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THE 10th ANNUAL CONFERENCE OF EUROPE'S
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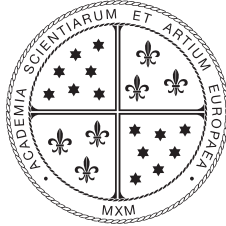
**ZBORNIK RECENZIRANIH ZNANSTVENIH IN
STROKOVNIH PRISPEVKOV ZA PODROČJE PLESA**

**PROCEEDINGS BOOK WITH PEER REVIEW ON SCIENTIFIC
AND PROFESSIONAL CONTRIBUTIONS ON DANCE**

ZA ČLOVEKA GRE 2022: ETIČNI IZZIVI DIGITALNE TRANSFORMACIJE

IT'S ABOUT PEOPLE 2022: EMBRACING DIGITAL TRANSFORMATION, FOR A SUSTAINABLE AND ETHICAL FUTURE

MARIBOR, 11 - 18 MARCH, 2022



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10. JUBILEJNA ZNANSTVENA KONFERENCA ALMA MATER EUROPAEA

Za človeka gre 2022: Etični izzivi digitalne transformacije /

Zbornik recenziranih znanstvenih in strokovnih prispevkov za področje plesa

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It's About People: Embracing Digital Transformation, For a Sustainable and Ethical Future /

Proceedings book with peer review on scientific and professional contributions on dance

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10. ZNANSTVENA KONFERENCA Z MEDNARODNO UDELEŽBO
ZA ČLOVEKA GRE: ETIČNI IZZIVI DIGITALNE TRANSFORMACIJE

*THE 10th ANNUAL CONFERENCE OF EUROPE'S SCIENCES AND ARTS LEADERS AND SCHOLARS
**IT'S ABOUT PEOPLE: EMBRACING DIGITAL TRANSFORMATION,
FOR A SUSTAINABLE AND ETHICAL FUTURE***

organized by Alma Mater Europaea - ECM & European Academy of Sciences and Arts
under the auspices of the President of the Republic of Slovenia, Mr. Borut Pahor

Zbornik recenziranih znanstvenih in strokovnih prispevkov za področje plesa /
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Maribor, 11 - 18 March, 2022

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PREDGOVOR

Na 10. letni konferenci *Za človeka gre: Etični izzivi digitalne transformacije*, ki je potekala na spletu od 11. do 18. marca 2022, je imela *Alma Mater Europaea* Akademija za ples svojo plesno sekcijo z naslovom *Izkušnje preteklosti zaznamujejo našo prihodnost; potenciali plesa kot umetnosti, znanosti, izobraževanja in mediacije v obdobju po pandemiji*.

Zadnji dve konferenci v letih 2021 in 2022 sta bili posvečeni digitalnim vplivom na našo družbo. Živimo v postpostmoderni paradigmi s številnimi obrazy. Eden od njih je zaradi situacije s covidom-19 in življenja v fizični izolaciji postal vse bolj aktualen. Dr. Alan Kirby ga je poimenoval digimodernizem: medtem ko smo v postmodernizmu brali, gledali in poslušali, v digimodernizmu klikamo, brskamo, prenašamo in uporabljamo pametne telefone za snemanje. Zato smo našo plesno sekcijo posvetili plesu in plesnemu izobraževanju v digitalnem okolju. Naš namen je bil omogočiti akademski vpogled v vse implikacije, ki jih ta nova paradigma postavlja, ter v vse možnosti in omejitve, ki jih je novo obdobje prineslo plesni umetnosti.

V prvem delu letošnje konference smo gostili ugledni slavnostni govornici s Kraljeve akademije za ples v Londonu, dr. Michelle Groves in dr. Kathrino Farrugia-Kriel. Po njunih predstavitev smo nadaljevali s panelno razpravo, v kateri se nam je pridružil gostujoči govorec Jan Linkens s Kraljevega konservatorija v Haagu.

Po panelni razpravi smo nadaljevali s predstavitev Revije za humanistične in družbene vede *Monitor*, XXIII/1. Zadnja izdaja, prva številka novega uredništva, je ponudila tematski sklop, posvečen sodobnemu plesu in videu ter spremembam, ki jih je digitalizacija prinesla v tradicionalno umetnost. Štiri besedila, povezana s plesom, so avtorji predstavili na konferenci. Revija je na voljo v tiskani obliki in na spletu na naši spletni strani in spletni strani AMEU pod naslovom AMEU PRESS.

V tretjem in četrtem delu konference smo nadaljevali s predstavitvami prispevkov s temo plesa in digitalne dobe; plesne mediacije ter psiholoških in vzgojnih vidikov v plesu.

Poleg mene je bila moderatorka še Rosana Hribar, docentka in predstojnica Katedre za sodobni ples naše Akademije za ples.

V tem zborniku lahko najdete sedem recenziranih prispevkov, ki predstavljajo glavne oz. pomembne teme konference. Povzetke prispevkov preostalih sodelujočih v plesni sekciji pa lahko preberete v Zborniku povzetkov 10. konference, ki je na spletni strani AMEU.



Prisrčen pozdrav,
izr. prof. dr. Svebor Sečak, dekan AMEU Akademije za ples

PREFACE

At the 10th Annual Conference of Europe's Sciences and Arts Leaders and Scholars *It's About People: Embracing Digital Transformation for a Sustainable and Ethical Future* that was held online between March 11 and 18, 2022, the *Alma Mater Europaea* Dance Academy had its own dance section titled *Recent experiences are shaping our future; potentials of dance as art, science, education, and mediation in the post-pandemic period*.

The Conferences held in 2021 and 2022 were dedicated to digital influences on our society. We live in a post-postmodern paradigm with many faces. One of it has become an increasing issue due to the COVID-19 situation and life in physical isolation. It was named digimodernism by Dr Alan Kirby: while in postmodernism we read, watched and listened, in digimodernism we click, surf, download and use smartphones for recording. That is why we dedicated our dance section to dance and dance education in a digital environment. Our intent was to provide an academic insight into all the implications that this new paradigm put forward, as well as all the possibilities and limitations the new era brought to dance art.

In the first part of this year's conference, we hosted two distinguished keynote speakers from the Royal Academy of Dance in London, Dr Michelle Groves, and Dr Kathrina Farrugia-Kriel. After their presentations we continued with a panel discussion where we were joined by our guest speaker Mr. Jan Linkens from the Royal Conservatory in the Hague.

After the panel discussion we continued with the presentation of the *Journal for the Humanities and Social Sciences Monitor XXIII/1*. This latest edition, the first number under the new editorial board, offered a thematic block dedicated to contemporary dance and video and the changes that digitalisation has brought into the traditional arts. The four texts relating to dance were presented by their authors at the Conference. The journal is available in hard copy and online on our website and on AMEU website under AMEU PRESS.

In the third and fourth parts of the Conference we continued with the presentations of papers on the topic of dance and the digital era; dance mediation and psychological and educational aspects in dance.

Beside me, the moderator was also Rosana Hribar, assistant professor and head of the Contemporary Dance Department of our Dance Academy.

In this Proceedings book you can find seven peer-reviewed articles that represent some of the topics discussed at the Conference, while abstracts of papers of other participants of the dance section can be found in the Book of abstracts of the 10th Conference on the AMEU website.



Yours sincerely,
Dr Svebor Sečak, Associate Professor, Dean of the Alma Mater Europaea Dance Academy

PRISPEVKI / CONTRIBUTIONS

THE IMPACT OF DIGITAL TRANSFORMATION ON THE SURVIVAL OF MICRO-ENTREPRENEURIAL ART ORGANIZATIONS IN THE TIME OF COVID-19 AND THE RECESSION

Jasna Čižmek Tarbuk

choreographer, spec. oec. project manager, contemporary dance teacher – counsellor, Art School Franje Lučića, Velika Gorica, Croatia

ABSTRACT

Digital transformation is an inevitable and necessary process in almost all aspects of businesses. Therefore, artistic organizations as micro entrepreneurial entities engaged in art production are also forced to undergo a process of digital transformation. Even mere designing of a website or an application of digital Marketing has a consequence of better visibility of artistic work. Because of their size, arts organizations are flexible, it is relatively easy to educate a small number of people. Usage of digital applications for communication result in faster organizing and planning in organizations. By using the digital set, for example, organizations can greatly reduce the cost of scenography because it does not require any material and space for storage, no transportation costs and is adaptable for any space. Furthermore, the digital transformation makes it easier to print a booklet about the performance and archive video recordings and data. During the pandemic, arts organizations which already implemented the digital transformation, moved to remote teaching and online production faster and easier and kept offering cultural content online. This paper presents the results of qualitative research of experience in digital transformation of eleven micro art organization related to dance. It showed that a small number of organizations had failed to adapt and still rely on old ways of functioning while the majority experienced direct relationship in application of digital technology and material success. It also revealed that art organizations are a good foundation for women entering the world of digital transformation, because leaders are mostly females who managed to learn digital skills and educate through internet. Therefore, art can serve as a catalyst for easier acceptance of digital transformation.

Key words: art organization, digital transformation, micro entrepreneurial entities, dance, women in business.

1 INTRODUCTION

Digital transformation is one of the main priorities of the European Union. The European Parliament (2019) adopted a report on shaping Europe's digital future, calling on the Commission to further address the challenges of the digital transition, to exploit the opportunities of the digital single market, to improve the use of artificial intelligence and support digital innovation and skills. Digital transformation implies the integration of digital technologies in companies and the impact of technologies on society. Advances in media have changed the ways in which we interact, communicate, teach, and learn. Various types of digital applications assist in all aspects of business, from accounting services, graphic design, video and music editing to interactive multimedia and digital scenography. Dance teachers and artists are recognizing the digital explosion through increased connectivity in all aspects of the profession, artmaking, instruction, and performance (Perish 2016). Organizations that implemented digital transformation find them very helpful especially in times of economic slowdown. Small firms experienced disproportionate job losses during the recession after the financial crisis in 2008, especially women-owned firms. This is likely to be repeated in the post-COVID-19 recession (Brookings 2020). This pandemic shows the importance of digital skills in work and interaction. But Covid-19 shows us that 42% of citizens do not have basic digital competences. This problem urged a need to increase digital competences. In this paper we discuss experiences of eight micro women-owned dance art companies and how digital transformation helped them organize businesses in the time of the pandemic. We assumed that the pandemic accelerated digital transformation of small artistic dance companies enabling them growth and progression despite the recession. The purpose of this research is to find out how randomly chosen various micro dance art organizations enhanced digitalization and find out their experiences. The idea is to make a ground for further research whether a direct connection between the application of digital technology and financial gain can be found.

2 METHODS

A random group of fourteen small art organisation (including mine) was chosen from various parts of Croatia. They are mainly led by female artists. Three of them did not respond when we began the research, so we continued with eleven that were given a questionnaire made on Google forms. The questionnaire could be answered by March 2022. The first few questions were about the structure of the organisation and finances (Table 1); two questions were about time and ways of education and had to be chosen from a few offered answers (Table 2); through multiple check boxes, participants were asked about the benefits they have experienced (Table 3); the amount of money and time spent on it were determined in a chart pie (Table 4), while satisfaction with digital transformation was presented in a linear chart by grades from one (not at all) to five (totally)(Table 5). In the end, participants were asked to give their own comments, which might put a new insight on the problem.

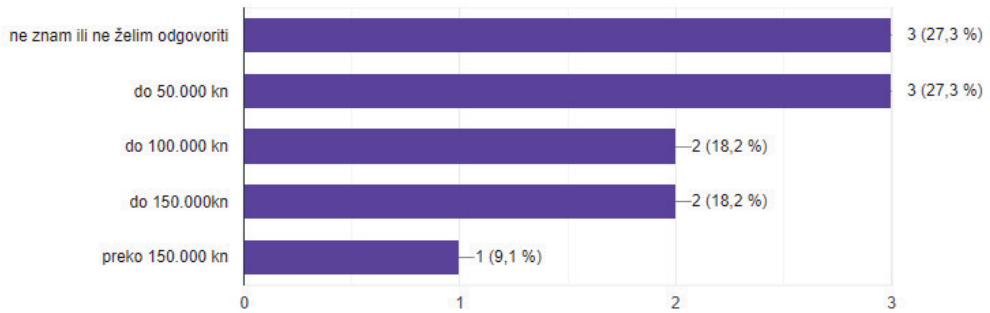
3 RESULTS

The questionnaire revealed that only one organisation had one person regularly employed, all the others have temporarily employed freelance artists. Furthermore, one organisation had income of more than 150.000,00 HRK, two of them up to 150.000,00 HRK, another two up to 100.000,00 HRK. Three organisations earned less than 50.000,00 and three did not have insight or did not want to say.

Table 1. a) and b)

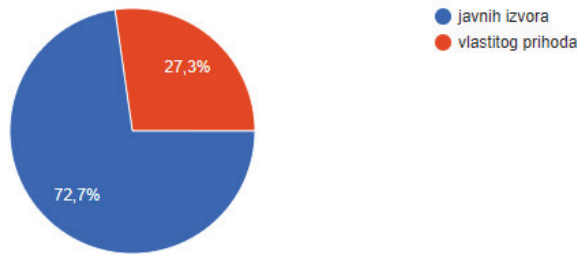
Koliki su Vam okvirni godišnji prihodi umjetničke organizacije

11 odgovora



Većina prihoda umjetničke organizacije potiče iz

11 odgovora

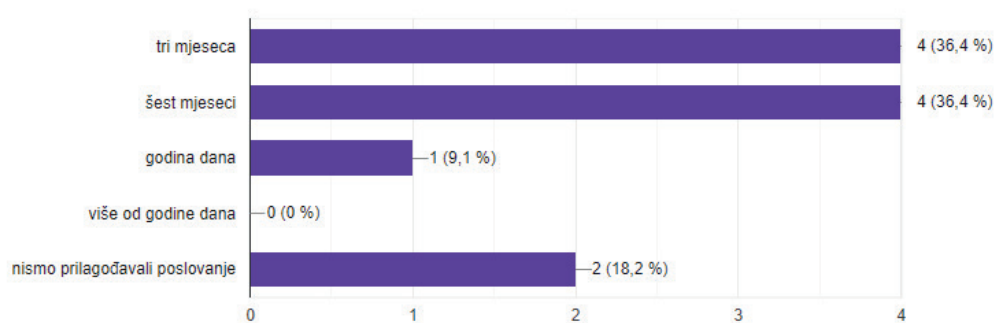


About 72,7 % income came from public funding and only 27,3 from own funding (Table 1.b). Four organisations needed about three months to implement digital transformation, four of them six months, one took a year, and two organizations did not transform their business at all (Table 2.a).

Table 2

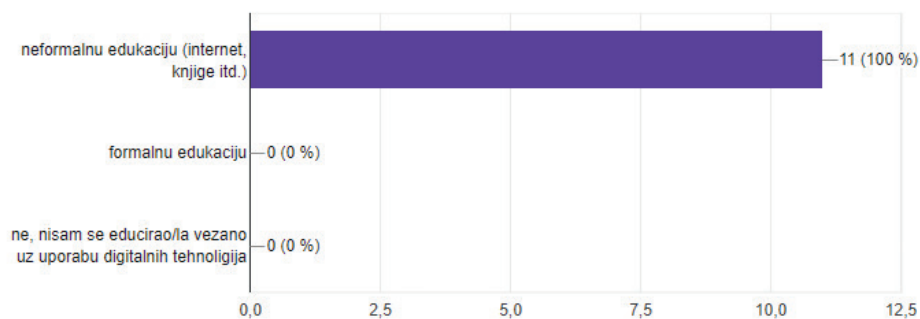
Koliko Vam je vremena bilo potrebno da se prilagodite poslovanju za vrijeme trajanja Covid 19 pandemije

11 odgovora



Jeste li koristili neki vid dodatne edukacije usmjerene na digitalnu prilagodbu

11 odgovora



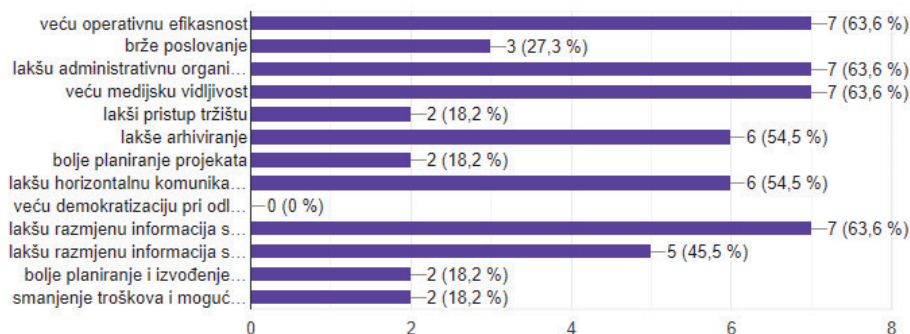
The main source of information and educational tool was internet (Table 2.b).

Most organisations said that digital transformation gives them greater operational efficiency, easier administrative organization, greater media visibility and easier exchange of information, while planning and cost saving using the application for marketing and music is very rare.

Table 3

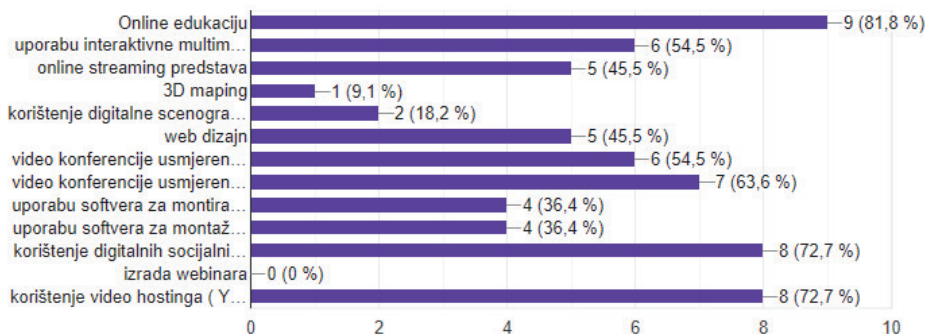
Uporaba digitalnih tehnologija omogućava mi

11 odgovora



Koje ste od mogućnosti koje donosi digitalna transformacija do sada koristili

11 odgovora



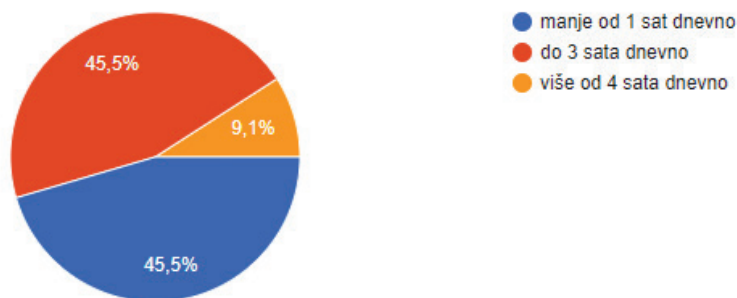
Online education was the most popular way of using digital technology together with video hosting and digital social networks and video conferences, while webinars, 3D mapping, digital scenography and web design were rarely used. (Table 3.b)

The same number of participants (45,5%) spent less than an hour or up to three hours daily on digital transformation, while only slightly less than 10%, (9,1) spent more than four hours daily. (Table 4.a)

Table 4

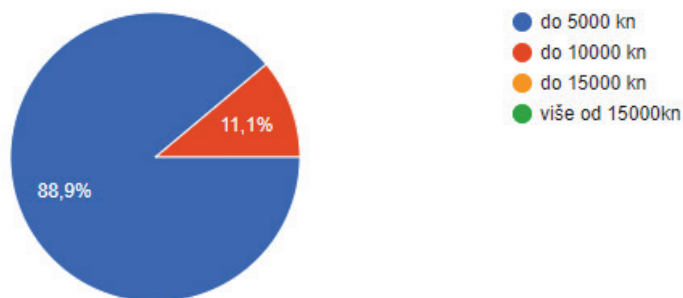
Koliko ste vremena potrošili na aktivnosti vezane uz digitalnu transformaciju? (edukaciju socijalnu interakciju, nabavku opreme itd..)

