlagi odgovorov učencev iz uvoda smo spodbujali prikazovanje »oblakov« najrazličnejših oblik, na različnih višinah, posamezno in v skupinah, oblakov, ki se ves čas spreminjajo. V nadaljevanju smo ponovili prehode med agregatnimi stanji, jih poimenovali, zapisali in vsakemu prehodu dodali »gib«, ki ga ponazarja. V drugem delu srečanja smo na podlagi besedila v učbeniku poiskali prehode med agregatnimi stanji, ki nastopajo v kroženju vode v naravi. Vsakič, ko so učenci zaslišali ime prehoda med agregatnimi stanji, so morali izvesti ustrezen, prej dogovorjen gib. Prehode med agregatnimi stanji, ki nastopajo v kroženju vode v naravi, smo tudi zapisali na učni list, ki je bil vnaprej pripravljen. V nadaljevanju smo učence spodbudili, da sami poskušajo predstaviti vodni krog. Določili smo štiri glavne faze vodnega kroga

in jim določili elemente gibanja. Na podlagi idej in vedenja učencev smo za vsako fazo vodnega kroga določili nivo, smer, čas, energijo in obliko gibanja (tabela 1 – predvidene ideje učencev).

Tabela 1: Primeri gibanj v posamezni fazi vodnega kroga.

	<b>IZHLAPEVANJE</b>	<b>KONDENZACIJA V OBLAKIH</b>	<b>PADAVINE</b>	<b>STEKANJE PROTI MORJU</b>
<b>NIVO</b> , (nizko, visoko, srednje) <b>SMER</b> (naprej, nazaj, bočno ...)	Od nizkega gibanja do vedno višjega, gibanje v smeri naprej, krožen tir gibanja.	Visoko gibanje, gibanje v skupine, pare.	Od visokega gibanja proti nizkemu, smer: navzdol.	Nizko gibanje, smer naprej.
<b>ČAS</b> (hitro, srednje hitro, počasi, ponavljanje kombinacij, enakomerno)	Hitro gibanje.	Počasno gibanje.	Hitro gibanje, ponavljajoče.	Od hitrejšega gibanja, do počasnejšega.
<b>ENERGIJA</b> (sunkovito, zmerno, prosto gibanje, težki koraki, gibki koraki, zakrčeno gibanje...)	Gibko gibanje, brez sunkovitih gibov.	Brez sunkovitih gibov, težki koraki.	Sunkoviti gibi.	Gibko gibanje.
<b>OBLIKA</b> (velik, majhen, okrogel, kvadraten, ovalen, ravno, zvito ...)	Majhna oblika, vsak posamezno.	Okrogla, ovalna oblika. Zaobljene oblike.	Majhna, okrogla oblika.	Podolgovata oblika.

Učencem smo za spodbudo pri gibanju pripravili tudi glasbeno ozadje, ki se je skladalo s prehodi med posameznimi agregatnimi stanji. Po pogovoru in določitvi načinov gibanja so se ob glasbeni spodbudi učenci prosto gibali z upoštevanjem določenih nivojev, smeri, časa ... Poudarili smo, da v tem primeru ne prikazujejo vode na ravni delcev, pač pa lahko vsak izmed njih prehod prikaže po svoje, lahko sam, v paru, skupini. Kroženje vode so prikazali dvakrat, prvič brez dodatnih rekvizitov, drugič pa z modrimi svilenimi trakovi, ki so jih morali vključiti v gibanje in so predstavljali dodatni izziv pri predstavljanju faz v vodnem krogu (slika 5).



Slika 5: Gibanje učencev s svilenimi trakovi.

