

UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet:	Plesna dediščina in vsakdanje plesne prakse
Course title:	Dance Heritage and Everyday Dance Practices

Študijski program in stopnja Study programme and level	Študijska smer Study field	Letnik Academic year	Semester Semester
Primerjalni študij idej in kultur, doktorski študij 3. stopnje	Dediščine in dediščinski procesi v kritični perspektivi	Brez letnika	/
Comparative Study of Ideas and Cultures, doctoral study 3 rd cycle	Heritages and Heritage Processes in a Critical Perspective	Not specified	/

Vrsta predmeta / Course type splošni izbirni /general elective

Univerzitetna koda predmeta / University course code: P2026-15

Predavanja / Lectures	Seminar / Seminar	Vaje / Tutorial	Klinične vaje / Clinical work	Druge oblike študija / Other study forms	Samost. delo / Individual work	ECTS
20	10				150	6

Nosilec predmeta / Lecturer: izr. prof. dr. Drago Kunej

**Jeziki /
Languages:** **Predavanja / Lectures:** slovenščina, angleščina / Slovenian, English
Vaje / Tutorial:

Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:

Za vključitev v delo ni posebnih pogojev. Priporoča se predhodno poznavanje temeljnih teorij ter raziskovalnih metod s področij etnologije, antropologije, folkloristike, kulturnih, dediščinskih ali sorodnih študij.

Prerequisites:

There are no specific prerequisites. However, prior knowledge of basic theories and research methods in ethnology, anthropology, folklore studies, cultural heritage studies, or related fields—is recommended.

Vsebina:

Ples predstavlja enega izmed temeljnih izrazov nesnovne kulturne dediščine, saj v svoji manifestaciji združuje gib, zvok, prostor in skupnost v neposredno, utelešeno in živo izkušnjo. Kot izraz identitete, vrednot in načinov komuniciranja presega zgolj estetsko oziroma uprizoritveno dimenzijo; je tudi medij, prek katerega dediščinske skupnosti ohranjajo telesno govorico, lokalno zgodovino ter simbolne pomene, povezane z obredi, praznovanji in prelomnimi trenutki življenjskega

Content (Syllabus outline):

Dance is one of the fundamental expressions of intangible cultural heritage, as it combines movement, sound, space and community in a direct, embodied and living experience. As an expression of identity, values and ways of communicating, it transcends the aesthetic or performative dimension; it is also a medium through which heritage communities preserve body language, local history and symbolic meanings associated with rituals, celebrations and turning points in the life cycle. At the same

cikla. Plesna dediščina obenem deluje kot sredstvo posredovanja idej o kulturni legitimnosti, posebnosti in nacionalni identiteti, zlasti kadar jo obravnavamo znotraj Unescove dediščinske paradigme.

Predmet kritično preučuje razmerja med vernakularnimi plesnimi praksami, ki jih posamezniki in skupnosti utelešajo v vsakdanjem življenju, ter plesno dediščino kot institucionalizirano kulturno kategorijo v okviru avtoriziranih dediščinskih diskurzov. Na primeru Slovenije analizira procese rekontekstualizacije, folklorizacije in dediščinjenja plesnih tradicij. Plesno izročilo in plesna dediščina sta obravnavana kot kompleksna družbeno-kulturna izraza, ki presegata estetske in uprizoritvene funkcije ter se pojavljata v raznolikih kontekstih – od ritualnih praks in praznovanj do institucionaliziranih predstav, muzealizacije in turističnih spektaklov.

Poudarek je na analizi plesnih in gibalnih praks (npr. ritualnih, rekreativnih, družabnih) ter na preučevanju procesov, s katerimi te prakse prehajajo v dediščinski okvir. To vključuje preučevanje mehanizmov selekcije, dokumentiranja in (re)prezentacije plesnih praks, pa tudi vlog različnih akterjev pri tem – od posameznikov in skupnosti do kulturnih institucij, medijev in politik dediščine.