11 odgovora



Koliko ste uložili u digitalnu transformaciju u proteklih godinu dana ?

9 odgovora



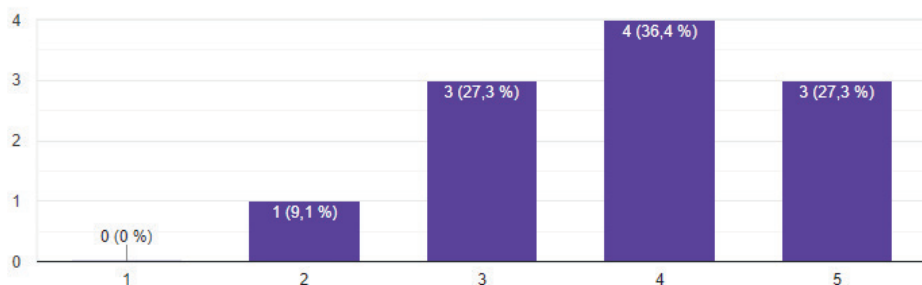
Digital transformation is nowadays affordable to a very wide range of users, giving lots of possibilities for low prices. Therefore, majority of organisations did not have to spend a lot of resources to implement digital transformation, 5.000,00 HRK or less is sufficient (Table 4.b).

Most of the participants agreed that digital transition is useful in artistic and organisational work. Three organisations found it very useful or useful to some extent and no one concluded the opposite (Table 5.a).

To the question to what extent digital transformation helped in surviving of small organisations during the pandemic, one disagreed, two of them replied slightly, one was moderate, while nine thought it helped a lot (Table 5.b).

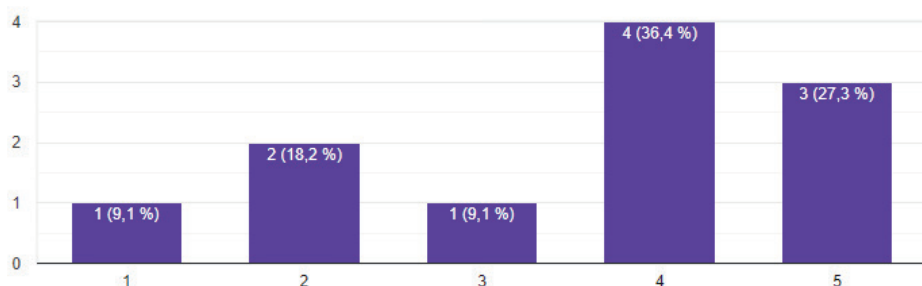
Odredi u kojoj Vam mjeri digitalna tehnologija pomaže u umjetničkom radu i poslovanju umjetničke organizacije

11 odgovora



U kojoj mjeri su digitalne tehnologije pomogle opstanku Vaše umjetničke organizacije u uvjetima pandemije

11 odgovora



4 DISCUSSION

The results revealed that digital transformation helped small art enterprise in dance to continue their activities despite the pandemic. The low cost of rather powerful technology and various business applications allowed small dance enterprises to develop and grow. Even earlier, technology helped dance professionals and teachers enormously. The growth of telecommunication, video sharing sites, specifically YouTube, and social media, have exponentially increased the number of people interested in dance and dance education. Dance teachers and artists are recognizing the digital explosion through increased connectivity in all aspects of the profession, artmaking, instruction, and performance. Instructional technological developments seem to be in sync with current art education policy initiatives and educational practices (Perish 2016). That is why dance art organizations shifted very swiftly to online teaching and performance. The results show that Croatia is no exception in that trend and only one of the eleven organizations did not conduct digital transformation. Because most of the leaders in companies are female, art was a catalyst for easier acceptance of digital transformation for them. Therefore, art organizations are a good foundation for women entering the world of digital transformation and business. When asked to determine the extent to which digital technology helps in the artistic work and business of an art organization most responded that it is quite or significantly helpful. On the question of to

what extent digital technologies have helped art organizations to survive during the pandemic, three organizations responded that they did not experience any significant changes. Despite that answer it is obvious that there is a direct link between the application of digital technology in communication and business and the visibility and material success of an art organization. Otherwise, they would not survive in time of the pandemic. The only problem is live contact with an audience which is crucial for artists as well as for the audience. That is something participants nicely commented: "The very action and application of digital technology is excellent and useful in work, but only as an aid to real work." "Digital technology certainly helps in the creation and maintenance of projects, education, training and communication. But performance contact with the audience is invaluable." "With all the practical help in the organization and some advantages of technology as a supplement to artistic expression, I believe that art, and especially dance depends on the human factor, contact, view and nothing of technology can replace it. We would not even remember if we weren't forced to; communication, online education..."

5 CONCLUSION

Technological development resulted in cheaper digital devices, which enabled small art organizations in sance to develop and grow. The growth of telecommunication, video sharing sites, specifically YouTube, and social media, have exponentially increased the number of people interested in dance and dance education (Perish 2016). Covid-19 speeded up digital transformation that changed the way in which small art enterprises operated. It helped in artistic work as well as in the business of an art organization. This research showed that most of the small dance enterprises led by women, survived the Covid and financial recession by implementing digital transformation. Some of the organizations did not make that transition and continued to operate in the traditional mode, but they are in the minority. Time will show whether they can survive in a fast-changing environment without technology. It will be interesting to continue this research to see how it will evolve, especially for organizations that did not find digital technology helpful at the time of the pandemic but are still implementing it. The majority thinks there is a direct link between the application of digital technology in communication and business and the visibility and material success. Art organizations are a good foundation for women entering the world of digital transformation and business and art can serve as a catalyst for easier acceptance of digital transformation.

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FINDING INSPIRATION IN THE LIMITS OF DIGITAL LEARNING

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ABSTRACT

Throughout the past two years many experiences could be gained regarding training dance online. The following article will examine the personal experiences of the author and reflect on the positive and negative influences that the forced digitalization had on her practice as an aspiring professional dancer. Part of the discussion will be online classes she was able to attend at the contemporary dance Formation CobosMika in Palamós, Spain in spring 2020, at the summer academy of TWV academy (an online platform for professional dancers) in summer 2020 and a course in biomechanics and improvisation held by a private dance school (Tanzstation) in Cologne, Germany since October 2020. As a base for evaluation, serves the comparison of the experience and knowledge gained in classes that were held on site and in the dance-studio versus the classes held online. Factors of comparison are space - as in the workspace of the student; time - how is the course structured timewise, also respecting a change in the expenditure of time; the quality of the received study material: taking a look at how the transmission and assimilation of physical and theoretical knowledge differ in on site versus online courses; and last but not least, communication - difficulties and advantages of the exchange online.

The result is that despite completely losing the factor of touch, the feeling of dancing in a group side by side with fellow students and direct exchange, the online courses can bring great advantages. For example, it is suddenly possible to join a class from the other side of the world and connect with people that under other circumstances would have been out of reach. Another great aspect is that in online classes students are often in their homes and alone, meaning in their personal spaces out of reach from a potential negative group dynamic, leading to taking more risks and dancing in a free flow.

Key words: dance, online training.

1 INTRODUCTION

The digital learning was forced onto the author by the circumstances that resulted out of the global Corona pandemic. Suddenly, what was taken for granted, was part of a restriction and not allowed anymore. The daily hours spent in the dance studio were suddenly happening at home, a private space usually seen as a shelter and retreat to rest after the work was over and done. Everything was happening at the same place, there was no need to get into the car or bus to drive to the studio or theater. It was just switching on the computer and logging into a meeting platform or livestream. Suddenly, there was no direct social contact outside the household anymore, only meetings online in form of video or phone calls.

Even though, „... dance education is often one of the slowest disciplines to incorporate emerging technology integration.“ (Gradwohl 2018, 26) and „... dance educators may resist this change even more due to the historical and kinesthetic nature of the art ...“ (2018, 26), also dance classes started to be held online on platforms like Zoom.

It seemed as if the former distrust in digitalization was forgotten, and many people desperately tried to keep their daily routine alive with the aid of technical equipment. Who had internet and a device to use it, was able to remain still part of the usual community.

For the author herself all started in the middle of a creation process at the Formation CobosMika SEED's in Palamós, Spain. In March 2020, two weeks before the performance, rehearsals already took place on stage, the Spanish government assigned a lockdown. Following her parents' advice, the author travelled back to her hometown in Germany, because there was no information on how long the lockdown would last. None of the students were able to comprehend that the scenario would become so severe all over the world at this point in time. First, there was a pause, a suspension, a hope that in two weeks everyone would be back in the studio working. Over time the directors of the formation realized that the situation would last. In order to keep going, they followed the impulse of big companies around Europe doing digital work, like NDT (Netherlands Dans Theater), and started to give their students tasks online.

This sudden change and need for adaptation were connected to a lot of challenges in maintaining the daily training routine that is necessary to become a professional dancer. In the following paragraphs, these challenges are reflected on in a form of an evaluation and comparison of the author's experiences at three different institutions: the contemporary dance Formation CobosMika in Palamós, Spain in spring 2020, the summer academy of TWV academy (an online platform for professional dancers) in summer 2020 and a private dance school (Tanzstation) in Cologne, Germany (October 2020 - today). The experiences are outlined in form of short excerpts by reporting moments from specific classes taken at the institutions mentioned above. Further on, these excerpts are compared to the experience of having a class on-site in the studio using the factors of space, time, quality of study material and communication. These are defined as a guideline in the following chapter. In the last step, the result of the comparison is examined regarding the limitation and the new inspiration that digital learning generated.

„Dance is now more accessible than ever as anyone can view and learn from online YouTube videos.“ (Gradwohl 2018, 28), or enter affordable online courses through platforms like Zoom, but can certain standards be preserved and the quality of education in dance maintained?

2 DISCUSSION

2.1 Defining the factors of comparison

In order to define the factors of comparison, which are space (or in other words location), time, quality of transmitted study materials and communication, the author interviewed her teacher of *Teaching Methods in Contemporary Dance* Joan van der Mast a dance worker, teacher and choreographer from the Netherlands. The goal was to find out what are the ideal conditions for a dance class on-site as it is usually held.

„Johanna Greiner: How would you describe the ideal workspace for a dance class? [...]

Joan van der Mast: Okay, the perfect location is a studio of the minimum size 10 x 10 m², it has a nice floor, that is bouncy and not too slippery, but also not too sticky. So, it has to be the perfect linoleum. I like mirrors. But I also need curtains in front of the mirror if there are mirrors. The acoustics should be nice, so that everyone, also in the back of the studio can hear me. And most important is the sound system and the quality of the sound system. I always use a computer or my phone. So, it's really great, if it has at least two boxes, four is even better. Bluetooth is great, I think, but it can also be linked with a plug. That's it. But on the other side, now in Corona times there has to be fresh air [...]. And the temperature. Not too cold, not too warm. And preferably some daylight entrances, not only that artificial light. Okay, but for the students, you need to have a dressing room and the toilet. Maybe shower, but I think yeah, it depends, but you also have to have a clean dressing room, and a toilet with toilet paper and paper towels. [...]

JG: Okay, so moving on to the second question. What does time mean for you in the context of a dance class, leading a dance class? I'm asking you as a teacher.

JvdM: My perfect class is 90 minutes minimum. [...] Because in the 90 minutes in terms of time, I can do a warm-up, a physical warm up usually takes me 10 minutes. Next, I can do a technical training for at least 30- 45 minutes, where I do floor work, standing work. Also, some work through the space. And then I can also do some creative work like some improvisation assignments, creative assignment, and then in the end, work more towards choreography. So, for me, in a good class, there should always be a nice combination of three elements: technique, physical skills and training; creativity; and I call it reproductive work like choreography, more complex unities of dance. There needs to be a warm-up and some cooling down. I always do stretching also of 10 minutes. That's my kind of work. Of course, with professionals, sometimes I work like for two or three hours then it's different. [...]

But time investment that is the other one, that's another question, because I think the students should come and be already kind of warm. My warm-up is really more based on muscles and brain warm up, but they have to be already mentally prepared, do already some stretching and also some cardio work themselves. So, I always suggest that they bike or if they don't bike that they run some circles in the space. But it's also the mental preparation. So, students have to be there minimum 10 minutes in advance. Also afterwards, but that's me, I have my students always take the notebook, where they have to reflect on what were the corrections today, this is more for the professional level. Then the day before my next classes, they just have to think about it. It's a kind of a reflection moment. [...]

JG: Let's move to the quality. How would you define quality of transmitted study material?

JvdM: You mean the content of the material, or the dance material? Well, for me quality in dance requires that it's challenging in motor skills. There's variation and richness in motor skills. So that means different actions, different initiations, different follow through, like on the body level. That there are things on the floor, in different levels, standing and also in locomotion in the class, that means it's not only on the spot, but it includes also a lot of richness in shape. Then like what I said in dynamics, but also in the space. That it is not only on the spot, that traveling, that it has different levels in the space, maybe different directions, orientation, that's one thing. Then, on the other side it should be really interesting with music, versatile music, artistic music. That level is important for me. And it should also have a certain artistic quality [...].

JG: [...] And what is needed to transmit this quality to provide good quality in class as a teacher?

JvdM: As a teacher, you need to have great analytical skills of what you're teaching. And you have to have great methodology skills in how to make progressions for your students. You should be able to create progressions in time, actually in time, you should not overload them with information but really make progressions. And the other thing is that you really have to understand what kind of students you have. How are they learning? What is motivating them? How do they communicate, so that you know what to say and vary. You just need to have great communication skills. [...] Of course, you have to demonstrate very clearly, but you have to also be able to clearly verbalize this. [...] It's not only demonstrating and giving instructions, it's also observing your students and guiding them, like giving them stimuli, giving them feedback. For me, the process of teaching is like giving instructions and making interesting assignments, demonstrating things, but it's also observing, guiding

and stimulating them. And then in the end, it's giving corrections and giving feedback. So, teaching is a three-phase thing: initiate, demonstrate, instruction, I call it instructions, give instructions; then it's guiding; and then it's giving feedback and corrections and processing the development. And a lot of teachers, which I call bad teachers, and it's mainly also dancers, they just instruct and demonstrate. And that's it. That's everything.

JG: Yes. Okay. So, I want to link into the communication. What are the most important factors for communication in the classroom?

JvdM: Communication is, well, it's body language. So it's the whole body, but it's also especially the face. The eye contact with your students. [...] It is the touch, how you touch, that is also communication. What other ways of communication are there? Of course, with the voice, it's also the way you sing the dynamics of the voice, the way you use images also. It's not not only clear instruction, and the action words you have to use, but it's also how you trigger the fantasy, you know?

JG: How would you rate the importance of touch in the communication with the students?

JvdM: It depends on what kind of learner the student is - the point with tactile touch is that it's giving direct feedback. It's a very fast way of learning and it's nonverbal, they go immediately into the body not through the brain in the body. You immediately go into the kinesthetic awareness. That are the ways of communication, but the communication is so important. The whole -, it's also how you provide the communication, the openness between the students, if the communication is only student teacher, or if the communication is also amongst the peers. And here the teacher has an important role that you give them trust with that, you really protect, always protect the safety for all of the children.

That is the problem in zoom. There is no social, almost no social interaction. Well, I did it. But it takes a lot of research of the teacher how to do that. And you know, the energy, the energy of each other is so wonderful in live classes.

JG: Would you put that under communication? The energy?

JvdM: Yes. Because communication is also to stimulate, how you enter, how you motivate a person. Yeah. Because the group energy is really helping me, and the quality of my teaching. One to one. For instance, on Zoom, I always have to keep directing the students, especially when they're all alone at home, because they watch very closely, and they don't see anything. They cannot move, or they move, and I have to direct them constantly. But in a live class, I can step out and observe because there's the energy of the class and the good students will take the other ones with them. So, then I can start observing and teach. I feel online teaching is more like entertainment, keeping them busy more than teaching. Also, the feedback online is really hard. It's really hard. It's only possible when I do not move as a teacher, so almost not possible."

2.2 Experiencing digital learning

In the following chapter excerpts of the author's personal experience with learning through the frame of a „Zoom-class“ are shared, in order to give insights on the limitations and the possibilities of the way of digital learning as an inspiration.

2.2.1. A formation stranded online – digital learning at *CobosMika SEED's*

The adaptation to distance learning in the *CobosMika SEED's* Formation was started with an assignment to create a group video, „passing on“ one movement from one person to the other, creating a continuous dance phrase with change of dancer and location. Additionally, the students were asked to watch former productions of the Formation and to analyze them, bringing in a theoretical aspect, that usually was not included in the program. On top of that, each student had to choose a solo from the former productions, learn it and then send a video to the teachers for feedback. In the next step, when it was clear that the restrictions would last for longer than just four weeks, regular online classes in yoga / Pilates, ballet and contemporary dance as well as pre-recorded video teachings were provided to the students. It was clear that eventually there was no possibility to return to the studio before the end of the academic year. These online classes and other digital projects and workshops were continuously offered until the official end in June of the training session 2019 / 20. On top of that weekly meetings with the whole staff and students were arranged in order to keep

connected, talk about student concerns and organizational issues, „... teachers and students were adapting to and gradually accepting this online teaching mode as a form of interaction.“ (Heyang and Martin 2020, 314).

