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## *Video as an Alternative Approach to Teaching Folk Dances in Music Lessons*

**Summary:** *In this paper, the authors present an in-depth analysis of eight educational videos, selected from the total of 153 videos for teaching music art at the classroom level (ages 6–10 years) on the Slovenian educational portal [www.razlagamo.si](http://www.razlagamo.si), created during the COVID 19 pandemic. The in-depth analysis focuses on the folk dances presented in the videos, the articulation of the teaching unit, the use of teaching methods, the integration of student activities, the use of audiovisual resources and adaptations. On the basis of the shortcomings that were identified, the authors highlight guidelines and didactic recommendations for teaching folk dances in traditional lessons and through educational videos, justify the usefulness of folk dances in music teaching in primary schools and present possibilities for using new information technologies in the preservation of intangible cultural heritage.*

**Keywords:** *educational video, folk dance, music education*

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## **Introduction**

In the era of the digital revolution, forms of education are changing rapidly and adapting to modern technologies. One of the trends is the distance learning of folk dances using ICT which removes many barriers and allows for the inclusion of different profiles of learners (You, 2020).

Folk dances are dances that were characteristic of the broadest sections of the population at a particular time. They originate in an inherited tradition dating back to antiquity, which cannot be precisely defined in time; in other cases, they may have been consciously adopted from elsewhere at a certain time and then on occasion spread as they changed and adapted to new environments (Ramovš, 1992). Compared to other cultural phenomena, the dance tradition in Slovenia is basically quite uniform. Differences are noticeable in some remote areas or where fateful historical events have changed the composition of the population. The choreographic picture of the dance tradition in Slovenia is not uniform, but it is transparent. The whole dance tradition can be divided into two major groups: group dances, which were or still are danced only in groups, and couple dances, which are usually danced by several couples at the same time. This does not mean that they cannot be danced by a single couple. Solo dances are rare in Slovenia (Ramovš, 1980).

Folk dances, as part of an intangible cultural heritage, represent an invaluable asset that must be preserved and passed on to new generations. Teaching folk dances is an important part of music education and contributes to the development of children's motor, cognitive, and affective skills (Sicherl Kafol, 2015; Aristidau et al., 2015). Despite digitalisation, which has made such knowledge more widely accessible, its effective transmission remains a major challenge (Aristidau et al., 2015). The current state of preservation and recreation of folk culture is the result of various factors. In the process of a basic migration from the spontaneous to the artificial-

ly preserved, many elements have been lost (Rauch, 2008).

Researchers highlight the fact that folk dancing is an intangible cultural heritage, the preservation of which is more difficult than that of material culture (Chen et al., 2011). In 2003, the Convention for the Safeguarding of the Intangible Cultural Heritage went into effect. The main objectives of the Convention are to protect, respect, and raise awareness of the importance of intangible cultural heritage (Nesnovna dediščina, GOV.SI, n.d.). Nowadays, folk traditions are preserved through amateur culture in the form of a variety of cultural associations (Rauch, 2008). Ethnology and cultural anthropology have made a significant contribution to bringing folk traditions to the attention of the general public, and their fields of study include customs and traditions, as well as dance, music, and other forms of heritage (Šrampf, 2008). In Slovenia, the preservation of cultural heritage is also a part of primary school education (Potocnik, 2020; History curriculum, 2011; Society curriculum, 2011). International research conducted under the auspices of UNESCO and Iffaca confirms that subjects in the arts, which include folk dance heritage, appear in the curricula of almost all countries in the world (Bamford, 2006).