V fazi izhlapevanja so se učenci dvigali iz čepečega položaja v stoječi, z visoko dvignjenimi rokami. Najprej so se gibali počasi in gibko, nato vse hitreje. Trakove so krožno dvigovali v zrak. V fazi izhlapevanja so prikazovali

okrogle oblike oblakov, počasno gibanje, od samostojnih gibov so prešli h kompleksnejšim, kjer jih je več naenkrat prikazovalo oblake na različnih višinah, trakove pa so še vedno krožno vrteli. Padavine so prikazovali s hitrimi gibi od iztegnjenih rok visoko v zrak, do počepa do tal. Ponazarjali so jih tudi s hitro gibajočimi se prsti, sestopali so s stolov na tla, s sunkovitimi gibi z modrimi trakovi. Še bolj zanimivo je bilo gibanje, s katerim so prikazali stekanje k morju, saj so nemudoma sestavili dolgo verigo, tako da so se držali za ramena, veriga, kolona pa se je dvigala in spuščala. Podobno so naredili tudi ob uporabi trakov, kjer so jih povezali skupaj in tako ustvarili še daljšo verigo, neka deklica pa si je trak zavezala celo za stopalo in ga vlekla za sabo.

### ZAKLJUČEK IN REFLEKSIJA

Učenci so se po učnih urah, izvedenih z ustvarjalnim gibom, večinoma počutili dobro, oziroma zelo dobro, kot razlog pa so navajali, da jim je bilo gibanje všeč, radi so se gibali kot delci vode, bilo je zabavno, lahko so sodelovali ... Poročali so tudi o tem, da bi na ta način radi delali večkrat in da se jim zdi učenje z gibanjem uporabno. Primarna učiteljica poučevanega razreda je poudarila, da vidi največjo prednost pristopa v tem, da lahko sodelujejo vsi hkrati, da je dviganje rok omejeno na minimum, da se ves čas nekaj dela in da se učenci lahko izkažejo še na drugačen način. Opazili smo učence, ki so bili dobri vodje, učence, ki so raje delali sami, tiste, ki so raje sledili, in tudi učence, ki so samozavestno prikazali svoje ideje.

Naše delo je bilo uspešno, najde pa se tudi prostor za izboljšave, tako z vidika ustvarjalnega giba kot tudi z vidika naravoslovja in tehnike. Bolj kot ta pristop učitelji vključujemo v pouk, bolj smo ga vešč. Kot so že poudarili mnogi plesni pedagogi (Joyce, 1994 in Zakkai, 1997), ni potrebno, da si za poučevanje z ustvarjalnim gibom plesni pedagog (vsekakor je to prednost), pomembna je učiteljeva volja, odprtost, fleksibilnost in kanček ustvarjalnosti.

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## RAZDALJE PLEŠEJO / THE DANCING DISTANCES

### O AVTORICI

Mateja Jeler je profesorica razrednega pouka na Osnovni šoli Vranksko-Tabor, kjer poučuje 5. razred, izbirni predmet ples in interesno dejavnost ples. Njeno področje delovanja je poučevanje z metodo ustvarjalnega giba.

> >

### POVZETEK

V prispevku je predstavljen primer dobre prakse pri obveznem izbirnem predmetu ples v času pouka na daljavo, v katerem je sodelovalo osem učenk 7. in 8. razreda matične in podružnične šole. Dejavnosti so potekale v sodelovanju učiteljice z umetnikom-plesalcem, Gregorjem Kamnikarjem, v okviru projekta Razvijanje sporazumevalnih zmožnosti s umetnikom-plesalcem vzgojo. Z vnašanjem plesno-gibalnih dejavnosti smo želeli s pomočjo umetnika pri učenkah doseči večjo motiviranost za pouk in jim ponuditi možnost izražanja lastnih občutij v času trajanja pouka na daljavo. Rdeča nit vseh petih učnih ur pouka je bila razumeti pojem fizične razdalje med nami in hkrati občutiti bližino. Z umetnikom sva ugotovila, da so učenke tovrstno sodelovanje pozitivno sprejele, saj so v končni evalvaciji dejale, da je bil pouk na tak način bolj zanimiv, ustvarjalen in sproščen ter da si v primeru, da se pouk na daljavo ponovno zgodi, želijo podobnih dejavnosti.