„Before logging into the digital classroom, I am preparing the space, the living room of my mother's apartment, it is the biggest room available. However, there is a big table and chairs that I have to push away in order to dance. Also, there is a big carpet on the floor, but I realized it is better to dance on the carpet than on the slippery concrete tiles. We are waiting until everyone has logged into the Zoom room, chatting about what we do staying at home all day. Someone recommends a livestream that will happen at night, others share impressions of last week's workshop. Today Claire Pernette and Peter Mika are leading the class together. First Claire is guiding us through a warm-up, she is combining improvisation tasks with little sets of planks, *pliés* and *dégagé* exercises. Claire is doing most of the exercises with the group, but while we improvise, she observes and motivates us by saying that despite the unusual circumstances of Zoom teaching she can see, that we all progressed and developed. Soon the muscles are burning, and the body is ready for the second part of the class. Peter is taking over and teaching us a phrase. He begins by demonstrating the first part of the phrase and continues showing the movement in more detail. We learn it step by step and go through it several times. For a detail of the right hand, Peter comes closer to the camera showing the movement in a close-up. What seemed to be a simple opening and closing of the fist, is actually a twist in the wrist and the fingers gradually popping out. Seeing him like that I realized that I am also very close to the camera in order to see better, since I have to participate with my phone, hence catch the choreography from a small screen. For repeating the whole phrase, I step back as much as I can, not bumping into the table or chairs. Claire is dancing the phrase with us, so we can still take a look if we are lost and Peter can observe and give feedback.“

2.2.2 Online summer-intensive at *TWV academy*

„After an intensive yoga class as a warm-up I am logging back into the virtual space of the *TWV academy* on Zoom. It is my second week of the summer-intensive and this week I am having classes with Sadé and Kristina Alleyne from the UK. Each of the sisters is logged in on their own device. At the beginning they take some time to greet everyone and introduce today's work plan. I noticed some pain in my knee during the yoga class, so I informed Sadé about it in the private chat. This is the main way for students to communicate in this summer-intensive. Classes are held with up to 60 people or more, from all over the world, so it is a must to switch of your microphone, otherwise the overlapping noises would create a mess. Sadé reacts quickly and writes I should just go as far as it feels right today. We keep on chatting a little bit about dance injuries and how to still keep going. Then the warm-up starts. The class and technical training are manageable for me. I am working from the living room of my mother's apartment. Every once in a while, I have to rearrange the giant carpet, which always gets displaced after a while of stepping around on it with energetic dance movements. I realize that I have been constantly moving for an hour, without a break, since online there is no need to split the students in smaller groups to have more space for the exercise as it would be necessary in an on-site class. For the creative part and when we learn a part of a choreography created by the Alleyne sisters, I have to take a break and sit down. It is nice to watch the other participants dance and after a while Sadé notices me and writes me if everything is ok. This makes me feel held and still part of the action, even though I am sitting at home alone in front of a screen. Later on, when Kristina and Sadé opened the space for feedback and exchange they asked me if I wanted to share some observations.“

2.2.3. Connecting from within – improvisation in a hybrid training

The reason why the open online classes of the *Tanzstation* are so appealing for the author is, because it is all about improvisation - one does not have to learn a set shape. The teacher Phuong Bui guides his students with vibrant verbal instructions and gives a feeling of continuous accompaniment.

„It is Saturday morning, and I am logged in to the Zoom-room of Phuong. He is leading the class from a studio of his dance school *Tanzstation* in Cologne, Germany. There are students in the studio with him and students in the virtual space of Zoom. Before the class starts there is a moment for an informal conversation including exchange from the studio to the Zoom space. Then the class starts.

The students online mute their microphones, while the students in the studio assemble in front of the camera in a half circle and the teacher places himself in the middle, facing the camera with his profile. Every week Phuong introduces a new topic, for the improvisation, additionally to a structure that is reappearing. Today the class is focused on the expressivity and precision of the hands. He invites everyone to take a paper and a pen and write down some words in nice big cursive letters. Then he asks us to draw those words in the air. Still sitting down, I draw big letters in the space in front of my screen. While we are active the teacher points out the fluidity which is visible in the whole arm moving, when writing those cursive letters in the air. After this introductory part, the first task for improvisation is to find this fluid movement of the arm and hand in the whole body. While the students start dancing Phuong continues to talk and guides them continuously even when there is music. The music that is coming out of the speakers of my laptop is sometimes breaking up, but since the teacher is always giving further instructions and feedback, I prefer the original sound. With the end of the first song the next task is announced: become aware of your breath and actively use it while moving. Phuong invites to even use voice, he states it is strongly connected with the breath and encourages the people online to really speak or sing since no-one will be hearing them. As I move through my room, I start singing along the music or naming things I observe while passing them. The next task is to come back to the hands and their day-to-day natural movements: writing, working with any kind of tools and of course gesturing. While exploring how this phenomenon can be integrated into dance, the teacher observes his students and reminds them to still feel the hands connected with the rest of the body and asks them to be as aware of the feet as of the hands. I am sensing deep into my body and connecting the impulses of my hands with the stepping of my feet. The improvisation becomes almost like a meditation and allows me to move true to my physical needs and abilities. However, in some moments I catch myself dancing only facing the screen of my computer and losing myself in observing myself and the other participants. Ending the task Phuong opens the space for an exchange about the experience of the participants. Everyone is included, students in the studio as well as the ones online. Sometimes it is hard for me to understand the participants in the studio, because they are too far away from the microphone and in the next minute a heated discussion starts in between the students on-site, but the teacher intervenes and collects back everyone's focus by introducing the next task. ..."

3 ON THE LIMITS OF DIGITAL LEARNING AND POSSIBLE INSPIRATIONS

To reflect on the findings of the digital learning through video-call platforms like Zoom or Teams the pre-set factors of comparison will be used and applied to the three experiences. Beginning with the factor of space, it generally has to be stated, that „many everyday interactions have migrated to Zoom (or other video conferencing platforms), and now run the real risk of breaching the boundaries of personal space and privacy that is expected in one's own home" (Bennett 2020, 261). The author did not have access to a proper location as defined in the interview with Joan van der Mast but had to follow all the classes from her home environment. This was not only connected to clearing space of furniture before dancing, but also to exposing the private space to people, like teachers, that would under other circumstances not cross this boarder of privacy. There was a pressure to tidy the room in order to appear decent and an urge to remove personal belongings to maintain a neutral meeting ground. Practically speaking, the author was most of the time in a space with a concrete floor covered by a big carpet and surrounded by furniture. Even though the space was of a size that allowed to move for at least two steps in all directions, which seems big considering the circumstances, in order to learn choreographic steps or see details of proposed exercises the author had to be close to her device and was therefor not fully visible for the respective teachers. For a long time, she even did not have access to a computer but had to use her smartphone as a device to connect to the video-call platform. Looking at what Joan van der Mast defined as an ideal location for dance training, this set up can only score in the availability of sanitary facilities. The screen could potentially serve as a mirror, but only if one can see him/herself fully. „While what might be deemed as a 'suitable' dance space can vary and depend on the intention of the movement taking place, many would not necessarily have easy access to this if participating in online classes while situated in their homes" (Heyang and Martin 2020, 315).

Regarding the factor of time, as mentioned above, there was no time expenditure anymore to get to the space of the class or workshop. Once realized the time that usually would be spent traveling from one place to the other, could be used for individual warm-up and cooling down as well as reflection. However, looking at the classes taken with *CobosMika SEED's*, the author spent around 3 months working and having recreation in the same place. Usually, driving or walking to the studio, would allow for some transition and mental preparation, creating space between having breakfast and starting to dance. In the case of taking an online class these transitions had to be deliberately created. In the beginning the author was not aware of the fact that, going from one activity straight into the next, leads to an overwhelmed state of mind.

Looking at time in the sense of structuring a class, the teachers from *CobosMika SEED's* and the *TWV academy* tried to keep the order, that was also described by Joan: warm-up, technical training, creative work and going into a choreography and cooling down, alive. „Beckie Supiano explains that there is a tendency for our first approach to online teaching to be to use 'real-time videoconferencing because it feels, at first blush, like the best stand-in for teaching face-to-face'" (Heyang and Martin 2020, 314). In those institutions it was possible, because already experienced and professional dancers were participating, however for learners that are more dependent on touch and alignment or posture corrections this would probably not work. In general, it took the teacher more time to transmit for example a choreography as well as it took the author as a student longer time to learn the choreography since there is only a two-dimensional perception of the body through the screen on sometimes a small screen and with change of light and angle of the camera a movement can be perceived very differently from what it really is.

Moving on to the quality of the study material, it has to be emphasized, that improving motor skills through technical training is not possible from the perspective of the author. First of all, as mentioned before the student does not really know whether the teacher really sees what the student is doing due to different light situations and camera angles, meaning it is almost impossible to give adequate feedback. Secondly, vice versa the student cannot rely on what he/she sees on the screen for the same reasons and due to the circumstances, there are no tactile corrections possible. In other words, if there is not already a certain level of motor skills acquired beforehand, working on technical skills in dance is digitally not possible, especially because of „.... the unrealistic expectations that come from watching dancers on YouTube or other video platforms. Students want instant gratification and expect to perform tricks and unsafe flexibility movements regardless of their own skill level or body" (Grawohl 2018, 50). On the other hand, with the right engagement of the teacher creative tasks and improvisation classes can be quite resourceful. Taking into consideration the open class of Phuong Bui at the *Tanzstation* in Cologne, the author developed great skills of awareness towards her body and the body-mind connection.

Leading into the last factor of communication, Phuong managed to find a way of communicating his study material that works even through the digital learning on the Zoom platform. It could be his constant vocal presence, instructing and singing, but also the fact that he always opens space for reflection and exchange between the students. While in the more form-oriented dance classes provided from *CobosMika SEED's* and the *TWV* summer intensive, which were definitely lacking the touch as a component of communication, in the class of the *Tanzstation* it was not necessarily missing. „.... [T]his shift requires a redefinition of our cultural conceptions of liveness and what it means to be present with one another" (Bennett 2020, 266).

4 CONCLUSION

Overall, it has to be pointed out, that in the process of becoming a professional dancer, the circumstances of the enforced digital learning have caused serious challenges and struggles. Especially regarding technical training and the development of motor skills I lost valuable time and opportunities. Especially training three months online with the *CobosMika SEED'S* formation, where a lot of recognized guest teachers and performance opportunities had been planned on-site. Training online was more a way of keeping the routine alive and maintaining the skills acquired so far. For similar reasons I participated in the summer intensive of the *TWV academy*, the urge to move and connect with people from the same work field. What was really inspiring about the *TWV* summer intensive, was to see so many fellow movers connecting in one space. Here it became really clear,

that the world was faced with a global issue, making people from all parts of the world connect in an online space. Eliminating the risks of direct contact, made room for the chance of an international exchange in dance. „In the face of this epidemic, we concluded that while we were forced to keep our distance physically from our international colleagues, the borders and categories that we once seemed so fixed on, perhaps no longer mattered in quite the same way“ (Heyang and Martin 2020, 310).

The most inspiration I got in the open class of the *Tanzstation* lead by Phuong Bui. He found a way to still communicate with his students, even though important factors of communication like direct eye contact or touch (see interview with JvdM) were restricted. He generated a connection by constantly using his voice. The way he used the voice, not just instructing, but also singing and encouraging was very stimulating and motivating. Through his classes I worked a lot on my proprioceptive reflexes and inner awareness, because it was never about recreating a form, but more about finding expression in one's own shape. It might not have been intensive work on technical skills, however it aided me in becoming aware of the inherent biomechanics and structures in my body.

To conclude, digital learning was inspiring because it made me connect with movers outside the borders of Europe and I found my own way of keeping up the daily work and practice. It was a nudge into the direction of finding an independent training routine and getting more familiar with the deep physical structures of the body.

The limitations of digital learning in dance education, as mentioned above, are severe. In the process of becoming a professional, online classes put not only the progress in acquiring technique on a hold, but also the development of complex motor skills. Owed to not having access to a proper work location and the ways of communication being restricted, the assimilation as well as the transmission of the study material suffered and lead to a diminished quality of the content. Furthermore, opportunities for creative work in a group and the development of social skills are very limited.

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GESTURE AS AN AUXILIARY TOOL IN TREATMENT OF CHILDREN WITH ASD

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ABSTRACT

A gesture is understood as a process associated with the creation of a meaningful message through an initiated movement. The autistic child, repeating the speaker's gestures, tries to understand the meaning of the explained behavioural situation. By memorizing these gestures, the child can use them depending on the situation when appropriate behaviour is required. This paper is based on a series of observations regarding the perception and subsequent use of gestures in autistic children in the process of learning and communication.

Keywords: movement, biological programs, gestures, autistic children, ASD

1 INTRODUCTION

Before presenting movement as a medium of meaning, I will highlight the biological needs of self-development programs that help us prepare for the future: especially the programs in our brain associated with movement, play, and freedom.

Most of the neurons in the human brain are involved in controlling movements and memorizing motor programs. For movements to be implemented effectively, they must be repeated and undergo a motor learning procedure. This is happening against the backdrop of positive emotions. Therefore, the movements are pleasant to repeat. This function is especially effective in children's brains, which are growing and must develop these motor skills. Motor learning has biological implications: we need to move well to meet a wide variety of needs. We may not be aware of this, but our future-oriented programs are pushing us to practice these motor skills (Dubynin 2021).

Certain impairments in the presentation of these programs are observed in the development of children with various diagnoses on the autism spectrum. This „stumbling“ in development allows, in a sense, to break through semiotic structures and come closer to understanding non-structural processes that may be associated with the unconscious.

2 SELF-DEVELOPMENT PROGRAMS

A child repeats the movement many times in a row. Without realizing it, he/she trains. The neural networks in the child's brain regularly rewards him/her with dopamine so that the child has an incentive to master motor skills. The brain of an adult is already trained, this programming block is often weakened, therefore, we no longer move so willingly. But if *substantia nigra* is actively installed in our brain, an adult person can move very easily and experience positive emotions from walking, playing sports, or even meaningless dancing in front of a mirror (Dubynin 2021).

Movements are embedded in various behavioural programs. The body does not just move, but often starts biological programs that will be used in the future to escape from danger or get food. A separate and very important category of such programs is programs related to communication in a pack, team, or society. Fighting, pretending to be in a fight, or playing games in young children is a very serious component of behaviour. During these processes, the neural networks responsible for movement are tested, and the young brain learns to assess the strength of the enemy. Therefore, playing, in the behaviour of animals and humans, is of great importance (Dubynin 2021).

The combination of play and freedom is very effective. Freedom is the most important part of the game. The movements we make usually have a purpose. The obstacles that arise are perceived by the brain as a serious problem. This includes an additional block of programs called freedom reflexes. If something restricts freedom of movement, it meets the resistance of neural networks, and they add energy to the process of solving the problem - overcoming or avoiding obstacles. Ivan Pavlevich Pavlov stressed that overcoming restrictions is just as important as food and safety: the freedom reflex is a common reaction of animals, one of the most important innate reflexes. If it were not for it, any slightest obstacle that an animal encounters on its way would completely interrupt its life path (2001). The very restriction of freedom of movement is a source of negative emotions. The desire for freedom to execute the chosen program is the result of the work of certain neural networks. As long as everything is going well, this brain function is not activated. But if an obstacle arises, producing a discrepancy between the expected and actual results of the behaviour, then the neural network is triggered, providing a comparison of what happened with what we wanted. Negative emotions arise, which add additional energy, first of all, to the work of the associative frontal cortex, so it can more persistently strive to achieve the goal.

3 USE OF BIOLOGICAL PROGRAMS IN EDUCATION

In dance training, the most important biological programs are freedom, obedience to a leader, and empathy. The unique combination of these programs in the brain of each of us is the basis of our temperament, on which dance repertoire often depends.

Over time, conditioned reflexes are formed for each of these programs. We learn to implement these programs more effectively to achieve success, since it creates positive emotions, making this behavioural pattern more pronounced in our reactions. At the same time, educators can tweak these programs to help us deal with the failures by suppressing the negative reactions. These are the basic outlines of how through education, we can make a person more freedom-loving, more active, more responsive.

To learn a new dance sequence, we need practice. As we practice, the so-called motor representations - memories of motor movements - are formed in our brains. They are represented by groups of co-activated neurons, called neural ensembles (Pinotsis et al. 2017) - brain cells that interact to help us perform the movements we have learned. Memory representations are updated through the dynamic recruitment of neuronal ensembles at the time of learning. Memories are not static entities, but instead are flexible network states that reactivate and evolve across time and experience and can be replayed to make movements in different situations (Mau et al. 2020).

Depending on the situation, we can select the best response built upon our experience and the motor representations that have been developed and stored in our brain through practice. When we practice the movements over and over, new motor memories develop in our brains and therefore we perform better (Haaland et al. 2019).

4 IMPORTANCE OF GESTURE

As Broaders et al. (2007) pointed out in their article, gestures might convey information not found elsewhere in the speech. Authors consider that such information is usually not consciously accessible and note that "telling children to gesture encourages them to convey previously unspoken, implicit ideas, which in turn makes them receptive to instructions leading to learning" (2007, 539).

The gesture serves as a link, having little to no importance in itself. According to Kristeva (2004), a gesture does not indicate what it should mean, but rather an inclusion in one common space without a dichotomy between thought and word, signified and signifier, combining in one semiotic text the subject, object, and practice. The gesture only delineates the space in which something is created that can be seen as an indication or expression, constituting the outer boundary of the space in which the sign appears. What we manage to discern behind a gesture has nothing to do with expression or indication, since the production of gestures occurs outside the plane of systematization of signs (Kristeva 2004). Co-speech gestures are indisputably important in communication, though they appear to be processed in brain regions distinct from those that support language comprehension, similar to other extra-linguistic communicative signals, like facial expressions or prosody (Jouravlev et al. 2019).

Usually, a gesture is presented as a mechanical addition to a conversation and is often viewed as a visualization rather than an action or process. A gesture can be thought of as an action or a work, preceding the presenting or presented message. Gestures go beyond reflecting our thoughts and can be involved in changing them (Goldin-Meadow & Wagner 2005).

5 GESTURE AS AN AUXILIARY TOOL IN THE TREATMENT OF CHILDREN WITH ASD

Autism spectrum disorders (ASD) are among the most common types of mental development impairment in children. ASDs are characterized by complex brain disorders; these disorders include autism, childhood disintegrative disorder, Asperger's syndrome, and others. Patients with these conditions may have significant deficits in communication, speech and motor capabilities, emotional state, and intellectual abilities. Children with ASD have decreased pain sensitivity, locomotor, and repeated stereotypic hyperactivity, an elevated anxiety level, and a reduction in social contact (Malysheva et al. 2014).

Speech-accompanying gestures constitute an information channel during communication (Jouravlev et al. 2019). The question of whether a channel for the transmission of information, consisting of inextricably linked signifier and signified, has not yet been formed or cannot be formed at all in autistic children remains to be studied.

Observing autistic children, I began to notice one feature, namely the ability of these children while listening to the explanation, at the same time copy the gestures of the speaker's hands for a specific purpose - the repetition of gestures leads to an understanding of the meaning of what was explained or said. A parallel with the lesson of classical dance immediately suggests itself, when a student, trying to memorize a new movement or combination, not only observes, what the teacher shows, but also repeats simultaneously with him during the movement presentation, and thereby tries to memorize it with his body, forming a motor skill. In this case, it is worth considering a gesture as a process involved in generating a message through an initiated movement; as a mechanism leading to understanding the meaning, and even more so - to its creation.

