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

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

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

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

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

#### **NEUROEDUCATION AND EMBODIED COGNITION - VIEWS OF MOVEMENT AND DANCE ACTIVITIES**

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

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

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

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

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

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

## // Lynnette Young Overby:

### CELOVIT PLESNO-UMETNIŠKI PRISTOP DO UTELEŠENE KOGNICIJE

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

#### A DANCE/ARTS INTEGRATION APPROACH TO EMBODIED COGNITION

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

## // Vesna Geršak:

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

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

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

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

## // Elisabeth Zimmermann:

### IGRA IN PLES KOT NAČINA ZA RAZUMEVANJE SVETA

Kaj je znanje? Kaj delam, ko razmišljam? Kaj se dogaja, ko se učim? Kdaj nekaj usvojim? Kdaj sem nekaj razumel? To so vprašanja, s katerimi se kognitivna znanost ukvarja vse od svojega nastanka kot samostojna disciplina sredi petdesetih let (Bechtel in Graham, 1998). V začetku se je o kogniciji razmišljalo kot o »procesiranju informacij«, ki se večinoma dogaja v možganih (ali morebiti v umetnem inteligentnem sistemu, kot je računalnik). Šele nedavno se je kot tema pojavila tudi vloga telesa v miselnih procesih. Različne vrste pristopov v kognitivnih znanostih so prišle tudi do različnih načinov razmišljanja o umu, ki upoštevajo tudi telo, celotni organizem in njegovo okolico (e.g. Brooks, 1991; Varela et al, 1991; Clark, 1995). Znotraj paradigme utelešenosti lahko posameznik najde veliko različnih teorij glede povezanosti telesa in uma. Nekatere teorije so bližje tradicionalnemu kognitivnemu pristopu in vidijo telo kot neke vrste »dodatni« vir, ki podaja informacije umu, druge (enaktivizem) pa poskušajo telo in um osmisлити kot celoto ter zavračajo kartezijansko delitev (Varela et al, 1991). Enaktivni pristop h kogniciji trdi, da je naše razumevanje okolja zakoreninjeno v senzomotoričnih procesih, ki nam omogočajo strukturiranje in predvidevanje našega okolja v skladu z njegovim pomenom in vrednostjo za nas ter nam tako omogoča svet razumeti (Varela et al, 1991; Di Paolo, 2008, 2010; Thompson & Stapleton, 2008). In prav v teh procesih angažiramo svet, ki so aktivni in vključujejo celoten organizem, ustvarimo svoj lastni svet, ustvarimo pomene in se v njem učimo. V prispevku želim govoriti kako lahko o igri in plesu/improvizaciji razmišljamo kot o posebnih načinih razumevanja sveta in kako lahko igriv odnos omogoča učenje o našem okolju in razumevanje stvari na nove načine. //

#### PLAYING AND DANCING AS WAYS OF MAKING SENSE OF THE WORLD

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

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

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

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

## // Elisabete Monteiro:

### **daCi PORTUGALSKA - IZZIVI IN OMEJITVE**

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

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

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

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

### **daCi PORTUGAL - CHALLENGES AND CONSTRAINTS**

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

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

*That's why I think the work I'm doing with one of my PhD students, also a member of daCi Portugal seems very important, trying to prove the power of dance as a learning tool in general education, following some of the aims of daCi: " (...) the association provides opportunities for young people to experience dance (...) in both general education and community programs, and facilitates exchange and collaboration" (in [http://www.daci.org/en/gDisplayGeneral/index/menu\\_id/13](http://www.daci.org/en/gDisplayGeneral/index/menu_id/13))*

*.DaCi in Portugal it is not a chapter yet, but we are willing to pursue that aim to increase our influence. Our future actions will include visiting schools, giving workshops and lectures trying to sensitize teachers, parents and the children for dance as a right in a continuous dialogue as well to promote international collaboration.*

## // Nina Meško:

### **NEOBVEZNI IZBIRNI PREDMET UMETNOST/PLES ZA 2. TRIADO OŠ**

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

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

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

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

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

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

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

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







## // Breda Kroflič:

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

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

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

Delavnica poteka ob priročnikih avtorice:

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

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

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

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

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

## // Sinja Ožbolt:

**IMPROVIZACIJA IN KOMPOZICIJA**

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

- Improvizacija je zmožnost ustvarjanja, je zmožnost domišljije, pomeni "sprotno", ne vnaprej načrtovano gibanje
- Kako strukturiramo improvizacijo v kompozicijo
- Kaj pomeni "improvizacija kot odrska forma"
- Kako se otresti lastnih vzorcev in ustaljenih navad ter "pogledati drugam" - da bi lahko našli nekaj novega (raziskovanje in spoštovanje različnosti, raznolikosti).

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

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

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

**IMPROVISATION AND COMPOSITION**

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

- *Improvisation is the ability to create, the ability to imagine. It means "on-the-spot", unplanned motion.*
- *How do we structure improvisation in composition.*
- *What does improvisation as a stage form mean.*
- *How to get rid of one's own patterns and habits and "look outside of the box" so as to find something new (researching and respecting diversity, variety).*

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

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

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

## // Elisabete Monteiro:

**KREATIVNE ISKRICE**

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

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

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

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

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

**SPARKS OF CREATIVITY**

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

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

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

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

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

## // Lynnette Young Overby:

**VKLJUČEVANJE UMETNOSTI - POT DO AKTIVNEGA SODELOVANJA IN USPEHA UČENCA**

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

**ARTS INTEGRATION - A PATHWAY TO STUDENT ENGAGEMENT AND SUCCESS**

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

## // Elisabeth Zimmermann:

**V IZDELAVI**

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

**UNDER CONSTRUCTION...**

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

## // Petra Pikalo:

**Z ZGODBO V PLES**

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

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

**THROUGH STORY INTO DANCE**

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

## // Gordana Schmidt:

**PLESNO GLEDALIŠČE**

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

Spopadanje z ustvarjanjem gledališke predstave ni enostavno. Premiki po prostoru in hkratna interpretacija teksta

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

In tako trčimo ob plesno gledališče.

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

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

**DANCE THEATRE**

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

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

*And this is where we meet dance theatre.*

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

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

## // Jelka Kapun:

**PLESNI UTRINKI IZ VRTCA**

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

**DANCE IMPRESSIONS FROM THE KINDERGARTEN**

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



## DEMONSTRACIJSKE DELAVNICE > > > > > > > > > >

### Demonstration Workshops

OMEJENO ŠTEVILO UDELEŽENCEV (40 udeležencev)  
LIMITED NUMBER OF PARTICIPANTS (40 participants)

## // Nina Mavec Krenker:

### PLESNA TEHNIKA JE LAHKO ZABAVNA!

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

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

### DANCE TECHNIQUE CAN BE FUN!

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

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

## // Lynnette Young Overby:

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

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

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

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

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

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

## // Gordana Stefanovič Erjavec:

**PLESALCI, SLIKARJI PROSTORA IN ČASA**

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

**DANCERS, PAINTERS OF SPACE AND TIME**

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

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

**MUZEJ OŽIVI**

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

Posebnost delavnice:

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

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

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

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

**MUSEUM COMES TO LIFE**

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

*What is unique about the workshop:*

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

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

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

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