In the age of digital revolution, ICT technology is taking over much of the work of preserving an intangible cultural heritage. However, digitalisation alone is not sufficient to transmit folk dances to the younger generations (Aristidau et al., 2015). Interactive 3D virtual reality applications, such as games and dance learning platforms, have emerged as learning tools for users who want to learn how to perform folk dances using ICT technology. Visual motion capture is technology that allows a record of a student's movements to be stored for the future and to be analysed, simulated, and used for teaching (Chen et al., 2011; Aristidau et al., 2015). Chen et al. (2010) cite the development of 3D modelling technologies and the creation of corresponding real-time models of human movement as a ma-

jour achievement that has enabled the use of 3D animation and motion capture mechanisms for the study, pre-programming, and development of dance culture. 3D animation and motion capture are also used as tools for the development of new technologies for the study, pre-programming, and development of new technologies. As an example, the authors cite a virtual reality dance training application with associated motion capture technology. A dancer wears a suit while following a virtual dance teacher, whose sensors track their movements and provide feedback on how to improve his or her movement later (Chen et al., 2010).

Daum et al. (2021) recommend the use of engaging videos to teach dance activities at a distance at a grade school level. They recommend that the videos be no longer than five minutes, and they point out the importance of video quality (optimising camera angle, video resolution, sound quality, etc.) and focusing on a small number of concepts. You (2020) identifies interactive video as an appropriate method for teaching dance at distance, while also focusing on gamification and the use of apps. Among the most important features of internet technologies in dance education, the author identifies (1) a platform of open online courses with short video lessons; (2) a global online platform for dance education (e.g. Teachers Pay Teachers, Exchang.es, Theoryandpractice.ru); and (3) the use of social networks as a means for exchanging feedback between students and teachers.

You (2020) highlights the advantages of distance learning as territorial freedom, timetable flexibility, the possibility of choosing the channel of information exchange and the flexible pace of learning.

Despite all the obvious advantages of online learning, its main drawbacks continue to be difficulties relating to the quality of teaching and normative-methodological materials (due to the absence of a complete and normative scientific and methodological basis), lack of professionalism on the part of

teachers, difficulties in maintaining a high level of motivation for the students and lack of direct contact between students and teachers, which is particularly important for beginner dancers. As each person is unique, every student needs an individual approach, but this is not available in online training (Simkova and Stepanek, 2013).

Modern technology and online materials can also be used in dance to complement and enhance dance lessons. It is particularly useful for reflection, as the student can look at his/her dance and more easily correct his/her mistakes (Zhou, 2021).

### *Methods for Teaching Folk Dances*

Dance is taught according to the general pedagogical principles of activity, interest, individualisation, illustration, proximity to life, appropriateness of developmental level, progression, and systematicity (Gobec and Kroflič, 1995).

General didactics recognises the following teaching methods:

- the lecture method;
- the collaborative learning method;
- the demonstration method;
- the problem-solving method;
- the text-based method;
- the case method. (Blažič et al., 2003)

Šušteršič and Zagorc (2010) state that teachers most often use the lecture method, the collaborative learning method or the demonstration method when teaching dance in public primary schools. The demonstration method is also recognised by Jay and Kassing (2003) as the most appropriate method for teaching dance. The methodological process of the demonstration method involves three phases: (1) the recognition phase, where the learner becomes familiar with the activity, which the teacher demonstrates and explains, (2) the consolidation phase, where the learner performs the activity, and (3) the

automation phase, where the learner improves in performing the activity (Blažič et al. 2003).

The demonstration method is used in dance in three different ways: (1) the whole dance sequence is first demonstrated and then it is broken down into individual dance steps; (2) the individual dance steps are first demonstrated and then combined to form the whole dance sequence; and (3) the first part of the dance sequence is taught first, then the second part of the dance sequence is added, then the third part, and so on. Finally, all sequences are combined to form a dance combination (Jay and Kassing, 2003).

In our research, we also refer to the definition of music teaching and learning methods classified by Sicherl Kafol (2015). The author distinguishes between performance methods (rhythmic utterance, singing, playing musical instruments, movement expression to music, working with musical notation), listening methods (experiential listening, experiential-analytical listening) and creation methods (aesthetic design of musical content, creation of musical content and movement/image/word creation to music).

International research shows that there is a global shortage of dance arts education staff (Bamford, 2006). Data on the current state of primary school teachers' qualifications for teaching folk dance in Slovenia is limited. Some research has been published in the form of the higher education theses (Knific, 2015; Levak, 2012; Stres, 2010), which shows that teachers lack knowledge in the didactics of teaching the Slovenian folk dance heritage (Knific, 2015; Levak, 2012).

