



# **Aesthetic and creative expression in pedagogical practice**

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# Ministerial order for elective modules

## Creative expression

This area aims at managing and supporting aesthetic and creative expression in pedagogical practice.

### **Competence goals:**

The student can create possibilities for, lead and develop creative experience and learning processes which support and inspire people to work creatively with musical and aesthetic forms of expression and cultural endeavours.

# Ministerial order for elective modules

## Creative expression

<b>Knowledge goals:</b> <b>The student has knowledge about</b>	<b>Proficiency goals:</b> <b>The student can</b>
the importance of creative processes for human development, identity, quality of life and personal growth,	demonstrate personal skills within artistic production and craftsmanship as well as plan, explain, implement and evaluate pedagogical activities which support expressive awareness, enjoyment through participation, desire to grow through arts and craft production,

# In this context we work with creative and improvised dance and movements

- Our class is based on phenomenological, aesthetic and hermeneutic tradition.
- In this perspective we work with, reflecting on, and learning from experiences of body, movement, sensibility and communication.

# Transcendence

- Experience more of yourself
- Give more of yourself
- Experience the world as possible and free

(Borghäll 2011)

In this process one needs to transcend

# PRACTICE

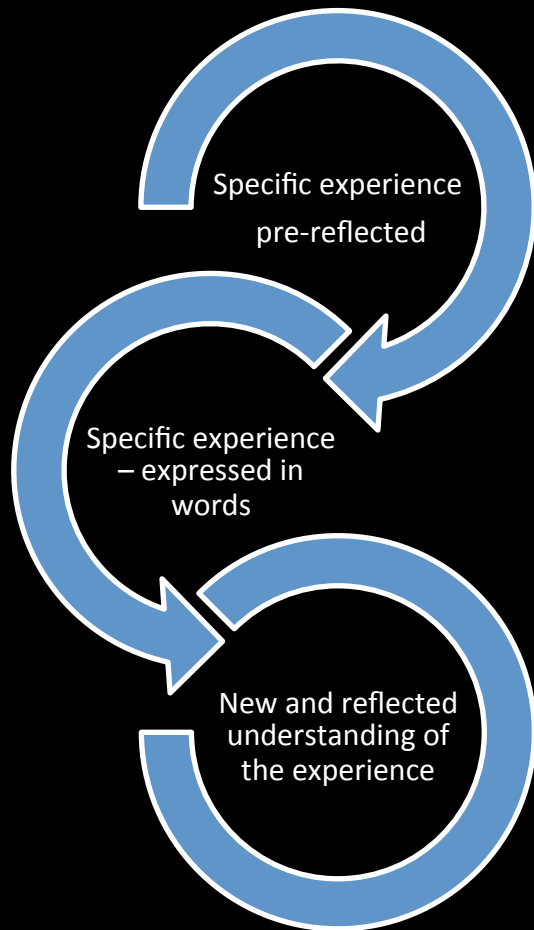
- Lead and follow – being animator and actor
  - In couples and group wise



# First-person experiences of creativity and improvisation

- How did you experience these activities?
- Focus on ONE specific situation that 'moved' you: ...
- Now *write in present time* and in a *first-person* perspective:
- What do you sense, what do you feel, what do you think in this specific situation?

# Consciousness of/from the Body - a chain of reflections



First position of reflection:  
Personal writing of specific experience  
1st person, present time

Second position of reflection:  
Shared experience with 2nd person  
- a 2nd perspective

Third position of reflection:  
Reflection in professional  
and/or existential concepts



# First position of reflection

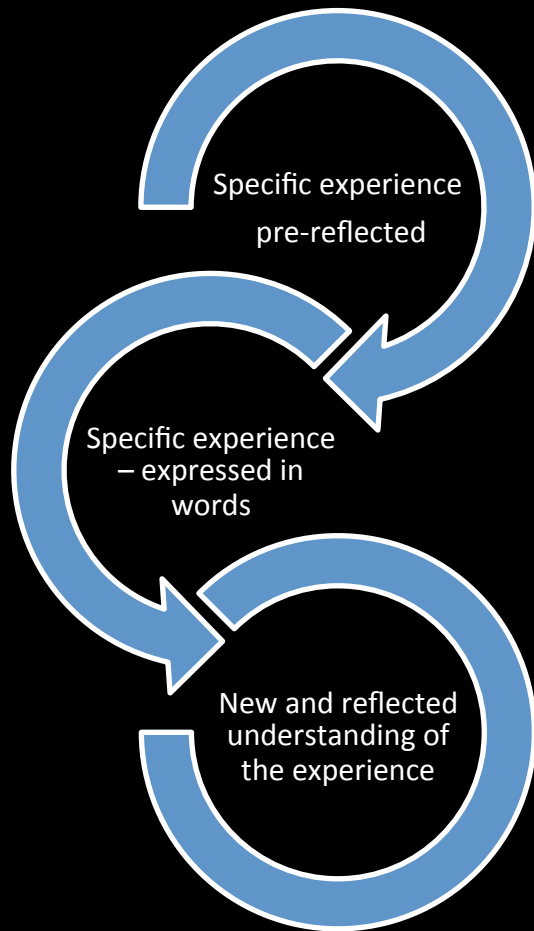
*I am standing here with Karsten - he wants to dance the rhythm of tango with me. 1 2 3 4 I am counting quickly. He is very close to me and he is holding me very tight.*

*I find that it is unpleasant/more than I can accept - him being so close to me. I am happy, though all the time feeling fear inside. I have all too much time for thoughts - about what all the others are thinking - and what he thinks - of me and what I am doing. It is difficult for me to let go. He shows me how I can walk/take a step on 1 and 3, over and over. I find it difficult. I laugh - trying hard to let go of my frustrations because it is so difficult.*

*Karsten is smiling at me. He seems a nice person and once again I am feeling secure/comfortable in the unknown/uncomfortable.*

(student reflection)

# Consciousness of/from the Body - a chain of reflections



First position of reflection:  
Personal writing of specific experience  
1st person, present time

Second position of reflection:  
Shared experience with 2nd person  
- a 2nd perspective

Third position of reflection:  
Reflection in professional  
and/or existential concepts

## Third position:

### Reflection i professional concepts

*The event of the reflection is experienced as a leader - follower event (experience) as Karsten is leading me. During his leadership I follow his body - while I am trying to follow his feet at the same time. As Karsten has his hands on me while leading me - he is the animator who is at my disposition as actor. He helps me (as actor) to feel my own body (and his) and in doing this it is more easy to follow.*

(student reflection)

# Third position:

## Reflection in existential concepts

*When I read my own description I am really confronted with who I am. I get sad and think " this is not the person I want to be." I do not want to be governed by fear and a mood of sadness for the rest of my life. At the same time I do know that there are feelings which can't just disappear at a moment notice. My body remembers and still sense the feelings of being mobbed and of people who have led me down or failed me - these feelings have to exist - but they are not to govern me.*

(student reflection)

# The End

- Now you have experienced how creative and improvised dance and movements can help educators and students to better understanding of what is happening in (professional) relationships.
- We have demonstrated ways to frame communication and reflections of body and movements through creative and improvised dance and movement.

THANK YOU

# Referencer

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