By copying, memorizing, repeating, and performing dance combinations, the young dancer forms his understanding of the work in question, filling it with meanings. An autistic child, repeating the teacher's gestures, memorizes them and, through these movements, tries to understand the meaning of the explained behavioural situation. For him, meaning does not yet exist, it needs to be constructed in the process of this communication. By memorizing these gestures, he can use them depending on the situation when the explained behaviour is required from him. In this case, the gesture should be understood not as a semantic sign, but as a process preceding the creation of meaning in the practice of communication.

As Homann (2020) has observed, dance/movement therapy brings the neurophysiological intersections of mind and body to life. Its methods and approaches are founded on the understanding that the body deeply informs consciousness forming new layers of learned behaviours and routines.

My own experience in giving dance therapy to autistic children confirmed that gesture indeed is a valuable tool in the limited toolbox that education providers can use for the training of little patients with ASD. I consider that further theoretical research is needed to establish the multi-disciplinary framework describing the mechanism involved in the use of gestures by children with ASD. And even more importantly, a careful observational empirical study of dance therapy involving gestures is needed by the scientific and pedagogical communities.

6 CONCLUSION

The study of dance combination is the creation of a semiotic context. A similar creation of a common context happens in the process of explaining new behavioural situations with the help of gestures to autistic children. While teaching such children, emphasis should be placed on the practical use of gestures, thereby developing in these children the ability to construct meanings and understand behavioural situations by linking them with the gesture movement. The social maladjustment seen in autistic children may, to some extent, be the result of a distortion in future-oriented programming. Work with these children should be done individually and started as early as possible, helping them to develop necessary skills. The brain of such a child is often stingy with positive emotions, the line between freedom and aggression is often too thin, so it is so important to start helping them learn movements and gestures as early as possible, while the brain is still young and diligent, and in many cases can still respond.

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UMETNIŠKA IZKUŠNJA V ŠTUDIJU BODOČIH VZGOJITELJIC PREDŠOLSKIH OTROK KOT POPOTNICA ZA OSEBNI IN POKLICNI RAZVOJ THE ARTISTIC EXPERIENCE IN THE STUDIES OF FUTURE EDUCATORS AS A PATH TO PERSONAL AND PROFESSIONAL DEVELOPMENT

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POVZETEK

Zaprtje javnega življenja zaradi epidemije je (tudi) na plesnem področju drastično poseglo tako v načine ustvarjanja in uprizarjanja kakor tudi poučevanja v in skozi plesno umetnost. Umetniški postopki in pedagoški pristopi so bili primorani prevprašati svoje bistvo, saj ples brez osnovnega pogoja – primerno velikega prostora težko obstaja. V prispevku obravnavani primer je v študijski proces bodočih vzgojiteljic preko izbirnega predmeta plesno gledališče vnesel »pandemska« raziskovanja in prakse dveh umetnic (plesne in likovne) in na ta način vzpostavil platformo za lastno ustvarjalnost študentk skozi jezike plesa, likovnosti in filma. Sveži in preko virtualnih medijev osmišljeni postopki ustvarjanja in poučevanja so glede na odzive študentk predšolske vzgoje pozitivno učinkovali tako na njihovo razumevanje osebne umetniške izkušnje za individualni in poklicni razvoj, kakor na njihovo psihofizično dobrobit v času zaprtja družbe; hkrati pa postavili temelj za razmislek o redefiniciji plesne pedagogike v visokošolskem izobraževanju bodočih pedagoških delavcev in delavk.

Podatki so bili obdelani s kvalitativno metodo, refleksije študentk so bile kategorizirane po Glasserjevi kontrolni teoriji o človekovih potrebah v 4 kategorije: ljubezen, zabava, svoboda, moč.

Ključne besede: umetniška izkušnja, študentje predšolske vzgoje, izobraževanje na daljavo, visoko šolstvo, plesna pedagogika.

ABSTRACT

In the field of dance, the closure of public life due to the epidemic has also had a drastic impact on the ways of creating, performing and teaching in and through the art of dance. Artistic processes and pedagogical approaches have been forced to question their very essence, as dance can hardly exist without one of its basic requirements - an appropriately sized space. The case study discussed in this paper brought the 'pandemic' explorations and practises of two artists (from dance and visual arts) into the study process of future educators through the elective course *Dance Theatre*, thus creating a platform for students' own creativity through the languages of dance, visual arts and film. The fresh processes of creating and teaching, mediated through virtual media, positively impacted both students' understanding of personal artistic experience for individual and professional development and their psycho-physical well-being in a time of public closure; at the same time, they laid the groundwork for reflection on redefining dance education in the higher education of future educators and practitioners.

Data were processed using a qualitative method. The students' reflections were grouped into 4 categories according to Glasser's control theory of human needs: Love/Belonging, Fun, Freedom, Power.

Keywords: artistic experience, pre-school education students, distance education, higher education, dance pedagogy.

1 UVOD

Dokument *Road map for Arts Education* (2006) predstavi izsledke raziskav, ki so pokazale, da vzgoja v umetnosti in vzgoja skozi umetnost pri posamezniku krepi ustvarjalnost in iniciativnost, bogatita njegovo domišljijo, spodbujata socialni, čustveni, spoznavni in moralni razvoj, razvoj kritičnega mišljenja in avtonomnosti. Prav tako zavedanje pomena umetnostne vzgoje v vzgoji in izobraževanju izpostavlja vrsta mednarodnih strategij za razvoj kulturne in izobraževalne politike (med njimi: *Gifts of the muse: Reframing the debate about the benefits of the arts*, 2004; Bamford, 2017; *Road map for arts education*, 2006; UNESCO: Seoul agenda goals for the development 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, domišljijским 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).

Domači in tuji avtorji obsežno pričajo o doprinosu vključevanja ustvarjalnega giba v vzgojno izobraževalne procese, ustvarjalni gib kot učni pristop¹ ima pomembne učinke na vseh področjih otrokovega razvoja, učenja in spoznavanja. Poučevanje in učenje 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, 2021; Keinänen idr. 2000; Kroflič 1999; Road Map for Arts Education 2006; Smith-Autard 2002).

Obenem izobraževanje v in skozi plesno umetnost učee se opremlja s t.i. spretnostmi za 21. stoletje², ki so potrebne za učinkovito spopadanje z delovnimi pogoji in družbenimi situacijami v tem stoletju hitrih sprememb in nenehni 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.

V vrsti držav pa je izpostavljena problematika pomanjkljive usposobljenosti učiteljev za poučevanje umetnostnih predmetov (Eurydice 2009; Ijdens in 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 (v slovenskem prostoru) 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, spodbuja ustvarjalnost in nadgrajuje študijske in osebne kompetence. Tovrstno okolje smo v projektu, ki ga predstavljamo (Geršak 2021), soustvarili ob vključevanju plesne, likovne in video umetnosti v času zaprtja javnega življenja in učenja in poučevanja na daljavo.

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- 1 Ideji je menda veter v krila poslala že legenda sodobnega plesa Isadora Duncan na prelomu iz 19. v 20. stoletje (Martin 1939/1965, 288).
 - 2 Spretnosti so opredeljene v okviru konzorcija izobraževalnih in poslovnih partnerjev Partnership for 21st Century Skills (Stinson 2015, 110).

Zbrane osebne refleksije študentk smo analizirali s pomočjo Glasserjeve teorije izbire (Glasser 1994, 1998), ki trdi, da je v naši dedni zasnovi navodilo, da moramo potešiti pet osnovnih potreb; te so poleg fiziološke potrebe po preživetju še štiri psihološke potrebe: po ljubezni in pripadnosti, po moči, svobodi in zabavi. Vse od rojstva dalje nas naši geni ženejo k zadovoljevanju naših potreb in naše vedenje je vedno naša najboljša izbira, da potrebe v določenem trenutku zadovoljimo. Če nam teh potreb ne uspe zadovoljiti, občutimo bolečino oziroma nezadovoljstvo. Potreba po ljubezni in pripadnosti pomeni pripadati, ljubiti, biti ljubljen, bližino, sodelovanje, sprejetost in tovarišstvo. Ljudje smo socialna bitja, kar pomeni, da smo v odnosih z drugimi in skozi različna razmerja tešimo potrebo po ljubezni in pripadnosti. Potreba po moči pomeni uveljavljenost, spoštovanje, pomembnost in samozavest. To pomeni, da imamo občutek, da smo pomembni, priznani od drugih ljudi. Potreba po svobodi pomeni možnost izbiranja, odločanja, neodvisnost, izbor načina življenja. Zajema svobodno izražanje samega sebe. Potreba po zabavi pomeni sprostitve, igrivost, ustvarjalnost. Je potreba, ki jo najlažje izpolnimo, saj je edina, ki jo lahko zadovoljimo tako v odnosu z nekom kot tudi sami (Glasser 1998).

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 in predvideni študijski rezultati predmeta plesno gledališče, definirani v učnem načrtu, so predvsem metodično naravnani na pridobivanje kompetenc za delo z otroki, med njimi pa sta navedena tudi cilj: »Sposobnost za sintetično, analitično, ustvarjalno mišljenje ter reševanje problemov« in študijski rezultat: »Študent pridobiva socialne spretnosti, skozi plesno ustvarjanje razvija svojo ustvarjalnost in samopodobo; uporablja domačo in tujo literaturo in druge vire, rešuje probleme, dela v timu.« (učni načrt predmeta Plesno gledališče). Omenjeni cilj in študijski rezultat sta bila tudi izhodišče za načrtovanje projektnega 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 izvajale nosilka predmeta in dve asistentki, ki sta tudi ustvarjalni, samozaposleni v kulturi s plesnega oziroma likovnega področja, med februarjem in majem 2021.

2.3 Zbiranje in obdelava podatkov

Študentke so posamezne vtise/naloge in zaključne videoposnetke oddajale v spletno učilnico, obenem pa so ob zaključku študijskega leta oddale zapis v obliki osebne refleksije. Podatki so bili obdelani s kvalitativno metodo, refleksije študentk so bile kategorizirane po kontrolni teoriji – teoriji izbire (Glasser 1994) v štiri kategorije glede na Glasserjeve temeljne potrebe po ljubezni, zabavi, svobodi in moči (prav tam).

2.4 Opis pristopa/procesa

Tema projektnega dela na daljavo so bili štirje naravni elementi: zemlja, ogenj, voda in zrak. Srečanja, ki smo jih izvajali prek aplikacije ZOOM in s pomočjo spletne učilnice, so potekala v sledečih korakih: predstavitev ideje projekta → viharjenje možganov → razdelitev v skupine → vtis 1 in 2 → scenosled → samostojno ustvarjanje v skupinah → predstavitev projektov v obliki filmov → refleksija. Ob začetku izvajanja predmeta na daljavo smo prek aplikacije ZOOM izvedli tudi nekaj ustvarjalnih delavnic, kjer smo povezovali plesno in likovno umetnost, da so študentke osvežile in nadgradile znanje, ki so ga pridobile v prvem letniku pri rednem predmetu plesno izražanje. Na delavnicah smo se posvetili gibalnim značilnostim posameznih elementov, kot npr. fluidnost vode; igrivost v povezavi z ognjem; teža v odnosu zemlja – zrak. Kot referenco so si študentke ogledale, analizirale in komentirale nekatere video posnetke, plesne filme oziroma plesno-vizualna spogledovanja uveljavljenih ustvarjalcev z naravnimi elementi, njihovo

Slika 2: Vtis študentke, ki je raziskovala element zrak



Sledil je naslednji korak, ko so študentke v skupinah oblikovale scenosled, ki je zajemal načrt, kako bodo posamezen element 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 3).

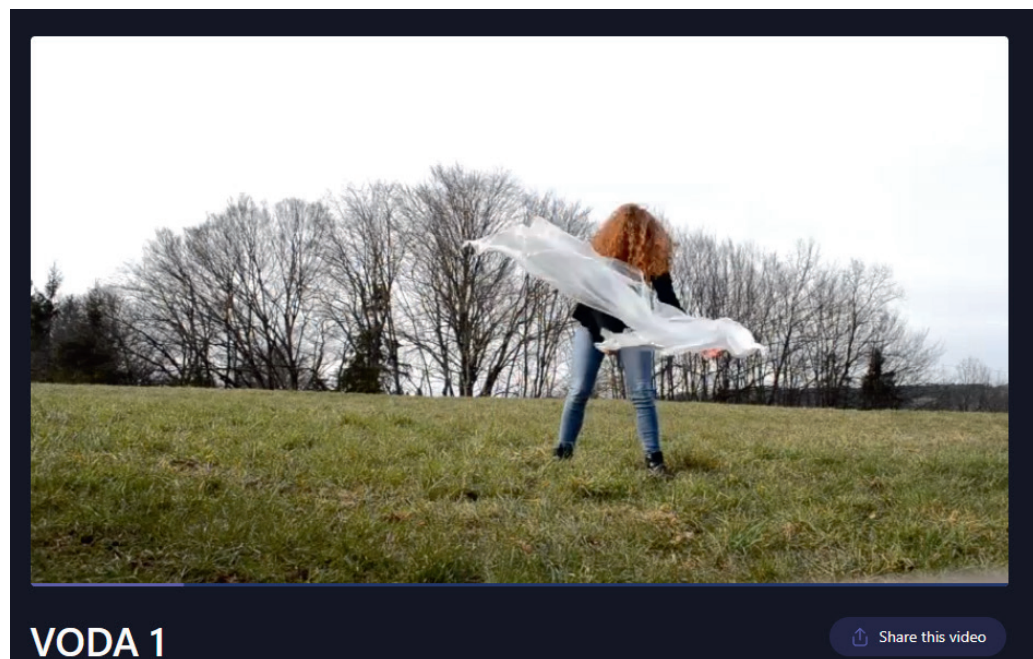
Slika 3: Scenosled za element zemljo v obliki fotografije (dodan je bil še opis ostalih vidikov)





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 4). Študentke so na zadnjem srečanju na daljavo predstavile nastale filme.

Slika 4: Izsek iz filma o vodi



2.5 Predstavitev rezultatov in refleksija

Rezultate predstavljamo v obliki refleksij asistentk – umetnic in zbranih refleksij iz zapisov študentk. Nuša Jurjevič je v komentarju na predstavljen film o zemlji zapisala: »//... dekleta so večji del namenila gibanju nog od kolena navzdol, inovativno so se poigravala 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. 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 (1994) v naslednje štiri kategorije: svoboda, zabava, ljubezen in moč (Geršak 2021).

SVOBODA

- Bilo 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 užitek.
- 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.

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 situacije 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 je 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, usmerjeni, 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 študija na daljavo. Potreba po moči pa se je udeleževala skozi soustvarjanje plesnega projekta, kjer so imele možnost samopotrjevanja in pridobivanja novih kompetenc.

Obenem so študentke razvijale tudi spretnosti in veščine, potrebne za uspešno in izpopolnjujoče soustvarjanje delovanja in bivanja v 21. stoletju; v svojih refleksijah so poudarile ustvarjalnost, iznajdljivost in inovativnost, znotraj katerih so lahko izrazile svoje notranje svetove in v ustvarjalnem procesu in končnem izdelku pustile avtorski pečat. Nadalje so študentke izpostavile socialne veščine – v projektu so se, ne glede na to, da je potekal na daljavo, s kolegicami še tesneje povezale, (na) učile so se sodelovati v ustvarjalnem timu, argumentirati svoja stališča, izmenjave mnenj in iskanja kompromisov. Nenazadnje so skozi delo na drugačen način spoznavale same sebe in krepile samozavest; kot pomembne pa vidimo tudi refleksije, v katerih so študentke navedle, da so se tekom projekta naučile uživati se v svoje telo oziroma vase, se poslušati, slediti lastnim občutkom in se gibati v skladu z njimi; kar resonira z v uvodu omenjenim konceptom utelešenosti kot pomembne veščine bivanja in delovanja v sodobnem času in svetu.

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 in 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 začrtani 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. Prav tako so študentke skozi projekt dosegle študijski rezultat pridobivanja socialnih spretnosti, tekom projekta so razvijale svojo ustvarjalnost in samopodobo ter v timu uspešno reševale tako ustvarjalne kot tehnične in logistične probleme. Kot pomembna se je izkazala izkušnja plesnega ustvarjanja kot utelešena izkušnja, v katero je človeško bitje vpeto kot spoznavna celota.

Nekateri avtorji so mnenja, da sodobna družba potrebuje na novo premišljene humanistične usmeritve, k čemur lahko v veliki meri prispeva prav umetnost in če si na tem mestu drznemo dodati: to vlogo lahko še posebej dobro odigra ples kot celovita umetnost celotnega človeškega bitja, ki od pradavnine ljudi povezuje in lahko na najbolj primarni ravni ruši nesoglasja in tendence po uniformiranosti prebivalcev 21. stoletja. Ustvarjanje v plesni umetnosti širi posameznikov in skupinski diapazon spretnosti, veščin in kompetenc za življenje v 21. stoletju ter z obratom k utelešenemu razumevanju sveta in delovanju v njem hkrati daje protiutež ponoreli kapitalistično-materialistični gonji (Rupnik 2021).

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INTEROCEPCIJA PLESALCEV TER NJIHOVO ZAVEDANJE ČUSTEV IN TELESNIH OBCUTKOV INTERCEPTION OF DANCERS AND THEIR AWARENESS OF EMOTIONS AND BODILY SENSATIONS

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POVZETEK

Interocepcija predstavlja usmerjeno pozornost na notranje dogajanje in zavestno prepoznavo notranjih telesnih občutkov. Je pomemben mehanizem pri razvoju posameznikovega samozavedanja in individualnosti. Umetniki, ki se s telesom ukvarjajo neposredno (plesalci, igralci) ali posredno (likovna umetnost, pisanje) naj bi imeli boljše sposobnosti interoceptivne zaznave, prepoznavanje interoceptivnih procesov pa je povezano s posameznikovo integracijo telesnih senzacij, kognitivnih procesov pa tudi afektivnega doživljanja. Ker so telesni občutki in čustveno doživljanje za plesalce sodobnega plesa pogosto povod za njihov plesni material, nas je zanimalo, ali se razvitost interoceptivne povezave s sposobnostjo zaznavanja telesnih občutkov in zavedanjem čustev? V raziskavi smo uporabili vprašalnik MAIA (Multidimensional Assessment of Interoceptive Awareness) in DERS (Difficulties in Emotion Regulation Scale). Sodelovalo je 77 udeležencev s povprečno starostjo 28,77 let ($SD=12,5$). 55,8 % udeležencev se je s plesom ukvarjalo profesionalno, 31,2 % pol profesionalno, najmanjši delež (23,4 %) pa ljubiteljsko. Povprečna doba ukvarjanja s plesom je bila 17,47 let ($SD=9,5$). Rezultati raziskave kažejo na trend, da se plesalci z bolj razvito interocepcijo bolj zavedajo svojih čustev in telesnih občutkov. To ni pomembno le za ustvarjanje in poklicno udejstvovanje sodobnih plesalcev, ampak tudi za njihovo telesno in duševno zdravje, kar pomeni, da bi bilo v razvoju plesalca smiselno namenjati pozornost tudi njegovim interoceptivnim sposobnostim.