## **Methodology**

### ***Problems and Aim of the Research***

International research shows that interactive technology enables many new approaches to distance learning in dance (You, 2020), but it is mainly

focused on higher education. Research on distance dance teaching in primary schools is scarce (Gratiouni and Venetsanau, 2016; Daum et al., 2021) and identifies the educational video as a suitable approach for the distance dance teaching. Slovenian research in this area is lacking. Research mainly defines the methodology of teaching folk dances in traditional classes (Knific, 2015; Otrin, 1985; Krstič, 1979a; Ramovš, 1994; Knific, 2005, Fuchs, 2007), while the field of distance folk dance teaching on Slovenian territory remains unexplored.

The main aim of our research is to review and analyse the videos for teaching music art at the primary level (age of students ranging from six to ten years) on the portal [www.razlagamo.si](http://www.razlagamo.si), which was created during COVID pandemic and has received the highest Slovenian national award for achievements in education. The participating authors were mostly students of the Faculty of Education, Faculty of Natural Sciences and Mathematics, and Faculty of Philosophy of the University of Maribor.

Our review focuses on the presence of folk content in the videos, the articulation of the teaching unit, the use of teaching methods, approaches, the implementation of musical activities, the involvement of pupils' activities, and the use of audiovisual means and adaptations in the videos.

Among the videos on the [Razlagamo.si](http://www.razlagamo.si) portal, there are eight (N=8) videos involving the teaching of folk dances, which were analysed in-depth and according to the research questions for the purposes of this study.

Based on the results of the analysis, we wanted to offer a reflection on the possibility of using videos in traditional classroom teaching. On the basis of the shortcomings that were identified, we can provide a basis for guidelines and didactic recommendations for the preparation of educational videos, justify their usefulness in teaching musical art in primary schools, and present the possibilities available for using new information technologies in the preservation of the intangible cultural heritage.

### Research questions

Based on the previously established premises, six research questions were drawn up:

1. What are the predominant areas of achievement of the learning objectives?
2. What are the predominant teaching methods?
3. What are the predominant methods of music teaching?
4. What are the predominant teaching formats used?
5. What are the other predominant design features of the video?
6. What are the other predominant contextual features of the video?

### Sample

The research sample consists of eight videos for the primary level (the age of students ranged from six to ten years) on the Razlagamo.si portal. All 153 videos were reviewed. The eight videos involve the teaching of folk dance, while the others focus on other topics in the Slovenian music curriculum and were therefore not analysed thoroughly for the purposes of this research.

Table 1: Number (f) and Percentages f (%) of Videos by Content

Content	f	f (%)
Folk dance teaching unit	8	5 %
Other	145	95 %
Together	153	100 %

### Data Collection and Instruments

For the purposes of the survey, an author's checklist was created (Annex 1). We included a total of 66 items for an in-depth analysis.

The checklist was divided into several sections. The opening part contains the grade, the title of the teaching unit (video) and the length of the video. The first part of the checklist refers to the content of the lesson, where we determined whether the lesson is a unit on teaching folk dance or whether the lesson has other content. The second set of the checklist identified the type of folk dance. The third part of the checklist used a five-point Likert-type scale: 1 = never, 2 = rarely, 3 = sometimes, 4 = often, 5 = always. In the first part, we determined the extent to which each domain of the learning objectives (cognitive domain, affective domain, psychomotor domain) is represented in the lesson. In the following part, we focused on the general didactic teaching methods used (Blažič et al., 2003) and that appear in the videos. The latter were complemented with teaching methods for folk dance (Jay and Kassing, 2003).