### ABSTRACT

*This article shows an example of good practice regarding the compulsory elective subject of dance during distance learning. Eight pupils from grades 7 and 8 participated in it, both at the central and the subsidiary school. The teacher and the artist-dancer, Gregor Kamnikar, collaborated on the activities within the project named Developing Communication Abilities through Cultural Art Education. By introducing dance and movement activities with the help of the artist, we wanted to increase the pupils' motivation to study and offer them an opportunity to express their feelings during distance learning. The common thread to all five lessons was to understand the concept of physical distance between us and to feel close at the same time. The artist and I realized that the pupils welcomed this kind of collaboration; the final evaluation showed the lessons were more interesting, creative and relaxed in this way. If distance learning happens again in the future, the pupils are open to similar activities.*

### UVOD

Učenje in poučevanje na daljavo je za učitelje, učence in tudi starše predstavljalo veliko novih izzivov, ki se jih je bilo potrebno lotiti zelo na hitro. Že tako prevladujoče sedentarno učenje in poučevanje je v času epidemije prišlo še bolj do izraza, pri čemer je manjša fizična aktivnost učencev pripeljala do zaskrbljujočih rezultatov na področju zmanjševanja gibalnih zmožnosti otrok (Jeler, Kamnikar, Geršak, 2021).

Vključevanje umetnika v učni proces omogoča projekt Razvijanje sporazumevalnih zmožnosti s kulturno-umetnostno vzgojo (SKUM). Cilj projekta je razvijati povezave med vzgojno-izobraževalnimi zavodi ter umetniki in kulturnimi ustanovami v smeri širitve inovativnih in odprtih učnih okolij, podprtih z novimi didaktičnimi pristopi, ki bodo krepili sporazumevalne zmožnosti otrok/učencev/mladostnikov (Namen in cilji projekta SKUM).

V zadnjem letu smo bili primorani učenje in poučevanje premakniti iz fizičnih učilnic na splet in s tem je novo učno okolje postalo digitalnejše. Antropolog dr. Dan Podjed (2020) pravi, da je vse to sicer dobra izkušnja za prihodnost, a opozarja, da fizičnega stika ne moremo izbrisati. To se še posebej kaže v osnovnih šolah. Še največ težav pri izvajanju pouka na daljavo se je pokazalo prav pri umetnostnih predmetih, kot so plesna, likovna in

glasbena umetnost. V nadaljevanju bodo predstavljene učne ure kot oblika projektne aktivnosti projekta SKUM pri obveznem izbirnem predmetu ples, ki so potekale na daljavo, enkrat tedensko, pet tednov zapored, preko aplikacije ZOOM.

## OSREDNJI DEL

Z umetnikom sva načrtovala in izvedla pet učnih ur, ki so se med seboj povezovala, nadgrajevala, zadnja ura pa je predstavljala zaokroženo celoto vseh gibalnih dejavnosti.

Glavni cilji sodelovanja umetnika in učiteljice v času pouka na daljavo so bili razvijanje in spodbujanje gibalnega ustvarjanja učenk skozi različne tematike, spodbujanje komunikacije med učenkami v času pouka na daljavo, omogočanje učenkam sprostitvene dejavnosti skozi gibalno-plesno umetnost, razvijanje dobrega počutja v skupini preko video srečanj, razvijanje medsebojnega spoštovanja med učenkami pri opazovanju gibalno-ustvarjalnega izražanja.

Vsaka učna ura je imela svoj naslov in cilje, iz katerih sva načrtovala gibalne dejavnosti. Ob koncu vsake ure je z učenkami potekala sprotna evalvacija o njihovem počutju med izvajanjem učne ure.

### 1. UČNA URA: Spoznajmo se z gibom

Učenke, učiteljica in umetnik smo se pozdravili in predstavili tako, da smo povedali svoje ime ter ob tem naredili gib, ki je ponazoril naše trenutno počutje.