Študenti in študentke bodo spoznavali sodobne pristope etnokoreologije, antropologije plesa in kritičnih dediščinskih študij. Predmet temelji na primerjalnem, medkulturnem in utelešenem razumevanju plesa kot ključnega izraza nesnovne kulturne dediščine posameznikov in dediščinskih skupnosti.

time, dance heritage acts as a means of conveying ideas about cultural legitimacy, distinctiveness and national identity, especially when considered within the UNESCO heritage paradigm.

The course critically examines the relationship between vernacular dance practices embodied by individuals and communities in everyday life and dance heritage as an institutionalised cultural category within authorised heritage discourses. Using Slovenia as an example, it analyses the processes of recontextualisation, folklorisation and heritage making of dance traditions. Dance tradition and dance heritage are treated as complex socio-cultural expressions that transcend aesthetic and performative functions and appear in diverse contexts – from ritual practices and celebrations to institutionalised performances, musealisation and tourist spectacles.

The emphasis is on the analysis of dance and movement practices (e.g. ritual, recreational, social) and on the study of the processes by which these practices transition into a heritage context. This includes examining the mechanisms of selection, documentation and (re)presentation of dance practices, as well as the roles of various actors in this process – from individuals and communities to cultural institutions, the media and heritage policies.

Students will be introduced to contemporary approaches in ethnochoreology, dance anthropology, and critical heritage studies. The course is grounded in a comparative, intercultural, and embodied understanding of dance as a key expression of the intangible cultural heritage of individuals and heritage communities.

Temeljni literatura in viri / Readings:

- Bakka, Egil, Theresa Jill Buckland, Helena Saarikoski, and Anne Von Bibra Wharton, eds. 2020. *Waltzing Through Europe: Attitudes towards Couple Dances in the Long Nineteenth Century*. 1st edn. Open Book Publishers. <https://doi.org/10.11647/OBP.0174>.
- Bejtullahu, Alma. 2024. *Glasbeno in plesno delovanje žensk s priseljenskim ozadjem v Sloveniji* [Musical and Dance Activities of Women with Immigrant Backgrounds in Slovenia]. Ljubljana: Založba ZRC. <https://doi.org/10.3986/9789610508663>