Ključne besede: interocepcija, sodobni ples, zaznavanje telesnih občutkov, zavedanje čustev.

ABSTRACT

Interoception refers to the conscious perception of sensations from inside the body and has been described as an important mechanism in the development of an individual's self-awareness and individuality. Artists who deal with the body directly (dancers, actors) or indirectly (fine arts, writing) have a better starting point for interoceptive awareness. Since the bodily sensations and emotional experiences for contemporary dancers are often generators of their dance material, we were interested in whether interoception is related to the ability to perceive bodily sensations and to emotional awareness? In our study, we used the MAIA questionnaire (Multidimensional Assessment of Interoceptive Awareness) and DERS (Difficulties in Emotion Regulation Scale). There were 77 participants with an average age of 28.77 years ($SD=12.5$). 55.8% of participants danced professionally, 31.2% semi-professionally, and 23.4% were amateurs. On average they were dancing for 17.47 years ($SD=9.5$). The results of our study show that dancers with better interoceptive skills are more aware of their emotions and bodily feelings. This is important not only for the professional activity of modern dancers, but also for their physical and mental health. Therefore, it would be sensible to pay special attention to the development of interoceptive skills in dance education.

Keywords: interoception, modern dance, perception of bodily sensations, emotional awareness.

1 UVOD

1.1. Interocepcija

Raziskovanje interocepcije se je razmahnilo v zadnjih 20 letih, čeprav je besedo "interoceptor" kot pojem za živčne receptorje za senzorne dražljaje, ki izvirajo znotraj telesa, uporabil Charles S. Sherrington že v začetku 20. stoletja (Cameron 2001, 697). V svoji definiciji je interoceptivno zaznavo jasno ločil od proprioceptivne, ki se nanaša na zaznavo telesa v prostoru, ter eksteroceptivne, ki se nanaša na zaznavanje dražljajev iz zunanega okolja. Vse tri zaznave skupaj tvorijo posameznikov občutek fizičnega telesa (Garfinkel idr. 2015, 65).

Koncept interocepcije ostaja danes široko definiran in različno razumljen, kljub temu pa se večina avtorjev strinja (npr. Cameron 2001; Craig 2003; Mehling idr. 2012; Farb idr. 2015), da interoceptivno zavedanje vključuje zaznavanje notranjega stanja telesa in da to senzorno zavedanje izvira tako iz telesnega - fiziološkega stanja kot tudi iz posameznikove presoje, prepričanij, izkušenj, pričakovanj in konteksta (Gibson 2019, 3–4). Interocepcija torej zahteva interakcijo med zaznavanjem telesnih stanj in kognitivno presojo teh telesnih stanj (Farb idr. 2015, 2–3).

Če na interoceptivno zavedanje pogledamo iz fenomenološkega vidika, gre za tisti del interocepcije, ki postane zavesten in v tem smislu pomeni usmerjeno pozornost na notranje dogajanje ter zavestno prepoznavo notranjih fizioloških procesov (Mehling idr., 1). Prepoznavanje interoceptivnih procesov je tako povezano s posameznikovo integracijo telesnih senzacij, kognitivnih procesov pa tudi afektivnega doživljanja (Price in Hooven 2018, 3).

1.2. Povezanost interocepcije s čustvovanjem

Čustva se pojavijo kot odziv na določen dražljaj, ta je lahko zunanji, npr. dogodek ali oseba, notranji kot občutek ali pa je skupek obojega. Cvetek (2014, 16–24) piše, da čeprav je naš prvi odziv nezaveden, lahko s pomočjo interoceptivnega zavedanja svoje odzive ozavestimo in tudi prilagodimo. Tako ima interoceptivno zavedanje pomembno vlogo pri čustveni regulaciji (Price in Hooven 2018, 3).

Kever idr. (2015) ugotavljajo, da imajo posamezniki z večjo mero interoceptivne občutljivosti (angl. *interoceptive sensibility*) večji nabor strategij čustvene regulacije in da posamezniki z višjim rezultatom interoceptivne natančnosti (angl. *interoceptive accuracy*), merjene z nalogo štetja srčnega utripa, bolje prepoznavajo, katera strategija uravnavanja čustev je v dani situaciji zanje ustrežnejša. Poleg tega tisti z višje izraženo interoceptivno natančnostjo uspešneje regulirajo svoja neprijetna čustva v primeru socialne izključenosti (Pollatos, Matthias in Keller 2015, 6). Zamariola idr. (2019) pa ugotavljajo, da kažejo posamezniki z nižje izraženimi interoceptivnimi sposobnostmi več težav pri ubesedenju čustev in zmanjševanju vpliva čustev, ki jih ustvarjajo negativne izkušnje v vsakdanjem življenju.

Vse duševne motnje so v določeni meri povezane z okrnjenim čustvovanjem, zato je ravnanje s čustvi pomemben dejavnik duševnega zdravja (Stepišnik Perdih 2018, 149). Raziskave kažejo na povezanost med duševnimi motnjami, kot so anksioznost, depresija, anoreksija, obsesivno-kompulzivna motnja in nepravilnostmi v prenosu interoceptivnih signalov (Paulus in Stein 2010, 458–459). Tako se tehnike, ki spodbujajo razvoj interocepcije, kot npr. čuječnost, TRE, fokusiranje ipd., čedalje bolj uporabljajo tudi v praksi strokovnjakov za duševno zdravje. Omogočajo namreč uspešnejšo regulacijo čustev in boljši izid obravnave (Remmers, Topolinski in Koole 2016).

1.3. Namen

Bistvo sodobnega plesa oz. tisto, kar ga najbolj določa, je "konstruiranje telesa plesočega subjekta" (Hrvatina 2001, 9). To telo "nenehno igra spremenljivo igro med pomenom in spoznanjem, med realnostjo in pojavnostjo, med prisotnostjo in izginotjem, med subjektom in objektom ter ne dopušča, da bi ga zaobjeli z enim dejanjem, sistemom, stilom, formo ali besedo" (Kunst v Hrvatina 2001, 10). Plesalci sodobnega plesa se tako s telesom v veliki meri ukvarjajo na drugačen način kot drugi plesalci, npr. baletniki, ki so podvrženi strogi formi in tehniki plesa. Znotraj in v okviru svojega telesa iščejo navdih, impulze in mnogotere razsežnosti ustvarjanja. Telesni občutki in čustveno doživljanje plesalcev so pogosto povod za njihov plesni material, zato sklepamo, da je tudi njihova interocepcija dobro razvita. Da bi to preverili, smo zasnovali raziskavo, s katero smo želeli odgovoriti, kakšna je interocepcija plesalcev sodobnega plesa ter kako se razvitost interocepcije povezuje s sposobnostjo zaznavanja telesnih občutkov in zavedanjem čustev?

2 METODA

V raziskavi je bila uporabljena deskriptivna in korelacijska kvantitativna metodologija.

2.1. Udeleženci

V raziskavi je sodelovalo 77 udeležencev, od tega 66 (85,7 %) žensk, 10 (12,9 %) moških, 1 (1,4 %) udeleženec pa se glede spola ni opredelil. Povprečna starost udeležencev je bila 28,77 let ($SD=12,5$). 55,8 % udeležencev se je s plesom ukvarjalo profesionalno, 31,2 % pol profesionalno, najmanjši delež (23,4 %) pa ljubiteljsko. Povprečna doba ukvarjanja s plesom je bila 17,47 let ($SD=9,5$), pri čemer je več kot polovica (53,2 %) udeležencev plesala med 11 do 20 let, preostali vzorec v enakih deležih (23,4 %) predstavljajo tisti, ki plešejo manj kot 10 let in tisti, ki plešejo več kot 21 let.

2.2. Pripomočki

Poleg osnovnih demografskih vprašanj smo v raziskavi uporabili dva vprašalnika:

- Lestvica interoceptivnega zavedanja MAIA (angl. *Multidimensional Assessment of Interoceptive Awareness* – Mehling idr. 2012) vključuje 32 postavk, ki se vrednotijo na 6-stopenjski Likertovi lestvici (0 – nikoli, 5 – vedno). Skupna ocena interoceptivnega zavedanja je sestavljena iz osmih podlestvic, ki jih lahko vrednotimo tudi vsako posebej: opažanje (zavedanje neprijetnih, prijetnih in nevtralnih telesnih občutkov), ne-odvrčanje (posameznik ne ignorira bolečine in občutkov nelagodja), ne-vznemirjanje (posameznik ne doživlja čustvene stiske ob pojavu občutkov nelagodja ali bolečine), regulacija pozornosti (sposobnost vzdrževanja in nadzorovanja pozornosti na telesnih občutkih), čustveno zavedanje (zavedanje povezave med telesnimi občutki in čustvenimi stanji), samoregulacija (sposobnost uravnavanja stiske/nemira s pozornostjo na telesne občutke), poslušanje telesa (vpogled v čustva in občutke s pomočjo telesa), zaupanje (doživljanje telesa kot varnega in vrednega zaupanja).
- Lestvica ugotavljanja težav z uravnavanjem čustev (angl. *Difficulties in Emotion Regulation Scale* – Gratz in Roemer 2004) vključuje 36 postavk, ki se vrednotijo na 5-stopenjski Likertovi lestvici (1 – skoraj nikoli, 5 – skoraj vedno). Visok rezultat na lestvici je povezan z večjimi težavami pri uravnavanju čustev. Skupni seštevek vprašalnika je sicer sestavljen iz šestih podlestvic, ki jih lahko vrednotimo tudi vsako posebej: nesprejemanje (nesprejemanje čustvenih odzivov), cilji (težave pri ciljno usmerjenem vedenju), impulzivnost (težave pri kontroli impulzov), zavedanje (pomankanje čustvenega zavedanja), strategije (omejen dostop do učinkovitih strategij čustvene regulacije), jasnost (pomankanje čustvene jasnosti). V raziskavi smo uporabili samo podlestvico zavedanja, ki se nanaša na spremljanje, prepoznavanje in zavedanje lastnih čustev. Primer vprašanja je npr. "Ko sem vznemirjen/a, si vzamem čas, da bi ugotovil/a, kaj pravzaprav čutim".

2.3. Postopek

Podatke smo zbrali z namenskim vzorčenjem v času od 8. 10. 2020–8. 1. 2021. Spletna anketa je bila posredovana Društvu za sodobni ples, Javnemu skladu za kulturne dejavnosti – oddelek za ples, ansamblu za sodobni ples En Knap, različnim plesnim studiem in šolam, kjer poučujejo sodobni ples, plesni akademiji *Alma Mater Europaea* – oddelku za sodobni ples, umetniški gimnaziji Ljubljana – plesna smer (sodobni ples) ter različnim osebnim kontaktom, ki se ukvarjajo s sodobnim plesom. V raziskavi je bila zagotovljena anonimnost in prostovoljno sodelovanje udeležencev. Zbrane podatke smo statistično obdelali s programom SPSS.

3 REZULTATI

V Tabeli 1 so prikazane povprečne vrednosti za posamezno podlestvico interoceptivnega zavedanja MAIA našega vzorca sodobnih plesalcev v primerjavi z vzorcema tečajnikov in učiteljev "body-mind" tehnik (le-ta se razlikujeta glede na leta izkušenj s temi tehnikami) ter kliničnim vzorcem posameznikov z motnjami hranjenja.

Tabela 1. Povprečne vrednosti podlestvic MAIA pri različnih populacijah

	Sodobni plesalci (Stepišnik Perdih, Špacapan, 2021)	Tečajniki in manj izkušeni učitelji BM (Mehling idr. 2012)	Izkušeni učitelji BM (Mehling idr. 2012)	Motnje hranjenja (Brown 2017)
MAIA podlestvica	M (SD)	M (SD)	M (SD)	M (SD)
Opažanje	4,04 (0,90)	3,79 (0,60)	4,09 (0,54)	3,14 (1,15)
ne-odvrčanje	2,36 (1,28)	3,13 (0,79)	3,28 (0,93)	2,12 (1,18)
ne-vznemirjanje	2,39 (1,25)	3,13 (0,88)	3,42 (0,77)	2,39 (1,17)
regulacija pozornosti	3,74 (1,00)	3,65 (0,68)	3,95 (0,56)	2,33 (1,22)
čustveno zavedanje	4,10 (1,13)	4,13 (0,68)	4,19 (0,61)	2,88 (1,22)
Samoregulacija	3,41 (1,03)	3,79 (0,74)	3,93 (0,72)	2,08 (1,34)
poslušanje telesa	3,32 (1,21)	3,41 (0,94)	3,60 (0,78)	1,72 (1,35)
zaupanje telesu	4,15 (1,04)	4,09 (0,75)	4,17 (0,74)	1,73 (1,55)

Opombe: M – aritmetična sredina; SD – standardni odklon; BM – "body-mind" tehnike

Rezultati kažejo, da so plesalci najvišje ocenjevali svoje doživljanje telesa kot varnega in vrednega zaupanja, zavedanje povezanosti med telesnimi občutki in čustvenimi stanji ter svojo sposobnost opažanja telesnih občutkov (vse višje kot 4 na lestvici od 0 – nikoli do 5 – vedno). Rezultati na podlestvicah opažanje, regulacija pozornosti, čustveno zavedanje, poslušanje telesa in zaupanje telesu so primerljivi z rezultati manj izkušenih oz. izkušenih (več kot 5 let izkušeni) učiteljev "body-mind" tehnik, najbolj očitne razlike pa so na podlestvicah ne-odvrčanje in ne-vznemirjanje, kjer se rezultati plesalcev celo približajo populaciji posameznikov z motnjami hranjenja.

Povezanost med razvitostjo interoceptije in zavedanjem lastnih telesnih občutkov in čustev smo preverjali s Pearsonovim korelacijskim koeficientom (Tabela 2).

Tabela 2. Pearsoovi korelacijski koeficienti med interoceptijo, pomanjkanjem čustvenega zavedanja in zavedanjem telesnih občutkov

		Pomanjkanje čustvenega zavedanja	Zavedanje telesnih občutkov
Interoceptija	Pearson Correlation	-,587**	,690**
	Sig. (2-tailed)	,000	,000
	N	77	77

Opombe: N-numeric vzorca; *-statistično pomemben rezultat na nivoju 5% tveganja; **-statistično pomemben rezultat na nivoju 1% tveganja

Rezultat korelacijske matrike (Tabela 2) kaže, da sta razvitost interoceptije in pomanjkanje čustvenega zavedanja statistično značilno negativno in srednje močno povezana ($r=-0,587^{**}$). Udeleženci z višjo interoceptijo imajo torej manjše težave z zavedanjem svojih čustev oz. se bolj zavedajo svojih čustev ter obratno, udeleženci, ki se bolj zavedajo svojih čustev, imajo višjo interoceptijo.

Razvitost interoceptije je tudi statistično pomembno pozitivno in srednje močno povezana ($r=0,690^{**}$) z zavedanjem lastnih telesnih občutkov. Udeleženci z višjo interoceptijo se bolj zavedajo svojih telesnih občutkov in obratno, udeleženci, ki se bolj zavedajo svojih telesnih občutkov, imajo višjo interoceptijo.

Rezultati korelacij kažejo na trend, da se plesalci z bolj razvito interoceptijo bolj zavedajo svojih čustev in telesnih občutkov.

4 RAZPRAVA

Raziskava je vključevala 77 plesalcev sodobnega plesa. Večino vzorca so predstavljale ženske (85,7 %), kar sicer odraža splošno stanje - v Društvu za sodobni ples Slovenije navajajo, da je bilo leta 2021 registriranih 51 članov, od tega 13 moških (Društvo za sodobni ples Slovenije 2021). Večina udeležencev (76,6 %) se je s plesom ukvarjala pol profesionalno oz. profesionalno, kar pomeni, da jim ples predstavlja poklic ali karierno pot.

Plesalci sodobnega plesa se s telesom ukvarjajo na drugačen način kot plesalci, ki so podvrženi strogi formi in tehniki plesa. Njihovi telesni občutki in čustveno doživljanje so pogosto povod za plesni material, zato nas je zanimalo, kakšna je interoceptija plesalcev sodobnega plesa ter kako se razvitost njihove interoceptije povezuje s sposobnostjo zaznavanja telesnih občutkov in zavedanjem čustev?

Interoceptija predstavlja usmerjeno pozornost na notranje dogajanje in zavestno prepoznavo notranjih telesnih občutkov (Mehling idr. 2012, 2). Raziskave kažejo, da imajo umetniki, ki se s telesom ukvarjajo neposredno (plesalci, igralci) ali posredno (likovna umetnost, pisanje), boljše izhodišče za interoceptivno zaznavo (Christensen, Gaigg in Calvo-Merino 2018, 5). Rezultati naše raziskave so pokazali, da je sposobnost plesalcev za zavedanje tako neprijetnih, prijetnih, kot nevtralnih telesnih občutkov (podlestvica opažanje), njihova sposobnost vzdrževanja in nadzorovanja pozornosti na telesnih občutkih (podlestvica regulacija pozornosti), zavedanje povezave med telesnimi občutki in čustvenimi stanji (podlestvica čustveno zavedanje) in vpogled v čustva in občutke s pomočjo telesa (podlestvica poslušanje telesa) ter njihovo doživljanje telesa kot varnega in vrednega zaupanja (podlestvica zaupanje telesu) primerljiva s tečajniki oz. učitelji "body-mind" tehnik (npr. joga, TRE, tai chi, čuječnost ipd.). Še posebej vzpodbudno je, da je opažanje telesnih občutkov in zaupanje telesu pri plesalcih (4,04 oz. 4,15) primerljivo z učitelji s 5 ali več leti poučavanja body-mind tehnik (4,09 oz. 4,17) (Tabela 1). Seveda imajo učitelji za seboj lastno prakso še preden so postali učitelji, zato lahko lažje primerjamo z našim vzorcem, kjer je 76,6% udeležencev plesalo več kot 11 let, nekateri tudi več kot 20.

Najbolj očitne razlike pa so na podlestvicah ne-odvračanje (posameznik ne ignorira bolečine in občutkov nelagodja) in ne-vznemirjanje (posameznik ne doživlja čustvene stiske ob pojavu občutkov nelagodja ali bolečine), kjer so rezultati plesalcev (2,36 oz. 2,39) podobni rezultatom vzorca posameznikov z motnjami hranjenja (2,12 oz. 2,39) in za skoraj 1 točko odstopajo od udeležencev in učiteljev "body-mind" tehnik (Tabela 1). Profesionalno ukvarjanje s plesom je fizično zahtevna poklicna pot z visoko prevalenco poškodb (Vassallo idr. 2019, 260). Poškodbe in bolečino plesalci razumejo kot nekaj, kar jim preprečuje ples ali normalno gibanje (Thomas in Tarr 2009, 51) in tako lahko ovira njihovo poklicno udejstvovanje in posledično ogroža njihovo materialno eksistenco, s čimer bi lahko povezali nižji rezultat na podlestvici ne-vznemirjenja ob občutkih nelagodja ali bolečine. Anderson and Hanrahan (2008) ugotavljata, da je bolečina, ki jo občutijo poškodovani plesalci, negativno zaznana in lahko povzroči izgubo samozavesti in motivacije ter povečan strah in tesnobo. Po drugi strani pa bolečino in nelagodje, ki spremljata te poškodbe, plesalci pogosto ignorirajo in še naprej plešejo oz. se po poškodbah prehitro vrnejo na trening (Krasnow, Mainwaring in Kerr 1999; Mainwaring, Krasnow in Kerr 2001; Encarnacion idr. 2000; Hays 2010). V profesionalnem plesu je namreč močno zakoreninjena kultura skrivanja poškodb (Vassallo idr. 2019, 260), zato ni nenavadno, da so plesalci dosegli nižje vrednosti na podlestvici ne-odvračanja pozornosti od bolečine in občutkov nelagodja.