Sledila je uporaba kamere na računalniku. Z njo so učenke preizkusile, kako ponazoriti vstop in izstop iz kadra (okence na računalniku) ter kako se lahko ponazori globina kadra z oddaljevanjem in približevanjem kameri. V prostoru, v katerem smo se nahajali, smo poiskali predmet, ki je v danem trenutku najbolje prikazal naše razpoloženje. Učenke so izbrale različne predmete: kemični svinčnik, lak za nohte, knjigo, lonček ... Nato so pojasnile povezavo izbranega predmeta z njihovim počutjem. Predmetu in svojemu počutju so učenke dodale še gib. Nastala je krajša koreografija z elementi predmet – počutje – gib.

Za učenke je bila ura izredno zanimiva, saj so bile do sedaj vajene pouka preko aplikacije ZOOM v pretežno sedečem položaju. Posebej pa so izpostavile dejavnost, ko so v prostoru iskale predmet in ga morale povezati s svojim razpoloženjem.

### 2. UČNA URA: Raziskovanje roba kadra, zaslona, prostora (A si ti tud not padla?)

Učna ura se je pričela z raziskovanjem, preizkušanjem, dotikanjem roba kadra in roba zaslona z dlanjo, komolcem, glavo, hrbtom, nogo, kolenom v različnih položajih. Z različnimi deli telesa smo prekrili svoj obraz (z nogo, roko, podplatom, dlanjo).

Nadaljevali smo z dejavnostjo, kako celo telo postaviti v kader v različnih položajih in nivojih. Nato smo z dotikom roke in sten preizkušali velikost prostora, v katerem smo se nahajali – s tem smo zaznavali velikost prostora in velikost kadra. Sledila je vaja, kako koreografijo začeti in kako jo končati, da bo gledalcem razumljiv začetek (se umiriti) in konec (zamrzniti) koreografije.

V osrednjem delu ure smo ustvarjali z gibom: učenke so sestavile krajšo koreografijo, v kateri so uporabile vse elemente, ki so jih spoznale v tej učni uri (dotik z različnimi deli telesa roba kadra, postavitve celega telesa v kader, približevanje in oddaljevanje kameri, prekrivanje obraza z različnimi deli telesa, vstop in izstop iz kadra, jasen začetek in jasen konec). Tema koreografije je bila, da s prej naštetimi elementi prikažejo svoje trenutno počutje. Koreografijo so ponovile trikrat zapored, brez ustavljanja in brez napovedovanja, da smo dosegli kontinuiranost.

Uro smo zaključili z izražanjem počutja učenk in z evalvacijo, kaj jim je bilo in kaj jim ni bilo všeč in zakaj. Ena izmed njih je povedala, da ji je bilo všeč, ko je morala sebe spraviti v kader, čeprav ni prepričana, ali ji je to uspelo. Ostale so povedale, da je bila ura zanimiva in kreativna, čeprav na začetku ni bilo lahko. Nato so povedale, če so v času delavnice v svoji sobi opazile kakšno posebnost, na kaj so bile pozorne ter svojo izbiro pojasnile. Zanimiva opazka ene od učenk je bila, da je imela v času trajanja pouka zelo razmetano pisalno mizo.



### 3. UČNA URA: Razdalja med nami

Delavnica se je pričela s »prebujanjem« telesa in uma, tako da smo se najprej raztegnili (glava, roke, ramena, zapestja, trup, noge, stopala), nato pa smo nadaljevali z raztezanjem in »zbujanjem« kadra z različnimi oddaljenostmi od kamere. Pri raztezanju posameznega dela telesa so se učenke najprej vprašale, kaj v tem trenutku v svojem telesu potrebujejo in s tem vzpodbudile notranje občutenje in počutje. Z vajami raztezanja in prebujanja so učenke hkrati vadile jasen začetek in konec, ki smo ga urili prejšnjo uro.

Nadaljevali smo z dotikanjem različnih delov telesa do roba kadra (z dlanjo, stopalom, komolcem, ramo ...). Nato smo se osredotočili na kamero. Poiskali smo predmet v prostoru in kamero povsem približali temu predmetu, tako da predmet več ni bil prepoznaven. Nato smo nadaljevali z obračanjem kamere »na glavo« po prostoru in na svojem telesu. Sledila je improvizacija, pri kateri so učenke morale uporabiti naslednje elemente: telo, kadriranje, kamera, fizični prostor.