- Buckland, Theresa Jill, ed. 1999. *Dance in the Field: Theory, Methods and Issues in Dance Ethnography*. Basingstoke: Macmillan.
- Buckland, Theresa Jill, ed. 2006. *Dancing from Past to Present: Nation, Culture, Identities*. Madison: University of Wisconsin Press.
- Dunin, Elsie Ivancich, and Adrienne L. Kaepler, eds. 2007. *Dance Structures: Perspectives on the Analysis of Human Movement*. Budapest: Akadémiai Kiadó.
- Fiskvik, Anne Margrete, Marit Stranden, eds. (Re)Searching the Field: Festschrift in Honour of Egil Bakka. 2014. Bergen: Fagbokforlaget.
- Ivancich Dunin, Elsie, ed. 2015. *Dance and Narratives & Dance as Tangible and Intangible Cultural Heritage: Proceedings of the 28th Symposium of the ICTM Study Group on Ethnochoreology*. Zagreb: Institute of Ethnology and Folklore Research.
- Knust, Albrecht. 1979. *Dictionary of Kinetography Laban (Labanotation)*. London: MacDonald and Evans.
- Kunej, Rebeka, and Ann R. David, eds. 2024. *Reconsidering Knowledge Production and Inclusion/Exclusion in Dance Communities: Proceedings of the 32nd Symposium of the ICTM Study Group on Ethnochoreology, 29 July–5 August 2022, Brežice, Slovenia*. 1st ed. Ljubljana: Založba ZRC. <https://doi.org/10.3986/9789610508809>
- Kunej, Rebeka, and Theresa Jill Buckland, eds. 2025. *Traditional Dance in Europe as Living Cultural Heritage*. Ljubljana: Založba ZRC, ZRC SAZU. <https://doi.org/10.3986/9789610510512>
- Macdonald, Sharon. 2013. *Memorylands: Heritage and Identity in Europe Today*. London and New York: Routledge.
- Petkovski, Filip. 2023. *Od seljaštva do čovječanstva: ples kao nematerijalna kulturna baština* [From Peasantry to Humanity: Dance as Intangible Cultural Heritage]. Zagreb: Institut za etnologiju i folkloristiku.
- Ramovš, Mirko. 1992–2000. *Polka je ukazana: plesno izročilo na Slovenskem*. Vols. 1–7. Ljubljana: Kres.
- Ravnikar, Bruno. 2004. *Kinetografija, ples in gib*. Kranj: Zveza ljudskih tradicijskih skupin Slovenije.
- Royce, Anya Peterson. 2002 [1977]. *The Anthropology of Dance*. Alton: Dance Books.
- Shay, Anthony. 2016. *Ethno Identity Dance for Sex, Fun and Profit: Staging Popular Dances around the World*. London: Palgrave Macmillan.
- Smith, Laurajane. 2006. *Uses of Heritage*. London and New York: Routledge.
- Smith, Laurajane. 2012. *All Heritage Is Intangible: Critical Heritage Studies and Museums*. Amsterdam: Reinwardt Academy. https://www.ahk.nl/fileadmin/download/reinwardt/lectoraat/All_heritage_is_intangible.pdf
- Spencer, Paul, ed. 1999 (1985). *Society and the Dance: The Social Anthropology of Process and Performance*. Reprint ed. Cambridge: Cambridge University Press.
- Stavêlová, Daniela, and Theresa Jill Buckland, eds. 2018. *Folklore Revival Movements in Europe Post 1950: Shifting Contexts and Perspectives*. 1st ed. Prague: Institute of Ethnology of the Czech Academy of Sciences.
- Stepputat, Kendra, ed. 2017. *Dance, Senses, Urban Contexts: Proceedings of the 29th Symposium of the ICTM Study Group on Ethnochoreology, Austria*. Graz: ICTM Study Group on Ethnochoreology; Institute of Ethnomusicology, University of Music and Performing Arts Graz.
- Wharton, Anne von Bibra, and Dalia Urbanavičienė, eds. 2022. *Dance and Economy, Dance Transmission: Proceedings of the 31st Symposium of the ICTM Study Group on Ethnochoreology, Klaipėda, Lithuania*. Vilnius: Lithuanian Academy of Music and Theatre.

- *Zbirka zapisov slovenskih ljudskih plesov* [Collection of Slovenian Folk Dance Notations]. ARZENAL. <https://hdl.handle.net/20.500.12102/A2.910>

Cilji in kompetence:

Cilj predmeta je študentkam in študentom ponuditi poglobljeno razumevanje plesne dediščine kot raziskovalnega in družbeno-kulturnega fenomena ter jih usposobiti za samostojno znanstveno delo na tem področju. Temeljni cilj predmeta je seznanitev s specifikami v obravnavanju plesne dediščine v sklopu kritičnih dediščinskih študij. Zasnova predmeta zagotavlja vpoglede v problematiko slovenske plesne dediščine, ki bo umeščena v širši kontekst dediščinjenja plesa in kritičnih dediščinskih študij.

Poseben poudarek je na:

- poznavanju in kritični obravnavi različnih dediščinskih praks povezanih s plesom v lokalnem in mednarodnem okolju
- razumevanju oblikovanja dediščinskih praks na področju plesa kot nesnovne kulturne dediščine,
- razvijanju sposobnosti za analizo, interpretacijo in vrednotenje dediščinskih procesov plesnih dediščinskih skupnosti,
- razvoju analitičnih sposobnosti za interpretacijo prepletenosti procesov, odnosov, in pojavov v povezavi s plesom kot nesnovno kulturno dediščino,
- usposabljanju za ozaveščeno raziskovalno delo z izbranimi plesnimi prvinami, pridobivanje in uporaba raziskovalnih veščin sodobne etnološke/plesno-antropološke metodologije, s poudarkom na plesnih etnografskih raziskavah,
- krepitvi veščin znanstvenega pisanja in predstavljanja raziskovalnih ugotovitev,
- razvijanju prenosljivih kompetenc, kot so kritično mišljenje, interdisciplinarno povezovanje in samostojno raziskovalno delo.