V raziskavi smo ugotovili pozitivno povezanost interoceptije in zavedanja telesnih občutkov. Interoceptija je v marsičem sorodna zavedanju telesnih senzacij, pri čemer slednje vključuje tudi komponento eksterocepcije (Cameron 2001, 699). Tsakiris, Tajadura-Jiménez in Costantini (2011) so z iluzijo umetne roke (angl. rubber hand illusion) preučevali, kako interoceptija (merjena z nalogo štetja srčnega utripa) modulira zaznavo telesa in eksterocepcijo. Rezultati so pokazali, da so se osebe z višje izraženo interoceptivno občutljivostjo bolje odrezale, kar pomeni, da so umetno roko manjkrat zamenjali za svojo. Avtorji zaključujejo, da interoceptija do neke mere oblikuje zaznavo telesa in eksterocepcijo ter igra aktivno vlogo pri oblikovanju veččutnih zaznav in njihovi integraciji.

Rezultati naše raziskave kažejo tudi, da imajo plesalci z boljšim interoceptivnim zavedanjem manj težav z zavedanjem svojih čustev. Za zavedanje čustev sta potrebna dva pogoja, doživljanje čustev in kognitivna refleksija na to doživljanje (Croyle in Waltz 2002, 437). Damasio (2005, 134) pravi, da predstavlja interoceptivna občutljivost na somatsko oz. telesno komponento čustvenih signalov nujen pogoj za kognitivno in besedno obdelavo čustev. Zamariola idr. (2019, 480) so ugotovili, da kažejo posamezniki z nižje izraženimi interoceptivnimi sposobnostmi več težav v verbaliziranju in reguliranju čustev. Kot vidimo, interoceptivno zavedanje ni zgolj orodje za boljše zaznavanje in prepoznavanje čustev, ampak tudi za njihovo uravnavanje. To ni pomembna ugotovitev zgolj za plesalce, ampak tudi za splošno populacijo, še posebej pa za poklice, ki se ukvarjajo s čustvovanjem

drugih (psihosocialni svetovalci, psihologi, psihoterapevti ipd.), saj je interoceptijo možno relativno enostavno in predvsem učinkovito izboljševati. Iz Avstralije tako prihajajo vzpodbudne informacije, da nekatere šole trening interoceptije že vključujejo v svoj kurikulum (Goodall in McAuley 2019). Na ta način želijo pri otrocih in mladostnikih izboljšati

5 SKLEP

Rezultati raziskave kažejo na trend, da se plesalci z bolj razvito interoceptijo bolj zavedajo svojih čustev in telesnih občutkov. To ni pomembno le za ustvarjanje in poklicno udejstvovanje sodobnih plesalcev, ampak ne nazadnje tudi za njihovo telesno in duševno zdravje, kar pomeni, da bi bilo v razvoju plesalca smiselno namenjati pozornost tudi njegovim interoceptivnim sposobnostim. Raziskave (npr. Ceunen, Vlaeyen in Van Diest 2016) namreč kažejo, da lahko z vajo ozavestimo in izboljšamo svoje interoceptivno zavedanje.

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PLES V VRTCU – POMEMBEN DEJAVNIK PSIHOFIZIČNEGA RAZVOJA OTROKA DANCE IN KINDERGARTEN – AN IMPORTANT FACTOR IN THE PSYCHO-PHYSICAL DEVELOPMENT OF CHILDREN

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POVZETEK

Uvod. Plesno izražanje v predšolskem obdobju pomembno vpliva na celoten otrokov razvoj na vseh področjih, tako psihomotoričnem kot kognitivnem in čustveno-socialnem. Kurikulum za vrtce je osnova vzgojiteljevega dela s cilji in področji dejavnosti v vrtcu. Vzgojitelj vzpodbuja otroka k umetniški dejavnosti, kjer ima pomembno vlogo tudi ples. Opisujemo psihofizični razvoj otroka od dojenčka do šolarja z značilnostmi posameznega otrokovega obdobja. Predstavimo pomen in organizacijo interesnih dejavnosti v vrtcu, sodelovanje s starši: pravičen pristop in komunikacijo, plesne dejavnosti z elementi plesa, učenje in vzgajanje s plesom ter vlogo vzgojitelja pri tem.

Raziskovalna metodologija. V raziskavi je bila uporabljena kvantitativna metodologija. Podatke smo dobili z anketnim vprašalnikom, sestavljenim iz treh sklopov: splošni podatki o plesnih dejavnostih, mnenje staršev in vzgojiteljev o obiskovanju minulih plesnih dejavnosti ter mnenje o plesni dejavnosti, kot dodatni dejavnosti vrtca. Anketirali smo 104 starše in 48 vzgojiteljic vrtcev Pomurja.

Rezultati. Rezultati raziskave kažejo, da so starši in tudi njihovi otroci bili zadovoljni s plesom, tudi z organizacijo. Večina plesne dejavnosti se je izvajala kot popoldanska dejavnost vrtca, ples so večinoma starši sami financirali in tudi v prihodnosti so pripravljene financirati in podpirati plesne dejavnosti v vrtcih. Večinoma so ples poučevali plesni učitelji z licenco kot popoldansko plesno dejavnost posameznega vrtca. V posameznih vrtcih so plesne dejavnosti izvajale tudi vzgojiteljice, starši pa so bili v obeh primerih zadovoljni z njihovim delom. Vzgojitelji se zavedajo pomena kontinuiranega plesnega izobraževanja.

Sklep. Starši in vzgojitelji se zavedajo pomena plesnih dejavnosti v pomurskih vrtcih. Plesne dejavnosti morajo biti dostopne vsem otrokom, predlagamo, naj jih financira država, vzgojitelji morajo imeti možnost nadaljnega formalnega šolanja in stalnega strokovnega izpopolnjevanja. Dobrodošlih je tudi več raziskav s področja plesnih dejavnosti, ki bi potrjevale pomen in uporabnost plesnih dejavnosti za celoten razvoj otroka.

Ključne besede: otrok, vrtec, plesne dejavnosti, starši, vzgojitelji.

ABSTRACT

Introduction. Dance in kindergarten is an important factor in the psycho-physical development of children. The study is written about dance expression in the preschool period. Dance expression in the preschool period has a significant impact on the holistic development of children in all areas: the psychomotor, cognitive and emotional-social. The kindergarten curriculum is the basis for the educator's work with the objectives and scope of activities in the kindergarten. The educator encourages children to artistic activity, in which dance plays an important role. The paper describes the physical and mental development of a child from a baby to a schoolchild, with the characteristics of each child's period. It presents the importance and the organization of extra-curricular activities in the kindergarten, cooperation with parents: the right approach and communication, dance activities with elements of dance, learning and training in the dance and the role of the teacher in all this.

Research Methodology. The study used quantitative methodology. Data were obtained through a questionnaire composed of three sections: general data on dance activities, the opinion of parents and educators attending the recent dance activities and the views on dance activities, such as additional activities in the kindergarten. We interviewed 104 parents and 48 kindergarten teachers in Pomurje.

Results. Research results show that parents and their children were satisfied with the dancing and the organization. The majority of dance activities were carried out as an afternoon activity in the kindergarten which were funded by the parents and in the future the parents are willing to fund and support the dance activities in kindergartens. Mostly dance was taught by licensed dance instructors as an afternoon dance activity in each particular kindergarten. In some kindergartens dance activities were performed by the kindergarten teachers. The parents were satisfied with the work in both cases. Educators are aware of the importance of continuous dance education.

Discussion. Parents and educators are aware of the importance of dance activities in kindergartens in Pomurje. Dance activities should be accessible to all children therefore, it is suggested that they should be financed by the government and educators must have the opportunity to continue their formal education and life-long professional development. Further research in the field of dance activities which would confirm the importance and usefulness of dance activities for the overall development of the child is more than welcome.

Keywords: child, kindergarten, dance activities, parents, educators

1 UVOD

Ples vpliva na otrokov celostni razvoj, psihični in fizični, zato nas zanima interes staršev in vzgojiteljev za ples kot dodatno dejavnost vrtcev, organizacija plesnih dejavnosti v vrtcih in prepoznavnost vzgojiteljev za kontinuirano izobraževanje otrok iz plesnih dejavnosti.

V raziskovalni nalogi želimo raziskati ples kot dodatno, popoldansko dejavnost vrtca in mnenjeter interes staršev oz. vzgojiteljev za plesne dejavnosti pri delu z otroki v vrtcu.

Znano nam je, da plesne dejavnosti pomembno vplivajo na otrokov celosten razvoj, zlasti v predšolskem obdobju, ko otrok hitro napreduje na vseh področjih, zato nas zanima, kakšne izkušnje imajo o plesnih dejavnosti vzgojiteljice in kako si pridobivajo plesno znanje. Zanima nas tudi, kako vzgojiteljice poučujejo ples v vrtcih, kdaj, koliko časa, katere plese plešejo in druge plesne aktivnosti v praksi pri delu z otroki.

2 CILJI RAZISKAVE

Cilji raziskave so predstaviti pomen plesa in plesnih dejavnosti za otrokov psihofizični razvoj, predstaviti organizacijske možnosti plesnih dejavnosti v vrtcih, predstaviti interes staršev za ples kot dodatno dejavnost vrtca, predstaviti pomen plesnega izobraževanja vzgojiteljev in predstaviti ples kot pomembno dejavnost v poučevanju in vzgoji otrok v vrtcih.

Raziskovalno vprašanje 1: *Kakšna so stališča vzgojiteljev in staršev o pomenu in vrednosti plesnih dejavnosti pri predšolskem otroku?*

Raziskovalno vprašanje 2: *Kakšen je interes staršev za interesne plesne dejavnosti v vrtcih z organizacijskega vidika?*

Raziskovalno vprašanje 3: *Imajo vzgojitelji v vrtcih dovolj plesnega znanja za izvajanje plesnih dejavnosti z otroki?*

Raziskovalno vprašanje 4: *Ali vzgojitelji prepoznajo pomen plesnega izobraževanja za delo z otroki v vrtcih na področju plesne umetnosti? (Šumak 2016, 18).*

3 RAZISKOVALNA METODOLOGIJA

Raziskava temelji na kvantitativni metodi raziskovalnega dela. Podatki so zbrani z anketnim vprašalnikom, sestavljenim iz treh sklopov: splošni podatki o plesnih dejavnostih, mnenje staršev o obiskovanju minulih plesnih dejavnosti ter mnenje staršev o plesni dejavnosti kot dodatni dejavnosti vrtca.

Vzorec je namenski, anketirani so bili starši in vzgojitelji iz petih vrtcev mestnega ter petih vrtcev podeželskega okolja. V vsakem vrtcu smo anketirali starše 20 otrok in 5 vzgojiteljev. Predvideno število: 200 anketiranih staršev in 50 vzgojiteljev. Podatki so obdelani s pomočjo računalniškega programa Microsoft Windows Excel in predstavljeni v obliki tabel (Šumak 2016,19).

3.1 Rezultati

V raziskavi so sodelovali: 104 starši, od tega 84 žensk (81 %) in 20 moških (19 %). Starost sodelujočih staršev v raziskavi : 8 (8 %) staršev od 20 do 29 leta, 75 (72 %) staršev od 30 do 39 leta in 21 (20 %) staršev od 40 do 50 leta. Manj kot 20 let ni bil star noben anketiran starš. Večina staršev je starih med 30 in 39 let. Izobrazba: poklicno izobrazbo ima 10 (10 %) staršev, srednjo strokovno 23 (22 %), višjo strokovno 11 (10 %), visoko strokovno 30 (29 %) in univerzitetno izobrazbo 27 (26 %) staršev. Starši z magisterijem so 3 (3 %). Več kot polovica staršev vprašanih otrok ima visoko in univerzitetno izobrazbo. Starostna struktura otrok: 25 (26 %) staršev ima šestletne otroke, 39 (37 %) petletne otroke, 28 (27 %) ima štiriletne otroke, 8 (8%) triletno otroke in 2 (2 %) sta starša otrok starih dveh leti. Iz zapišanega je razvidno, da je večina otrok predšolskih, starih 4, 5 in 6 let. Na podeželju obiskuje vrtec 47 (45 %) in v mestu 57 (55 %) otrok. V mestu je 10 % več otrok. Informacije o plesni dejavnosti v vrtcu so starši prejeli od: v vrtcu je dobilo informacijo 73 (70 %) staršev, v lokalnih medijih 7 (7 %), naključno 6 (6 %) in od znancev 9 (8 %). Na vprašanje 3 (3 %) starši niso odgovorili. Starši so dobili največ informacij o plesni dejavnosti v vrtcu. Na vprašanje o obiskovanju otrok plesa kot popoldansko dodatno dejavnost vrtca, je pozitivno odgovorilo 35 (34 %) staršev. Negativno je odgovorilo 67 (64 %) staršev, kar verjetno pomeni, da njihovi otroci niso nikoli obiskovali plesa kot dodatne dejavnosti vrtca.

Drugo sta odgovorila 2 (2 %) starša. Pri poučevanju plesa je 15 (14 %) staršev odgovorilo, da je njihove otroke ples poučeval vzgojitelj vrtca, 49 (47 %) je odgovorilo, da plesni učitelj z izobrazbo, 2 (2 %) sta odgovorila drugo. Otroke so večinoma poučevali plesni učitelji s plesno izobrazbo in licenco. Posamezne plesne dejavnosti, to je v 14 %, so izvajale tudi vzgojiteljice vrtca. Plesne dejavnosti je financiral vrtec, je odgovorilo 10 (10 %) staršev, 53 (51 %) staršev je odgovorilo, da so ples financirali sami, občina ni nič financirala, tudi pod drugo ni bilo odgovorov. Na vprašanje ni odgovorilo 41 (39 %) staršev. Ples so v večini financirali starši (Šumak 2016, 20 – 28).

Tabela 1: Mnenje staršev o popoldanski plesni dejavnosti vrtca

Izvedena popoldanska plesna dejavnost	sploh se ne strinjam 1	ne strinjam se 2	niti se strinjam / niti se ne strinjam 3	strinjam se 4	v celoti se strinjam 5	Niso odgovorili	N	%
1 Otrok je rad obiskoval ples.	3	0	4	13	44	36	104	100
2 Otrok želi nadaljevati s plesom.	0	2	9	23	32	34	104	100
3 Najrajši pleše otroške plese in sodobne plese.	2	1	12	22	36	27	104	100
4 Najrajši pleše folklorne in družabne plese.	8	13	20	25	5	29	104	100
5 Ples je bil dobro organiziran.	0	0	8	25	33	34	104	100
6 Prostorski pogoji so bili zadovoljivi.	2	1	4	24	33	36	104	100
7 Poskrbljeno je bilo za varnost otrok.	2	1	3	16	42	36	104	100
8 Sodelovanje s starši je bilo dobro.	2	6	11	21	24	38	104	100
9 Na zaključni prireditvi so otroci skupinsko pokazali pridobljeno plesno znanje.	0	0	2	8	52	38	104	100
10 Plesne dejavnosti dobro vpliva na počutje otroka.	1	1	0	9	55	34	104	100

N = število anketiranih (Vir: Šumak 2016, 29)

Tabela 2: Mnenje staršev o plesu kot dejavnosti vrtca

TRDITEV	sploh se ne strinjam 1	ne strinjam se 2	niti se strinjam / niti se ne strinjam 3	strinjam se 4	v celoti se strinjam 5	Niso odgovorili	N	%
Mnenje staršev o plesu kot dejavnosti vrtca.								
1 Ples dobro vpliva na otrokov fizični razvoj in motoriko.	1	0	1	15	72	11	104	100
2 Ples dobro vpliva na otrokov duševni razvoj.	1	0	4	15	69	11	104	100
3 Plesne dejavnosti morajo financirati starši.	10	13	42	12	11	12	104	100
4 Plesne dejavnosti mora financirati država.	8	8	33	16	24	12	104	100
5 Vrtec mora ponuditi staršem in otrokom ples kot dodatno popoldansko (prostovoljno) dejavnost.		3	30	31	19	12	104	100
6 Otroke naj poučuje vzgojitelj s plesnim znanjem.		0	14	28	43	12	104	100
7 Popoldanska plesna dejavnost naj bo v zgodnjih popoldanskih urah.	4	5	11	23	45	12	104	100
8 Popoldanska plesna dejavnost naj bo v večernih urah (od 18 do 20 ure).	50	20	9	4	3	16	14	100

N = število anketiranih (Vir: Šumak 2016, 30)

Starši so odgovarjali o popoldanski plesni dejavnosti naslednje: več kot polovica jih je odgovorila, da so otroci radi obiskovali ples; prav tako je več kot polovica odgovorila, da s plesom želijo nadaljevati; ples je bil dobro organiziran; prostorski pogoji so bili zadovoljivi; sodelovanje s starši je bilo dobro; za varnost otrok je bilo zelo dobro poskrbljeno; skoraj vsi sestrinjajo, da so otroci na skupni zaključni prireditvi pokazali dobro plesno znanje, zelo radi plešejo otroške, sodobne in nekoliko manj folklorne in družabne plese.

Večina staršev je odgovorila, da plesne dejavnosti dobro vplivajo na počutje njihovega otroka. V celoti so se strinjali, da ples dobro vpliva na otrokov fizični in duševni razvoj. Polovica vprašanih staršev je mnenja, da mora vrtec ponuditi otrokom ples kot dodatno popoldansko prostovoljno dejavnost. Večina staršev meni, da naj otroke poučuje vzgojitelj s plesnim znanjem. Plesne dejavnosti se naj organizirajo v zgodnjih popoldanskih urah. Večernejše se večini vprašanih ne zdijo primerne za popoldansko prostovoljno plesno dejavnost vrtca. Plesnih dejavnosti naj financira država. Starši so zainteresirani za plesne dejavnosti svojih otrokov vrtcu, zato so jih pripravljene tudi sami financirati (Šumak 2016, 31–37).