Ob koncu ure smo oblikovali dvojice ter izvedli improvizacijo na temo Razdalja med nami. Učenke, ki niso plesale, so izklopile kamere, zato da je bila večja pozornost in osredotočenost na tiste, ki so izvajale improvizacijo. Posebnost te učne ure je bila, da smo prvič izvedli mini nastop, kjer so se učenke lahko med seboj opazovale. Ob koncu ure so učenke povedale, da je bilo zanimivo plesati v dvoje, še posebej zato, ker je ples potekal preko računalnika. Izpostavile so tudi aktivnosti s kamero, ki so se jim zdele še posebej inovativne, saj tega prej nikoli niso počele.

To uro so učenke imele domačo nalogo, da sestavijo koreografijo z naslovom Razdalja med nami, ki naj vključuje vse elemente, ki so jih spoznale pri pouku (gibanje celega telesa v kadru, gibanje dela telesa v kadru, premikanje kamere po prostoru, premikanje kamere in telesa v kadru, obrniti kader na stran ali na glavo z obračanjem kamere ali pa se učenke prestavijo, tako da so drugače v kadru, kot bi samo sedele, jasni začetek in konec, prazen kader, celo telo v kadru).

### 4. UČNA URA: Vrtinci sporazumevanja: komuniciranje s plesom in koreografijo z uporabo vmesnika ZOOM

Pouk smo začeli z razteznimi vajami s pomočjo stola. Učenke so poiskale varen in stabilen položaj na stolu, ki pa ni običajen. Položaje so večkrat zamenjale in pri vsakem položaju naredile pet vdihov in izdihov. S tem so razgibale svoje telo in se »prebudile« v nov dan. Sledila je menjava položaja kamere in prostora, kjer so sedele. Osrednji del pouka je predstavljala koreografija, ki so jo učenke sestavile samostojno za domačo nalogo prejšnje učne ure. Sprva so zaplesale svojo koreografijo vse hkrati, nato še vsaka posebej. V nadaljevanju ure je umetnik učenkam razložil pojme dinamika, ritem in tempo in kako naj jih uporabijo pri svoji koreografiji. Posebno vajo smo namenili še rokovanju s kamero na računalniku. Vadili smo gesto prijemanja in odlaganja računalnika (kamere) zato, da bo začetek in konec koreografije bolj jasen. Poleg tega so učenke z gesto prijemanja kamere prikazale, da se zavedajo, da je tam naprava, ki jih snema in da z njo zmorejo narediti nekaj »koreografskega«. Sledilo je delo v skupinah po tri. Učenke so uporabile svojo koreografijo, da so lahko med seboj povezale temo komunikacije in razdalje. Umetnik jih je opozoril na to, da podobno kot so delale s kamero, lahko delajo s pogledom; pustijo, da gledanje oz. opazovanje sošolk pri plesu vpliva na način plesanja in na koreografijo. V tej učni uri so učenke dobile izkušnjo, da ima pogled pomembnejšo vlogo pri komuniciranju pri plesu preko računalniških ekranov kot pri plesu v istem prostoru s fizičnimi telesi, saj tam lahko uporabljamo še druge čute, ki vplivajo na način, kako plešemo in komuniciramo med seboj.

Ob koncu pouka je potekala še refleksija učenk. Ena izmed učenk je povedala, da se ji je ta ura zdela bolj zanimiva od prejšnje, saj so se razgibavale na stolu in ob tem je skoraj naredila špago, kar pa ji najverjetneje ne bo nikoli več uspelo. Vse so izpostavile ples v trojkah, prav tako tudi menjavo prostora s kamero. V zvezi s počutjem učenk pa bi izpostavila počutje učenke, ki je dejala, da se je v tej učni uri bolje počutila, ker je bila tudi boljše volje kot pri prejšnji uri, imela je več motivacije za ustvarjanje. Ena učenka pa je kljub težavam z računalnikom med uro povedala, da je bila ura zanimiva, ker včasih ni vedela, kako bi premaknila kamero, saj je bil računalnik priklopljen na polnilec in to ji je predstavljalo izziv.