Next, we focused on Sicherl Kafol's (2015) classification of music teaching and learning methods. The author distinguishes between performance methods, listening methods, and creation methods. We also paid attention to the teaching forms used and that appear in the videos. In the fourth section, a four-point Likert-type scale was used: 1 = not included, 2 = inappropriate, 3 = partially appropriate, 4 = appropriate. The fourth set consisted of other items significantly related to the organisation of the video, such as the use of various other clips, the inclusion of folkloric costumes, the inclusion of an additional person to help with learning, and the active involvement of the learner. In the following section, we combined the dance and music activities of the teacher, i.e., the chosen teaching method. Here we focused on the didactic-methodological process of teaching folk dances. The last section was devoted to the video's characteristics and features. We checked the instruction clarity, speed, and clarity of speech, the use of motivational sentences and the questions asked. We also focused on the appropriateness of the video length, amount of written text, the quality of

sound, as well as the animation and synchronisation of the audio and visual messages.

The final part of the checklist consists of an overall assessment of the video, using a six-point Likert-type scale: 1 = unacceptable, 2 = marginally acceptable, 3 = of good quality with shortcomings, 4 = of good quality, 5 = of very good quality, 6 = of outstanding quality.

The content of the videos was evaluated according to the theoretical background of teaching folk dance by the authors of the research and their teaching experience. A checklist was used (see Annex 1).

## Results

The first research question aimed to explore the dominant areas of achievement as articulated in the learning objectives.

*Table 2: Number (f) and percentage f (%) of videos per domain of learning objectives*

Domain of learning objectives	f	f (%)
Cognitive domain	5	63 %
Affective domain	3	38 %
Psychomotor domain	8	100 %

The analysis of the predominant learning objective domains showed that the most frequently represented learning objective domain in folk dance is the psychomotor domain, which appeared to some extent in all the videos. This was followed by the cognitive domain, which complemented the psychomotor domain and appeared in five videos. The affective domain is represented to a lesser extent.

The second research question was to investigate which teaching methods are predominant in the folk-dance teaching in the videos subjected to

analysis. The analysis of the predominant teaching methods in general didactics (Blažič et al., 2003) showed that the demonstration method is the most frequent one in the videos for teaching folk dance, and it appears in all the reviewed videos. These results are consistent with previous research (Šušteršič and Zagorc, 2010; Jay and Kassing, 2003) which identifies the demonstration method as the most appropriate method for teaching dance in traditional classes. The demonstration method has been further broken down into a cognition phase, a consolidation phase, and an automation phase (Blažič et al., 2003). Our analysis shows that the cognition phase appears in all the videos reviewed, with a slightly lower frequency of the consolidation phase, which does not appear in three of the videos, while the automation phase is present in only two videos. In addition to the demonstration method, the lecture method and the collaborative learning method, which are also acknowledged by Šušteršič and Zagorc (2010), also appear to a lesser extent in the folk-dance videos. As expected, the remaining methods (problem-solving, text-based, and case methods) do not appear in the videos.

The third research question was to investigate the predominant music teaching methods in the analysed videos. The analysis of the dominant methods of music teaching (Sicherl Kafol, 2015) showed that the most frequent methods in the videos for teaching folk dance are demonstration method and display method, which appear in all of the videos. The performance method also appears frequently, namely in five videos. The lecture and the collaborative learning methods appear to a lesser extent in the videos. The creation method appears in one of the videos, while the listening method does not appear in any.

The fourth research question investigated the predominant learning formats used in the videos. The analysis of the predominant learning formats used showed that the frontal format is the most frequently used in the videos and is present in all of

the videos reviewed. Another frequently used method is pair work. As expected, this method appears most frequently, as analysis of the videos showed that seven of the videos teach dancing in couples. Ramovš (1980) classifies pair dances as one of the two major groups in the entire dance tradition.

In the research question 5, we wanted to explore the other dominant design features of the videos. When analysing the appropriateness of the videos' length, we found that for five videos the length of the video was partially appropriate, for two videos the length was appropriate and for one video the length was inappropriate as it was significantly too short. The recommended length of a video for distance learning of sports (which includes dance activities) for classroom students is up to five minutes (Daum et al., 2021). We found that most of the videos were of a reasonable length or did not deviate much from the recommended length.