Tabela 3: Mnenje vzgojiteljev o plesni dejavnosti otrok in vrtca

Mnenje vzgojiteljev o plesni dejavnosti		sploh se ne strinjam 1	ne strinjam se 2	niti se strinjam/ niti se ne strinjam 3	strinjam se 4	v celoti se strinjam 5	N	%
1	Ples dobro vpliva na otrokov fizični razvoj in motoriko.	0	2	0	15	83	48	100
2	Ples dobro vpliva na otrokovo počutje	0	2	0	15	83	48	100
3	Ples dobro vpliva na otrokov duševni razvoj.	0	0	8	23	69	48	100
4	V vrtcu izvajamo plesne dejavnosti v sklopu kurikula.	0	4	4	44	44	48	100
5	Vsak vrtec bi moral imeti možnost dodatnih plesnih dejavnosti	2	6	27	42	23	48	100
6	Vzgojitelj mora imeti dobro plesno znanje.	0	4	25	46	25	48	100
7	Pomembno je kontinuirano izobraževanje o plesu in plesnih dejavnostih.	0	0	19	69	12	48	100
8	Vzgojitelji imamo dovolj možnosti za izobraževanje na plesnem področju.	2	4	21	54	19	48	100

N = število anketiranih (Vir: Šumak 2016, 38)

Vse vzgojiteljice, 48 (100 %) so ženskega spola. V starosti od 20 do 29 let je sodelovalo 6 (12 %) vzgojiteljic. V starosti od 30 do 39 let je sodelovalo 18 (38 %) vzgojiteljic. V starosti od 40 do 49 let je sodelovalo 16 (33 %) vzgojiteljic. Nad 50 let je sodelovalo 8 (17 %) vzgojiteljic. Manj kot 20 let ni bila stara nobena vzgojiteljica. Največ vzgojiteljic je starih od 30 do 49 let. Po našem mnenju so to vzgojiteljice z bogatim znanjem in praktičnimi izkušnjami v vrtcih.

Otroci so stari od 1 do 6 let, od dojenčka do konca predšolskega obdobja, zastopani v vseh starostnih skupinah. Na podeželju je zaposlenih 26 (54 %) vprašanih vzgojiteljic, v mestu pa 22 (46 %) vzgojiteljic. Večji delež vprašanih je iz podeželja, to je 9 % več kot v vrtcih v mestu. Plesna dejavnost se izvaja eno uro na 7 dni, je odgovorilo 40 (83 %) vzgojiteljic; eno uro na 14 dni, je odgovorilo 6 (13 %); eno uro na mesec, sta odgovorila 2 (4 %) vzgojiteljici. Večina plesnih dejavnosti se je izvajala tedensko, eno šolsko uro skozi celo šolsko leto. Smo mnenja, da je omenjeno število plesnih ur premalo za predšolske otroke. Ples je potrebno vključevati v različne oblike dela z otroki. Vzgojiteljice izvajajo z otroki otroške plese, je odgovorilo 22 (46 %) vzgojiteljic. Otroške in folklorne plese, je odgovorilo 17 (36 %) vzgojiteljic. Otroške in sodobne plese, so odgovorile 4 (8 %) vzgojiteljice. Otroške, sodobne in folklorne plese, so odgovorile 4 (8 %) vzgojiteljice. Otroške, folklorne in druge, je odgovorila 1 (2 %) vzgojiteljica. Vprašane vzgojiteljice odgovarjajo, da otroci zelo radi plešejo tako otroške kot folklorne plese, sodobne nekoliko manj.

Naše mnenje je, da verjetno imajo vzgojiteljice premalo oz. nezadostna znanja iz sodobnih plesnih dejavnosti, zato se ne odločajo pogosto za omenjene plesne aktivnosti. 36 (75 %) vzgojiteljic je odgovorilo, da imajo v sklopu vrtca organiziran ples kot dodatno plesno dejavnost; 8 (17 %) vzgojiteljic je odgovorilo, da nimajo organizirane dodatne plesne dejavnosti; 4 (8 %) vzgojiteljic je odgovorilo z drugo. Večina vrtecev ima organizirane plesne dejavnosti, kar je velika dodatna vrednost za otroke. Večina vprašanih vzgojiteljic (98 %) jih meni, da ples dobro vpliva na otrokov fizični razvoj in motoriko ter s tem tudi na otrokovo počutje. Prav tako jih večina (88 %) odgovarja, da v vrtcu izvajajo plesne dejavnosti v sklopu kurikula, 8 % vzgojiteljic se z odgovorom ne strinja. Prav tako jih večina odgovarja, da mora vsak vrtec imeti možnost dodatnih plesnih dejavnosti (65 %). Posamezne vzgojiteljice (8 %) se s tem ne strinjajo.

Negativni odgovori posameznih vzgojiteljic so težko sprejemljivi in razumljivi, saj je splošno znano, da so plesne dejavnosti zelo pomembne za otrokov razvoj in so zato del kurikula in aktivnosti v vrtcih. Prav tako večina vzgojiteljic (71 %) meni, da vzgojitelj mora imeti dobro plesno znanje, ki si ga pridobi s kontinuiranim izobraževanjem. Posamezne vzgojiteljice, (4 %), odgovarjajo, da vzgojitelj ne potrebuje plesnega znanja. Negativni odgovori posameznih vzgojiteljic prav tako niso združljivi s kurikulum in opravljanjem poklica vzgojitelja.

Na vprašanje glede možnosti za izobraževanje na plesnem področju, odgovarja večina vzgojitelji pozitivno, da imajo možnosti izobraževanja. Le dve (6 %) se ne strinjata, menita, da nimata skoraj nobenih možnosti za plesno izobraževanje. Vzgojitelji imajo dovolj možnosti za izobraževanje na plesnem področju, pozitivno odgovarja 73 % vprašanih vzgojiteljic. Iz navedenega sklepamo, da imajo možnost izobraževanja, le posamezne vzgojiteljice teh možnosti nimajo (Šumak 2016).

4 RAZPRAVA

Raziskovalno vprašanje 1: Kakšna so stališča vzgojiteljev in staršev o pomenu in vrednosti plesnih dejavnosti pri predšolskem otroku?

Vzgojiteljice se zelo dobro zavedajo pomena plesa in plesnih dejavnosti v razvoju otroka. To potrjuje s pozitivnimi odgovori večina vprašanih vzgojiteljic. Njihovi odgovori potrjujejo zapisane trditve, da ples dobro vpliva na otrokov psihični, fizični razvoj in počutje, predvsem v predšolskem obdobju.

Starši potrjujejo, da je ples zelo pomemben za otrokov fizični in psihični razvoj. Menijo, da ples ugodno deluje na počutje in tudi motoriko njihovih predšolskih otrok. Prav tako jih večina meni, da želijo, da se plesne dejavnosti nadaljujejo (Šumak 2016, 39).

Raziskovalno vprašanje 2: Kakšen je interes staršev za interesne plesne dejavnosti v vrtcih z organizacijskega vidika?

Z raziskavo potrjujemo, da imajo starši velik interes za plesne dejavnosti v vrtcih. Želijo, da vrtci opravljajo plesne dejavnosti tudi v dopoldanskem času. Kurikulum za vrtce vsebuje cilje in načela za posamezna področja dela s predšolskimi otroki v vrtcih. Pomembno vlogo daje gibanju in plesnim dejavnostim, ki jih izvajajo vzgojitelji. Starši pa so pripravljene svoje otroke pripeljati na plesne dejavnosti tudi popoldan, predvsem v zgodnjih popoldanskih urah. Starši menijo, da mora plesne dejavnosti financirati država. Interes staršev za ples pa je tako velik, da so posamezniki plesne dejavnosti pripravljene sami financirati. Vprašani starši v raziskavi potrjujejo, da so bili z organizacijo in s prostorskimi zmogljivostmi vrtca zadovoljni, prav tako z varnostjo otrok, zato obstoječi pogoji in zmogljivosti vrtecev ustrezajo nadaljnjim plesnim dejavnostim. Za starše je pomembno, da njihove otroke poučuje učitelj s plesnim znanjem, ne opredelijo se niti za vzgojitelja, niti za plesnega učitelja z licenco. Potrjuje se pravilo, da je za starše pomembno, da so otroci zadovoljni, da se dobro počutijo ob dejavnosti, da radi plešejo in da imajo učitelji plesa do otrok ustrezen in primeren odnos in ravnanje (Šumak 2016, 40).

Raziskovalno vprašanje 3: Imajo vzgojitelji v vrtcih dovolj plesnega znanja za izvajanje plesnih dejavnosti z otroki?

Vzgojitelji se zavedajo, da morajo imeti dobro plesno znanje, ki ga dosežejo s stalnim izobraževanjem in spremljanjem novosti. Nekaj staršev je odgovorilo, da so izvajale v posameznih vrtcih plesne dejavnosti in učile ples tudi vzgojiteljice in da so bili z delom zadovoljni. Podatek o pomembnosti plesnega znanja je razveseljiv, postavlja pa se nam vprašanje, koliko se dejansko učitelji udeležuje-

jo seminarjev in različnih delavnic o plesu, kdo jih poučuje, gre le za predstavitev plesa ali dejansko za pridobitev znanja iz plesnih vsebin z vsemi didaktičnimi in pedagoškimi pristopi in metodami. Vzgojiteljevo znanje plesa ne smatramo le kot poznavanje in učenje nekih že znanih plesov in ritualov. Pomembno je, da učitelj pozna vsebine plesa, ob tem pa pušča otroku ustvarjalnost. Raziskave o plesnih dejavnostih v Sloveniji, ki jih opisuje strokovnjaki v različnih strokovnih člankih potrjujejo, da vzgojitelji gledajo na plesne dejavnosti preveč enostransko, da ne upoštevajo ustvarjalnosti posameznega otroka in ob tem pogosto pozabljajo na evalvacijo, ki je pomemben del pedagoškega procesa (Šumak 2016, 38 - 41).

Raziskovalno vprašanje 4: *Ali vzgojitelji prepoznajo pomen plesnega izobraževanja za delo z otroki v vrtcih na področju plesne umetnosti?*

Vzgojitelji prepoznajo pomen plesnega izobraževanja za delo z otroki v vrtcih, saj menijo, da je potrebno vključiti ples v delo z otroki. Večina jih že vključuje ples v svoje delo v okviru obveznega kurikula, prav tako pa v večini podpirajo ples kot dodatno dejavnost vrtca.

Razveseljav je tudi podatek, da imajo dovolj možnosti za izobraževanje na plesnem področju. Pomembno je, da vzgojitelji imajo interes za pridobivanje in utrjevanje plesnega znanja, ki ga lahko pridobijo na kvalitetnih plesnih seminarjih, konferencah, delavnicah v okviru stalnega strokovnega izpopolnjevanja in drugih plesnih izobraževanjih, ki jih organizirajo in izvajajo strokovnjaki predvsem pedagoških fakultet, Javnega sklada Republike Slovenije in drugi (Šumak 2016, 41).

5 ZAKLJUČEK

Ples je eden od pomembnih dejavnikov psihofizičnega razvoja otroka v predšolskem obdobju. Otroci v tem obdobju preživijo večinoma do osem ur v vrtcih, posamezni otroci celo več časa, saj so starši obremenjeni z vsakdanjim delom v službi.

V vrtcih je plesna dejavnost sestavni del programa in obvezni del kurikuluma, kar pomeni, da se v praksi, v vrtcih, pogosto izvajajo plesne dejavnosti. To ugotavljajo tudi vzgojitelji in starši otrok v pomurskih vrtcih, saj večini pomeni ples pomembno vrednost za otrokovo počutje in razvoj.

Zagorc idr. (2013) navajajo, da učenje otroka na predšolski stopnji poteka skozi zavedanja telesa, saj otroci sprejemajo vse zunanje dražljaje in signale najprej telesno, šele kasneje razumsko. Zaradi telesnega razvoja se otrok postopoma zave svojega jaza, razvije odnose z drugimi in gradi nadaljnje znanje. Umsko in čustveno življenje je tesno povezano z otrokovim razvojem. Staršem plesne dejavnosti veliko pomenijo, posebej če so organizirane v sklopu vrtca, saj je tako poskrbljeno za vse, kar otrok potrebuje v času varstva.

Ples je zanje nekaj lepega, pozitivnega, ples jih veže tudi na lepe spomine in zato to izkušnjo želijo svojim otrokom. Starši so bili večinoma z organizacijo, z učitelji plesa in prostorom, časom, pridobljenim znanjem, zadovoljstvom otrok, povsem zadovoljni.

Na ples so pripravljani pripeljati svojega otroka tudi v popoldanskem času. Geršak in Lenard (2012) ugotavljata, da je potrebno cilje plesno-gibalnih dejavnosti v predšolskem obdobju natančno določiti in poiskati orodja za njihovo evalviranje.

V vrtcih, kadar gre za plesne dejavnosti, so posamezni učitelji zadovoljni že s tem, da so otroci kreativni, da uživajo v plesu, spet drugi izvajajo natančne koreografije, predvsem v predstavivah, namenjenim staršem in drugim gledalcem. Otroci so orodje v rokah vzgojitelja. Potrebno je slediti omenjenim, zapisanim ciljem slovenskih pedagogov in plesnih strokovnjakov in to tako, da bodo vzgojitelji v vrtcih sledili omenjenim ciljem.

Sami se profesionalno ukvarjamo s plesom, zaključujemo študij predšolske vzgoje in pri aktivnem delu v vrtcih spoznavamo, da so vzgojitelji predani svojemu delu, v plesni kreativnosti pa žal pogosto otrokom ne dopuščajo dovolj svobode in lastnega ustvarjanja. Ples pogosto prepustijo učiteljem plesnih šol, z razlago, da sami nimajo plesnih znanj.

Posamezniki menijo, da vzgojitelji znanja ne potrebujejo. Kot narekujejo strokovnjaki, je združiti plesno znanje s pedagoškim, gotovo velik izziv, za kar so potrebna dodatna znanja. Poleg seminarjev in različnih konferenc je potrebno tudi formalno izobraževanje – na primer magistrski študijski program plesnih dejavnosti, ki bi nudil možnost vpeljave vmesnega modela plesne pedagogike.

Povečati je potrebno tudi raziskave s plesnih področij in dejavnosti, saj je v primerjavi z drugimi, predvsem pedagoškimi področji, to še dokaj neraziskano. Tudi to nam potrjuje, da bo potrebno poskrbeti za plesno izobraževanje plesnih in pedagoških strokovnjakov, tako formalno kot neformalno (Šumak 2016, 42–43).

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FILMSKI REŽISER IN PLESALEC V PLESNEM FILMU

FILM DIRECTOR AND DANCER IN DANCE FILM

Doc. dr. Uroš Zavodnik

POVZETEK

Filmski režiser je pri svojem ustvarjanju podvržen dramaturgiji filmske zgodbe ter oblikovanju likov, skozi katere vstopa v interakcijo z gledalcem, katerega vpogled v umetnost, kot je primeroma plesna umetnost, je precej drugačen kot pogled plesalca, ki ga režiser postavi pred filmsko kamero skupaj s koreografom ter vso svojo širšo filmsko ekipo. Zato zlahka prihaja do diskrepance med pričakovanji in predstavami plesalca ter režiserja, kako upodobiti filmski lik plesalca ter ga umestiti v dramaturško oziroma žanrsko okolje celovečernega plesnega filma. V danem trenutku, ko digitalizacija omogoča ‚produkcijo‘ tudi na strani plesalcev, ne samo za potrebe samopredstavitev za ‚digitalne avdicije‘ v današnjem covid času, temveč tudi za potrebe kratkih plesnih filmov, ki se predstavljajo na različnih digitalnih platformah, smo morda na točki preloma, ko bo plesalec na filmu manj podvržen dramaturškim zahtevam filmske umetnosti, ki v svojem izhodišču kot sedma umetnost združuje vse ostale umetnosti, tudi plesno umetnost, in bo v ospredje prešla bolj realistična podoba plesalca kot lika igranega plesnega žanra.

Ključne besede: filmska umetnost, režiser, plesalec, plesni film.

ABSTRACT

A film director, when he directs, is subordinated to the dramaturgy of narration, as well as to the creation of characters, through which he tries to interact with the spectator. The spectator's viewpoint regarding the art, especially dance art, is certainly different from the viewpoint of the dancer, whom the film director puts in front of the film camera together with the choreographer and his entire film crew. That is why there is a discrepancy between the expectations and visions of the dancer and the film director in how to create the character of the dancer for the genre of a feature dance film and place it in a dramaturgical, i.e. genre environment of a full-length movie. In this particular time, when digitalisation enables "production" by the dancer not only for the requirements of self-promotion for "digital auditions" in time of Covid, but also for short dance films that are presented on diverse digital film/video platforms, we might be at a turning point when the dancer on film might be less subjected to dramaturgical demands of film art that in its origin as the seventh art, unites all other arts, including dance art, and results in a more realistic representation of the dancer as a character in a feature dance film.

Key words: film art, film director, dancer, dance film.

1 UVOD

Filmska umetnost kot »sedma umetnost« zduružuje vse ostale umetnosti, tudi plesno umetnost. Ustvarjanje filmske iluzije (igrani film) je kompleksno, še posebej, žanrsko gledano, ker skozi dogajanje na filmskem platnu vstopamo v zgolj na videz resnične svetove, saj jih, tudi če gre za znanstveno fantastiko (Sci-Fi), vselej prodajamo kot resnične, znotraj katerih se gledalec lahko poistoveti z insceniranimi liki in tudi sam postane del filmske zgodbe, ki se mu vsekakor zdi resnična. Subverzija kinematografa¹, ko se ugasne luč v kinodvorani in se gledalec znajde sam z insceniranimi liki na filmskem platnu, je namreč tako močna, da iz podzavesti gledalca »krade« slike njegovega življenja, ki jih ta anticipira, jih adaptira inscenirane na filmskem platnu, znotraj inscenirane zgodbe, ki gledalcu tako vse bolj postaja »njemu lastna«, kot bi imel opravka z iztrganimi deli iz svojega, lastnega življenja, pri čemer na like na platnu »lepi« like iz svoje podzavesti, s katerimi je v danih situacijah resnično integriral in jim ima ali jim je imel še kaj povedati, bi z njimi morebiti moral celo »poravnati« nesoglasja ali kaj podobnega – lahko gre tudi za nikoli izpovedane zgodbe iz njegovega življenja do njemu lastnih likov, ki so tako ali drugače oblikovali ali še vedno sooblikujejo njegovo življenje. Ko je pred kinematografskim platnom, na katerem svetloba izrisuje podobe, ujete v neke inscenirane zgodbe, postane izzvan, da sam sebi izpove, kar nikoli ni zares storil v svojem resničnem življenju. Subverzija je neizmerna.

Podobno kot pri gledalcu se lahko dogaja tudi v podzavesti režiserja ali plesalca, ko na primer gre za žanrsko gledano plesni film, ko eden ali drugi zre v filmsko platno in inscenirano dogajanje vzame za sebi lastno ter v njem išče podobnosti ali razhajanja, ki niso njemu lastna, kot so na primer lastna insceniranemu liku znotraj inscenirane filmske zgodbe na filmskem platnu. Se bo, še posebej plesalec, prepustil dogajanju, bo dopustil, da gre za »življenjsko zgodbo« insceniranega lika, ali bo, ker pri filmu, z ozirom na splošno prepričanje gre za insceniranje resničnosti, vztrajal, da je v resničnosti, na primer plesalca-gledalca, vendarle drugače, kot je le-to zaradi dramaturških in vseh drugih produkcijsko-tehničnih ter producentskih zahtev, ki jih filmska industrija pogojuje od režiserja, ta insceniral na filmskem platnu.