## 5. UČNA URA: Razdalje plešejo

V zadnji učni uri z umetnikom je bil poudarek na komuniciranju v skupini s plesom in koreografijo ter pogledom in kamero. Umetnik je poudaril pomen zavedanja fizične razdalje med nami in hkrati imeti občutek bližine. Učenke so zaplesale svojo koreografijo z naslovom Fizična razdalja med nami najprej individualno, nato v dvojicah, štirakah in na koncu še kot skupina. Ob koncu ure smo izvedli evalvacijo s poudarkom zavedanja občutka, da fizična razdalja med nami ne vpliva na občutek bližine, če pri tem uporabljamo digitalna orodja. Izpostavila bi nekaj refleksij ob koncu zadnje ure z umetnikom. Učenka je povedala, da se je počutila dobro, vendar ji ni bilo všeč to, da pouk ni potekal v živo. Najbolj ji je bilo všeč, ko so sestavljali svojo koreografijo, ker rada pleše in si sama izmišlja nove gibe. Ni ji bilo všeč, ko so se s sošolkami, učiteljico in umetnikom gledali preko kamere, saj bi lažje videli ples, če bi bili v živo. Pouk z umetnikom je bil odličen, ker so se naučile veliko novega, kar je pri plesu tudi pomembno in prej tega ni vedela. Super pa je bilo to, da je vse skupaj potekalo še z učiteljico, saj se je lahko tudi kaj novega naučila, kar lahko uporabi pri pouku plesa. Druga učenka je v svoji refleksiji prav tako pohvalila sodelovanje učiteljice in umetnika, saj je na tak način bil pouk veliko bolj zanimiv. Ni pa ji bilo všeč, ker je pouk potekal zgodaj zjutraj.

### SKLEP IN SAMOREFLEKSIJA

Zbrane izjave učenk so pokazale, da je bil aktiven pouk plesa preko aplikacije ZOOM pozitivna izkušnja zanje, saj so izpostavile, da so pri pouku plesa imele možnost gibati se in tudi razgibati, ker pri ostalih predmetih to ni bilo možno. Poudarile so vključenost umetnika pri pouku kot zanimivo popestritev. Povedale so, da jim je gibanje in ustvarjanje s telesom omogočilo sprostitve notranjih napetosti in možnost izražanja lastnih občutenj v času pouka na daljavo.

V primeru, da se še kdaj srečamo s takšno obliko pouka, bi bilo nujno različne gibalne aktivnosti umestiti v učne ure in to ne samo pri umetnostnih, temveč tudi pri vseh ostalih predmetih, saj se z gibanjem učenci sprostijo, poveča se njihova učna motivacija in s tem krepi tudi učna kondicija. Poleg giba pa je pomembno tudi to, da imajo učenci možnost izražanja svojih občutij, saj se tako bolje zavedajo trenutka, v katerem so, hkrati pa krepijo občutek, da so slišani in pomembni v tem svetu. Sodelovanje z umetnikom pri pouku plesa je imelo pozitiven vpliv tudi na moj profesionalni razvoj, osebno rast in dobro počutje v času pouka na daljavo. Sporočilo ene izmed učenk je: »Kljub koroni je potrebno vztrajati pri plesu, saj smo se vseeno imeli fajn!«

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# 18. MiNi FESTIVAL OTROŠKIH PLESNIH SKUPIN

**SOBOTA,  
9. OKTOBER  
2021,**  
ob 12.00 in  
18.30 uri

**NEDELJA,  
10. OKTOBER  
2021,**  
ob 11. URI

**DOM KULTURE VELENJE**

# Pikod Pwigo



Festival Velenje



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