In terms of written text, analysis showed that the amount of written text is partially adequate for four videos, adequate for two videos, while two videos included no written text at all.

Analysis of the sound quality showed that it was adequate for four videos, partially adequate for three videos, and inadequate for one video. Sound quality is also identified by Daum et al. (2021) as an important factor in producing a good quality video.

Regarding synchronisation of audio and visual messages, we found that four videos had synchronised audio and visual messages, two videos had inadequate synchronization, and one video had a partially adequate synchronisation.

Analysis of the animation item showed that animations are appropriate in four videos, partially appropriate in two videos and not present at all in one video.

The last research question asked about other dominant content features of the videos.

Analysis of the item relating to learning basic steps showed that in one video the process of learn-

ing basic steps is adequate, in three videos it is partially adequate, while in three videos learning of basic steps is not included at all. The importance of breaking down the dance sequences and therefore learning the basic step is also highlighted by Jay and Kassing (2003).

For the item relating to folk dance simplification, analysis showed that all folk dances in the videos are to some extent simplified. Knific (2005) states that with appropriate simplifications, almost all adult dances are suitable for children. Two folk dances in the videos are simplified appropriately for the age and ability of children, five folk dances are simplified partially appropriately, and one folk dance is inappropriately adapted to the ability of the children.

Analysis of the item relating to appropriate dance posture showed that in four videos the postures were appropriate, in two videos the postures were partially appropriate, and in one video the dance posture was inappropriate. The most common posture in the videos is the facing posture, where the dancers hold each other by their respective lowered arms (Fuchs, 2007).

When analysing articulation into phases, which is also mentioned by Jay and Kassing (2003) as an important factor in the teaching of dance activities, we found that three videos are appropriately articulated into phases, two videos are partially articulated, while in three videos articulation into phases does not occur at all. For the item relating to showing the final product (folk dance), also identified as important by Jay and Kassing (2003), we found that showing the complete dance sequence at the start is done adequately in four videos, partially adequately in two videos, and it is absent in two videos.

Analysis of the pace of teaching showed that the pace of teaching was appropriate in two videos, partially appropriate in five videos, and inappropriate in one video. The partially appropriate assessment is for the videos where the teacher did

not include an automation phase, and inappropriate is assessed for the videos where the teacher did not include a consolidation phase and an automation phase.

For the item relating to the teacher's perspective during teaching, we found that perspective was appropriate in two videos and partially appropriate in six videos. However, in none of the videos does the teacher change perspective during the actual teaching in order to be seen from different perspectives. Camera placement is mentioned by Daum et al. (2021) as an important aspect of producing a good quality video.

Analysis of the item relating to learning by counting showed that learning by counting is partially adequately included in only one video. Similar conclusions were also reached by analysing the item relating to learning with rhythmic expression: the item appears in only two videos. In one of the videos, learning with rhythmic expression is appropriate, while in the other it is inappropriate. Learning while singing and learning to live music also appear in only three videos. Learning with live musical accompaniment is appropriate in all of these videos, while learning with singing is inappropriate in two videos and partially inappropriate in one.

Analysis of the next item, namely separate presentation for girls and boys, which we included because we found that most of the folk dances on the portal are pair dances, showed that neither teachers nor students opted for separate presentation for girls and boys in the videos. However, in seven videos, teachers chose to have another person help them learn.

For the item related to the correctness of the teacher's dance performance, we concluded that the performance was appropriate in three videos, partially appropriate in four videos, and inappropriate in one video. We also checked the teacher's musical activities. We examined the correctness of the performance for teaching counting, which occurred in four videos, twice partially appropriately, once ap-

propriately, and once inappropriately. Rhythmic cueing by the teacher was present in two videos, once in an assertive manner and once inappropriately. Clarity of intonation of the teacher's singing was checked in the videos where learning while singing occurs. In two videos, the teacher's singing was found to be partially appropriate and once inappropriate. In five videos, teachers used sound recordings for teaching and in three videos they used live musical accompaniment.