Filmska umetnost se je rodila s prvo kinematografsko predstavo bratov Lumière, ki je bila organizirana v Parizu v letu 1895². Sprva kot atrakcija, ki jo je pred »pogubo« rešil Georges Méliès³, ki je kamero postavil v parter svojega iluzionističnega gledališča in z njo začel pripovedovati inscenirane zgodbe na svojem gledališkem odru. Pravzaprav je hkrati z iznajdbo kinematografa, torej še pred pripovedovanjem zgodb s posnetim gledališkim dogajanjem v gledališču Georges Méliès, postalo tudi jasno, saj nenazadnje gre za iznajdbo gibljivih slik, da se lahko medsebojno oplajata film in ples (gibanje) in so se zato plesalci že zelo zgodaj pojavili pred filmsko kamero⁴.

Plesalci s filmsko umetnostjo živijo že od njenega rojstva, ali obratno. Ekspresija gibanja, ki ga ples odlikava v vsej svoji izrazni moči, vključno z emotivnim potencialom, ki se skriva v njem, je namreč za filmski svet, vsaj v začetkih filmske umetnosti, v popolnosti odlikoval bistvo tehnološkega izuma kinematografa, gibljivih slik, s čimer, produkcijsko-tehničnimi omejitvami in izumi, sedma umetnost še vedno nujno koeksistira.

- 1 „I am rather surprised whenever I hear people chatter on about poetry in cinematography, the fantastic in cinematography and, particularly, 'escapism', a fashionable term which implies that the audience is trying to get out of itself, while in fact beauty in all its forms drives us back into ourselves and obliges us to find in our own souls the deep enrichment that frivolous people are determined to seek elsewhere" (Cocteau 1992, 39).
- 2 Am 28. Dezember 1895 fand die erste öffentliche Filmvorführung der Brüder Lumière unter dem Namen *Cinématographe Lumère* am Pariser Boulevard des Capucines, in Souterrain des Grand Café, statt, wo sie eine Variété-Attraktion in der Tradition der Café-concerts war (Zavodnik 2006, 13; Sadoul 1982).
- 3 Illusionist Georges Méliès wurde Inhaber und künstlerischer Direktor des Théâtre Robert Houdin (Toeplitz 1992, 22).
- 4 There are of course numerous short dance films among the earliest moving pictures, made between 1894 and 1910, featuring solo dancers mainly from vaudeville and burlesque including Karina (1902, American Mutoscope and Biograph Co.), Betsey Ross Dance (1903, American Mutoscope and Biograph Co.), and Little Lillian Toe Dancer (1903, American Mutoscope and Biograph Co.). Dance was also included in the earliest narrative feature films such as Ruth St. Denis's work in *Intolerance* (1916, d. D.W.Griffiths)" (Brannigan 2011, 19).

2 FILMSKI REŽISER, FILMSKA REŽIJA

Kinematografska umetnost je v svoji izhodiščni konstelaciji, ustvarjanju filmske slike, avtorsko delo režiserja, ki okoli sebe zbere široki team ostalih avtorjev, ki na njegov filmski set prihajajo iz različnih umetniških področij in ki sledijo njegovi viziji, domišljiji, ki jo skupaj postavijo v točno določeno prostorsko in časovno dimenzijo, ki jo gledalec na koncu

interpretira kot neko svojo, »drugo realnost«, če na primer sledimo velikemu režiserju, Andreju Tarkovskemu – „*Cinema is the one art form where the author can see himself as the creator of an unconditional reality, quite literally of his own world. In cinema man's innate drive to self-assertion finds one of its fullest and most direct means of realization. A film is an emotional reality, and that is how the audience receives it – as a 'second reality'*“ (Tarkovsky 1987, 176). Gre za ustvarjalno igro, znotraj katere se gledalec niti ne zaveda, v kakšnem položaju dejansko je, saj le-to premeteno inscenira režiser, ki ga napeto drži v toku insceniranega dogajanja, ga 'veže' na inscenirano dogajanje, še preden se ta sploh zaveda, kje je in kaj sploh hoče ali želi – „*The director's prime directive is to capture and control the mind and spirit of the audience. The director has to give the audience members what they want, even before they know they want it*“ (Richards 1992, 9).

Ob tem, ko se režiser lahko gre precej premeteno igro z gledalcem in hkrati ostaja zvest svoji avtorski viziji, ko inscenira, kreira mizansceno, režira film, ki ga bo konec koncev pokazal širši kinematografski publiki, se samo po sebi zastavi vprašanje, kaj sploh je film, pri čemer bi se zagotovo želeli soočiti z esenco njegovega pojmovanja, razumevanja. Verjetno slednje v svoji esenci najbolje odraža scena z ameriškim režiserjem Samuelom Fullerjem v filmu Jean Luck Godarda *Pierrot le fou* (*Nori Pierrot*) iz leta 1965, ko Samuel Fuller na vprašanje igralca v filmu, Jean-Paul Belmonda, kaj natančno je film, slednje artikulira na precej eksistencialen, vsem razumljiv in dostopen način: „*Film is like a battleground. Love, hate, action, violence, death. In one word emotions.*“⁵

Igramo se z emocijami, insceniranih likov in tistih, gledalčevih. Bolj ko smo v sedanosti in gremo v prihodnost, bolj se filmska industrija, filmski studii zavedajo, kako pomembna je igra z gledalcem, saj se kulturno dobro filmske umetnosti vselej prepleta tudi z dobičkom, ki v posledici omogoča produkcijo novih filmskih stvaritev. Franšiza, ki jo na primer poganja Marvelovski domišljjski svet oz. njegovi junaki, superjunaki (Iron Man, Black Panther,...), je ena takih filmskih zgodb, kjer se liki prepletajo med različnimi filmskimi spektakli in tako skupaj generirajo enormni prihodek studijev⁶, še posebej ker niso ujeli v ponavljajoče se narativne vzorce, temveč gledalcem vedno znova skušajo ponuditi svežino, jih skušajo presenetiti v pričakovanih, kaj jim superjunaki smejo ali lahko ponudijo, oziroma kot pravi Kevin Feige⁷, ki vodi Marvel Studios – „*We try to keep audiences coming back in greater numbers by doing the unexpected and not simply following a pattern or a mold or a formula*“ (Harrison, Carlsen, Škerlavaj 2019, 4–5). Kaj je lahko Marvelov film, ponuja odgovor Ty Burr, filmski kritik pri Boston Globe, ki pravi – „*The movie doesn't reinvent the superhero genre so much as reclaim and reenergize it – archetypes, clichés, and all – for viewers hungry to dream in their own skin...*“ (Harrison, Carlsen, Škerlavaj 2019, 5).

Zanimivo je prav slednje, režiser ima opravka z gledalcem, ki je lačen sanjati v svoji koži. Koliko je potem zavezan resničnosti, primeroma v igranem plesnem filmu Darrena Aronofskega *Črni labod* (*Black Swan* 2010), če se osredotočamo na razmerje 'režiser- plesalec', ko režiser predstavlja, uvaja lik balerine Nine Sayers (Natalie Portman) in njen osebnotni boj, da stopi na tako zelen piedestal primabalerine. Mar ni v tej 'lakoti' gledalca, da podoživi njen osebnotni boj, upravičeno primoran iti v ekstreme, da se primeroma v njej zbudi lik 'črnega laboda' v vsej njeni eksistencialni veličini, ki jo lahko tudi pogubi – ko kot režiser⁸ govoriš z baletniki, plesalci, ni nujno, da je temu tako, saj praviloma v tem vidijo pretiravanje, pa vendarle, mar ni tako, da zgolj dramatiziranje lastnega boja

5 *Pierrot le fou* (*Nori Pierrot*, R: Jean-Luc Godard, 1965); sceno s Samuel Fullerjem si je mogoče pogledati tudi na YouTube platformi ; primer: https://www.youtube.com/watch?v=ZPXV_Tm6ilw

6 »Its 22 films have grossed some \$17 billion – more than any other movie franchise in history« (Harrison, Carlsen, Škerlavaj 2019, 4).

7 Kevin Feige je ameriški filmski in televizijski producent, ki je bil od leta 2007 predsednik Marvel Studios in glavni producent franize Marvel Cinematic Universe.

8 Sam sem režiser, zato si jemljem pravico stopiti v ta izkustveni diskurz; <https://bsf.si/sl/ime/uros-zavodnik/>; <https://www.imdb.com/name/nm3691186/>.

plesalca šele lahko v vsej veličini poteši izkustveno 'lakoto' gledalca, da ga torej v vsej možni meri 'suspenza' prikleneš na zgodbo, na lik, ki ga upodabljaš, insceniraš in ga končno pripelješ do vrhunca inscenirane narativne linije, kjer ga presenetiš in se z njim, podobno kot z likom, poigraš v vsej veličini, ki ti jo ponuja film, ki pa je predvsem vizualen⁹, šele nato vse ostalo. Vizualno le-to nenazadnje izkusimo, podoživimo (spomnimo se njene preobrazbe) v zaključku filma *Črni labod*. Ko se to zgodi, skupaj z njo stopimo na piedestal primabalerine, hkrati pa jokamo, saj ko smo končno tam, plačamo za to ceno, ki ni vredna našega življenja ali pač? Naenkrat imamo pred sabo svoje življenje in vprašanje, za kaj je sploh vredno živeti, s čim smo ali smemo biti zadovoljni in kdo nam le-to sme dovoliti ali prepovedati. Tu in zdaj je pretiravanje vsekakor upravičeno ali naj bi bilo upravičeno tudi za plesalca, ker je za to, da stopiš na piedestal, pač treba plačati ceno v družbi, kot jo imamo in ki le-to s tem tiho pogojuje, ali pač? Morda se šele zdaj razkrije, narativno gledano, smiselnost pretiravanja v življenju balerine, ki po mojih izkušnjah pri baletnih plesalcih ni vselej videno kot pretirano realistično, je pa očitno dramaturško opravičeno, da narativni vrhunec zgodbe funkcioniira v točno želeni smeri, lahko celo kot kritika 'sistem' v plesnem-baletnem teatru.

3 REŽISER IN PLESALEC

Kot smo ugotovili, ko gledamo plesni igrani film *Črni labod*, je 'pretiravanje' v oblikovanju lika balerine, ki želi stopiti na sanjski piedestal primabalerine skozi baletno predstavo *Labodje jezero*, lahko dramaturško upravičeno, še posebej če pogledujemo po gledalcu, ki želi nekaj zelo posebnega podoživeti znotraj svoje kože, ob gledanju insceniranega dogajanja na velikem filmskem platnu, kjer je slednje zgoščeno v vsakem kadru, ki se nizajo v širšo pripovedno celoto¹⁰.

Poudarili smo, da je film predvsem vizualen, plesalec pa prav tako v vsej svoji ekspresiji plesnega giba, kar lahko pojmuje tudi sledeče, ko se s kamero, skozi različne plane, poigramo s plesalčevim gibom:

That dancing involves a manipulation of our foundational, tonic stability has significance regarding filming the body in motion. If dance can challenge the centering habits of our corporeal existence, the dancing body as a type of screen performance must suggest new models for expressive film images that take as their focus any number of bodily sites in close-up. What we find in this multiplicity of bodily sites are tiny muscle movements that constitute their own micro-dance – not expressing emotions or psychological shifts, but pure movement relating only to the body and its "hidden little lives." (Brannigan 2011, 52)

Slednje zagotovo lahko čutimo v velikih planih *Črnega laboda*, morda še posebej izrazito, saj naj se njena preobrazba dogaja predvsem v njeni notranjosti, saj naj prihaja iz njenega telesa, iz vsakega njenega giba, naj bo še tako 'mikroskopsko' majhen, nepomemben, zatorej na koncu, vizualno (od detajla do totala), 'eksplozija' v vsej vizualni podobi iz njene notranjosti, zatorej jo začutimo, zapademo v ekstazo skupaj z njo, plešemo skupaj z njo v vsej vizualni prezenci njene emotivno 'razvpite' notranjosti, njene temačne, zdaj bleščeče podobe črnega laboda, ne zavedajoč se, da se pri tem izteka njeno in naše eksistencialno bivaže tukaj in zdaj, da smo, da bomo za to plačali najvišjo možno ceno z našim/njenim življenjem.

Režiser gradi v dramaturškem smislu¹¹, kar mu plesalec daje v gibu, koreografiji giba, da se igra igro z liki in gledalcem, ki smo jo prej naznačili, še posebej, ko in če je na primer podvržen komercialnemu studijskem sistemu – „Given the competition with commercial cinema, a director has a 'particular responsibility' towards his audiences [...] because of cinema's unique power to affect an auditorium – in the identification of the screen with life [...]” (Tarkovsky 1987, 179).

9 „...film is a visual medium, it is also a narrative one [...]” (Winston 1973, 20).

10 „Through composition we are telling the audience where to look, what to look at and in what order to look at it” (Brown 2002, 30); „When thought is expressed in an artistic image, it means that an exact form has been found for it, the form that comes nearest to conveying the author's world, to making incarnate his longing for the ideal” (Tarkovsky 1987, 104).

11 Kubrick commits himself to the importance of film as narrative art, he was convinced, if you can combine style and content, you have the best of all possible films (Nelson 1982, 6–7).

Režiser in plesalec se soočata znotraj kreiranja mizanscene¹², ki jo kreira-režira režiser in ki se ne dogaja zgolj v postavitvah konstelacij med liki kot takimi, temveč tudi v korelaciji s produkcijsko-tehnično opremo, kot je v uvodu v svojo knjigo *Dance film* zapisala Erin Brannigan – "In film the lighting, editing, camera distance, and movement are equally potent performers", so that one could talk of filmic performance as including all these technical elements." Plesalec je torej na setu kot del celote, seveda kot najpomembnejši del, ki ga režiser umešča znotraj celote, ki naj ga podpira v ekspresiji njegovega lika, da se gib kot tak ujame v narativni aspekt filma, saj praviloma ni zgolj samemu sebi namen, tj. njegovi izrazni moči brez kakršnekoli konotacije, temveč skupaj z njo.

Vsekakor se vselej zastavlja vprašanje upravičenosti inscenatorne podobe plesalca na filmu, znotraj zgodbe, kot take, dramaturško vpete v pripovedni kader – "the individual shot is the result of the combination of camera techniques and dramatic content; the content can be shaped into a composition, through which it gets aesthetic, emotional and dramatic effects" (primerjava Casty 1971, 56), če je za plesalca izven konteksta njegovega dožemanja njegov resničnosti. Kakorkoli, tu se 'ujameta' oba, režiser in plesalec, saj pri tako kompleksni umetnosti, kot je filmska umetnost, slednje večkrat pogojujejo filmski studii in producenti, ki pledirajo na domišljjski svet tudi izven konteksta resničnosti, zato da skozi število gledalcev oz. filmskih predstav povrnejo visoke stroške produkcije in z njo pridobijo dovoljsredstev za vse nadaljnje produkcije, ki jih načrtujejo – gola realnost, ki velikokrat pogojuetudi umetniško ustvarjanje na filmu, največkrat s 'studijskimi' in 'režiserjevimi' verzijami filma (spomnimo se na 'director's cut', ki se pojavi po uradni verziji filma v kinematografih).

4 ZAKLJUČEK

Filmski režiser in plesalec se na plesnem filmu soočata v postopku kreiranja mizanscene v kontekstu dramaturških okvirov, ki pogojujejo celotno igrano filmsko zgodbo. Gre za več, kot smo za kreacijo znotraj plesalčeve resničnosti iz njegovega življenja, če na primer gre za kreacijo njegovega lika na filmskem platnu (filmski primer: *Črni labod*; lik balerine Nine Sayers, ki jo upodablja Natalie Portman), ki odstopa od njegove resničnosti, je pa pogojen s celotnim dramaturškim razvojem naracije in likov kot takih, da gledalca pripeljejo v zeleno izkustvo znotraj njega samega.

Vsekakor smo v času, ko plesalec ni zgolj in samo odvisen od režiserja, saj produkcijsko-tehničnih omejitev ni več toliko, kot nekoč. Plesalec se lahko tudi sam postavi pred kamero, kot je to storil Sergej Polunin, v njegovi filmski plesni intervenciji oz. kratkem plesnem filmu *Take Me to Church* (2015)¹³, vendar še zmeraj skupaj s filmskim teamom, ki je vključeval tudi režiserja in koreografa.

Odnos 'režiser-plesalec' je svojski, tako kot sleherni odnos 'režiser-igralca', pa tudi njegov odnos s celotnim filmskim teamom, s katerim inscenira filmsko zgodbo. Gre za zaupanje, za celoto, ki je ponavadi vselej v glavi režiserja, ko na primer govorimo o igranem plesnem filmu, ko pa gre samo za koreografsko kreacijo pred filmsko kamero, smo že v drugem žanru ter v drugih vlogah, ki si jih med sabo delita 'režiser-plesalec', ko se eden bolj ukvarja s produkcijsko-tehničnimi okviri realizacije, ki podpirajo plesno kreacijo, drugi pa s koreografijo svojega plesnega performansa pred filmsko kamero. Kakorkoli, govorili smo o igrano-plesnem žanru, ki ima svoje zakonitosti in kjer 'resničnost' v življenju plesalca kot takega velikokrat ni dovolj za adaptacijo-dramatizacijo za veliko filmsko platno, zato so nujni kompromisi, tudi 'pretiravanja' v kreaciji igranih plesnih likov, tudi če je narativno v ospredju ples kot tak, gibanje, izrazna moč plesnega giba.

12 "...mise-en-scène is a design made up of the disposition of the actors in relation to each other and to the setting" (Tarkovsky 1987, 24). „Well-selected mise-en-scène make the difference between a pedestrian screenplay and an exciting one. This is the most challenging aspect of writing and directing as well" (Richards 1995, 44). „The auteur theory is concerned with interior meaning, the ultimate glory of the cinema as an art. Interior meaning is extrapolated from the tension between a director's personality and his material" (Saaris 1979, 663); „Auteur critics acknowledge that the cinema is, of course, a collective activity involving many people at various stages of pre-production, production and post-production. Nevertheless, the auteur critics argue, it is the director who makes the choices concerning framing, camera position, the duration of the shot, and so on – those aspects of mise-en-shot that determine the way everything is visualized on screen. And it is precisely mise-en-shot that auteur critics focus on, because this is what makes film unique, what distinguishes film from other arts" (Buckland 2003, 74).

13 Sergei Polunin, *Take Me to Church* by Hozier, Directed by David LaChapelle; IMDb; YouTube: <https://www.youtube.com/watch?v=c-tW0CkvdDI>

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