When analysing the item relating to the active involvement of the learner, we found that in two videos learners are often active, in two videos they are sometimes active, and in three videos they are not active. Teachers used motivational phrases in only one video. In four videos, they asked pupils questions to ensure that pupils were actively engaged, while in four videos no questions were asked.

Analysis of the item relating to game involvement showed that game involvement occurred in only one video. Otrin (1985) points out that dance should be an aspect of playing through which children learn to control their bodies as well as time and space.

Folklore costumes were included in one of the videos in the photograph used, while the other videos did not include them.

Analysis of the item relating to clarity of instruction showed that in three videos instructions were adequately and comprehensibly presented, in one video they were partially adequate, and in one video they were inadequate or deficient. Three videos do not contain any instructions at all. The speed of speech is adequate in four videos, inadequate in one, and not included in three. Similar results were found for the item relating to speech intelligibility, where we found that speech intelligibility is adequate in three videos, partially adequate in two, and not included in three.



## Discussion

Videos with folk dance teaching content are poorly represented on portal Razlagamo.si. We analysed in detail eight videos with folk dance content found on the portal, including six videos for Grade 1, one video for Grade 2, and one video for Grade 4. This is a small sample, so a larger number of videos would need to be analysed to obtain more representative findings.

Research in Slovenia shows that many primary school teachers have very little theoretical knowledge of the Slovenian dance tradition (Knific, 2015; Stres, 2010), although folk dance is included in the curriculum of musical arts (Music art curriculum, 2011), sports (Sport curriculum, 2011) and learning about the environment (Environmental studies curriculum, 2011). Teachers feel that they acquired little or no knowledge of the Slovenian dance tradition in their own regular education. The results also showed that teachers did not know the appropriate didactic-methodological procedures for teaching folk dances (Knific, 2015). This suggests that the absence of didactic-methodological procedures was also the case for the authors of the videos, as none of the videos reached the highest criterion. The videos were rated with an overall quality rating of deficient or minimally acceptable. These factors are probably the reason why folk dance content rarely appears on portal Razlagamo.si.

In line with the literature, we can derive and propose guidelines for teaching folk dance, either in a traditional classroom setting or via video.

1. Dance is a part of play through which children learn to control their bodies, time, and the space in which they move (Otrin, 1985).
2. The main task in teaching folk dance at the primary school classroom level is to introduce to the child the basic movement elements found in folk dances (Krstič, 1979a).
3. Special attention should be paid to introducing a sense of rhythm which is the basis of every dance (Krstič, 1979a).
4. Dance skills are developed through short dance elements (Otrin, 1985).
5. Teachers should pay special attention to the selection of folk dance which should be adapted to the abilities and maturity of the children (Ramovš, 1994). Children should not be burdened with dressage and long complicated dance figures (Otrin, 1994).
6. Folk dancing can be adapted to suit children's abilities. In two-part dances, dance postures are adapted in the first part, but the characteristic gestures remain the same (kicks, claps, hand movements, etc.). The second part of the dance is simplified into a simple danceform with the dance posture adapted accordingly (Knific, 2005; Fuchs, 2007).
7. Folk dances are taught in sections, starting with individual dance steps, which are later combined to form a complete dance sequence (Jay and Kassing, 2003).

Educational videos can effectively engage learners visually and aurally to fulfil a wide range of learning needs. The success of this method depends on important practises. Appropriate room configuration is critical and requires careful arrangement of the learning environment to ensure safety and functionality for dance activities. This setup is fundamental to an effective learning atmosphere. The educational video in this facility is an active tool that encourages interactive learning as students view and analyse the content together, discussing the rhythm and use of space to enhance understanding. Dividing students into small groups allows for personalised learning, especially with digital devices that allow for precise repetition of steps. Learning through video builds methodically from the basics to advanced learning, with the teacher providing live demonstrations and practise breaks to actively en-

gage students. Beyond imitation, the teacher's feedback and willingness to adapt teaching methods are critical to deepening understanding and refining dance skills. Reflection after learning is crucial. Discussions about the results of practise and emotional reactions give students insight into their learning process. Performances are the culmination of the learning process, whether formal or informal, they validate the skills learnt and mark the end of the lesson or training cycle. To summarise, the integration of video into dance teaching combines technological and pedagogical innovation with interactive elements to create a comprehensive learning experience.

## Conclusion

In this paper we present an analysis of the videos for teaching music art on the Razlagamo.si portal. The analysis shows that videos with folk dance content are rare on the portal and their quality does not reach the desired level, as they do not allow students to learn folk dance independently according to the intended didactic steps. Due to the lack of knowledge of primary school teachers in the field of folk dance (Knific, 2015), videos with an appropriate didactic approach, as presented in the guidelines of the previous chapter, are also very useful in traditional lessons, as they serve as a tool for the teacher to prepare for the lesson and as a guide for the

student in the automation phase. Videos are also of great importance as a means of preserving intangible heritage. With a few small additions, the Razlagamo.si portal can therefore be brought to life as a supplementary resource with rich explanatory material in all areas of schooling.

Furthermore, the findings suggest that a wider inclusion of expertly crafted folk dance videos could significantly enhance the learning experience not only in the field of musical arts but also in a broader cultural education context. The current lack of quality and quantity of such resources on the Razlagamo.si portal points to a valuable opportunity for educational content developers and cultural institutions to collaborate in the creation of materials that meet educational needs and preserve cultural traditions. The integration of these videos should be aligned with educational standards and include interactive elements that engage students more fully in the learning process. Through interactive learning experiences, students could practise at their own pace, receive immediate feedback, and gain a deeper appreciation for the art form. This, in turn, could create a deeper connection to their cultural heritage and encourage the preservation and practise of folk dance in their communities. In the age of digital education, it is crucial that we harness the power of technology to provide equal access to quality educational resources.

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## ВИДЕО КАО АЛТЕРНАТИВНИ ПРИСТУП ПОДУЧАВАЊУ НАРОДНИМ ИГРАМА У НАСТАВИ МУЗИЧКЕ КУЛТУРЕ

У раду истражујемо улогу образу образовних видео-записа за подучавање народним играма у настави музичке културе на нивоу основне школе у Словенији како бисмо разумели њихов садржај, методолошки приступ и ефикасност у смислу педагошког алата. Истраживање је значајно јер ипунжава изразину у истраживању наставе народних игара на даљину у Словенији и доприноси литератури о интерактивној технологији у основном образовању, посебно током пандемије вируса корона.

Истраживањем је обухваћено осам одабраних видео-записа са најтрађиваној словеначкој образовној портали [www.razlagato.si](http://www.razlagato.si), који је током пандемије био врло коришћен за учење на даљину. Садржај портала углавном креирају студенти различитих факултета. Анализирани видео-снимци су специфични за наставу народних игара у контексту основног образовања, а циљна група су ученици узрасна од шест до десет година. Овај мали узорак део је веће скупа од 153 видео-снимка, од којих се само 5% давало народним играма, што указује на ограничену област проучавања.

За улогу дејалније анализе развијена је јединствена ауторска контролна листа, која се састоји од 66 ставки, подељених у неколико секција за процену карактеристика видео-записа, наставних метода, педагошких приступа и циљева учења. Контролна листа садржи скале Ликертовој типично за мерљиву процену и покрива критеријума, укључујући когнитивне, афективне и психомоторне домене учења; опште дидактичке и специфичне методе наставе народних игара; методе подучавања и учења музике које је класификовао Сикерл Кафол (Kafol, 2015); и организацију видео, која подразумева укључивање различитих елемената, као што су фолклорне ношње и активно учење ученика.

Истраживачка истража се фокусирају на одређивање преовлађујућих карактеристика видео-записа у подизању циљева учења, наставне методе, приступа настави музичке културе, коришћене формате, дизајн и контекстуалне аспекте.

Резултати истраживања указују на то да су подјале недоследности, иако су видео-снимци укључивали различите народне игре и наставне методе, у педагошким приступима и мери у којој су подизали циљеве учења у различитим доменима. Изведени су конкретни закључци о засићености когнитивних, афективних и психомоторних домена у настави, при чему налази откривају предности и слабости видео-записа у приступу овим областима.

У закључном делу овој рада наилашавамо педагошке импликације коришћења видеозаписа за одуочавање народних игара и пореду за свеодухваћим смерницама за креирање образовних садржаја, као и потенцијал да такви ресурси постоје у очувању нематеријалној културној наслеђа. Такође, говоримо о уоченим недостацима у видео-снимцима, који могу бити поучни за будуће креирање садржаја. Ово изражавање указује да образовни видео-снимци, када су правилно дизајнирани, могу бити драгоцене средство у наставном плану и програму музичкој образовања, посебно за одуочавање народним игарама.

На крају, ово изражавање доприноси бољем разумевању могућности нових информацијних технологија у образовању и нуди размислања о интеграцији видео-садржаја у традиционалним учионицама. Находи изражавања треба да служе као основа за педагошке препоруке, чиме се унапређује квалитет материјала за учење на даљину за одуочавање нематеријалном културном наслеђу, постоје народних игара, у основном образовању.

**Кључне речи:** едукативни видео, народни иглес, музичко васпитање

**Annex 1**

**CHECKLIST FOR THE ANALYSIS OF VIDEOS**

**Basic information about the video:**

Grade: \_\_\_\_\_

Title of teaching unit: (video): \_\_\_\_\_

Length of the full video: \_\_\_\_\_

Teaching unit content			✓		X
Unit on learning folk dance					
Other					
Folk dance type			✓		X
Solo dance					
Pair dance					
Group dance					
<b>Areas of Achievement of Learning Objectives</b>	1 never	2 rarely	3 sometimes	4 frequently	5 always
Cognitive domain					
Affective domain					
Psycho-motor domain					
<b>Teaching methods used (Blažič et al., 2003)</b>	1 never	2 rarely	3 sometimes	4 frequently	5 always
Lesson method					
Collaborative learning method					
Demonstration learning method					
Cognition phase					
Consolidation phase					
Automation phase					
Problem solving method					
Text-based method					
Case method					
<b>Teaching methods used (Sicherl Kafol, 2015)</b>	1 never	2 rarely	3 sometimes	4 frequently	5 always
Collaborative learning method					
Oral explanation method					
Display method					
Demonstration method					
Implementation methods					
Listening methods					
Creation methods					

<b>Learning Formats Used</b>	1 never	2 rarely	3 sometimes	4 frequently	5 always
Frontal form					
Individual work					
Working in pairs					
Group work					
<b>Other Headings</b>	1 never	2 rarely	3 sometimes	4 frequently	5 always
Active involvement of the student					
Game involvement					
Using a sound clip					
Use of live music					
Folk dance presentation					
Inclusion of folklore costumes					
Involvement of an additional person to help with learning					
<b>The teacher's dance and music activities</b>	1 not included	2 inadequate	3 partly adequate	4 adequate	
Learning the basic steps					
Folk dance simplifications					
Breakdown into phases					
Demonstration of the final product (dance)					
Learning while counting					
Learning with rhythmic utterance					
Learning while singing					
Learning with live instrumental accompaniment					
Separate display for girls and boys					
Correctness of the teacher's dance performance					
Pace of dance learning					
Appropriateness of dance posture					
The teacher's perspective on teaching					
Number of repetitions					
Counting (steps, periods, etc.)					
Rhythmic utterance					
Intoning purity of singing					
Instrumental accompaniment by the teacher					
<b>Video characteristics</b>					
Clarity of the instructions					
Speed of speech					
Speech clarity					
Using motivational phrases					
Asking questions					
Appropriateness of videolength					



Amount of written text					
Sound quality					
Synchronisation of audio and visual messages					
Animations					
<b>Overall assessment of the video</b>					
1 unacceptable	2 minimally acceptable	3 good quality with short- comings	4 good quality	5 very good quality	6 outstanding