Predvideni študijski rezultati:

Po uspešno opravljenem predmetu bodo študentke in študenti:

Objectives and competences:

The aim of the course is to provide students with an in-depth understanding of dance heritage as a research and socio-cultural phenomenon, and to equip them for independent scholarly work in this field. A central objective is to acquaint students with the specific approaches to studying dance heritage within the framework of critical heritage studies. The course design offers insights into the issues of Slovenian dance heritage, situating them within the broader context of dance heritagization and critical heritage studies.

Special emphasis is placed on:

- knowledge of, and critical engagement with, different heritage practices related to dance in local and global contexts;
- understanding of the formation of heritage practices in the field of dance as intangible cultural heritage.
- developing the capacity to analyse, interpret and evaluate heritage processes within dance heritage communities;
- enhancement of analytical skills for interpreting the interconnections of processes, relationships, and meanings related to dance as intangible cultural heritage,
- training for reflective and ethically research on selected dance practices, including the acquisition and application of research skills of contemporary ethnological and dance-anthropological methodologies, with a focus on dance ethnography,
- strengthening academic writing and research presentation skills,
- fostering transferable competencies such as critical thinking, interdisciplinary integration, and independent scholarly work.

Intended learning outcomes:

Upon successful completion of the course, students will be able to:

- pridobili vpogled v različne paradigme proučevanja plesnih praks in z njimi povezanih dediščinskih procesov,
- znali kritično ovrednotiti teoretične in metodološke pristope k proučevanju preteklih in sodobnih plesnih praks ter institucionalizaciji plesne dediščine,
- usposobljeni za analizo in interpretacijo plesnih dediščinskih praks in procesov,
- znali načrtovati in izvesti raziskavo s področja na področju antropologije / etnologije plesa z interdisciplinarnimi metodami,
- sposobni ozaveščeno ravnati z izbranimi plesnimi praksami ter jih umestiti v širši raziskovalni okvir kritičnih dediščinskih študij.

- gain an in-depth understanding of diverse paradigms in the study of dance practices and related heritage processes,
- critically assess theoretical and methodological approaches to the investigation of past and contemporary dance practices and the institutionalization of dance heritage,
- apply advanced analytical skills to the interpretation of dance heritage practices and processes,
- independently design and conduct research in the field of dance anthropology/ethnology employing interdisciplinary methodologies,
- engage reflexively with selected dance practices and situate them within the wider scholarly framework of critical heritage studies.

Metode poučevanja in učenja:

Oblike dela:

- Frontalna oblika poučevanja
- Samostojno delo študentov

brazjevanje

Metode (načini) dela:

- Razlaga
- Razgovor/ diskusija/debata
- Delo z besedilom
- Proučevanje primera
- Druge vrste nastopov študentov
- "Terenske vaje" (npr. obiski podjetij)
- Vključevanje gostov iz prakse

Learning and teaching methods:

Types of learning/teaching:

- Frontal teaching
- Independent students work
- e-learning

Teaching methods:

- Explanation
- Conversation/discussion/debate
- Work with texts
- Case studies
- Different presentation
- Field work (e.g. company visits)
- Inviting guests from companies

Načini ocenjevanja:

Daljši pisni izdelki
Javni nastop ali predstavitev
Končno ocenjevanje (pisni/ustni izpit)

Delež (v %) /
Weight (in %)

60
20
20

Assessment:

Long written assignments
Presentations
Final examination (written/oral)

Reference nosilca / Lecturer's references:

- Kunej, Drago. 2025. "The Role of Music and Musicians in the Revitalisation of Dance Heritage." In *Traditional Dance in Europe as Living Cultural Heritage*, edited by Rebeka Kunej, and Theresa Jill Buckland. Ljubljana: Založba ZRC, ZRC SAZU. https://doi.org/10.3986/9789610510512_06
- Kunej, Drago. The changing nature of instrumental music and musicians in folk dance ensembles. *Traditiones* 52 (2): 69–90. <https://doi.org/10.3986/Traditio2023520204>

- Kunej, Drago, and Rebeka Kunej. 2019. Dancing For Ethnic Roots: Folk Dance Ensembles of Ethnic Minority Groups in Slovenia'. *Musicological Annual* 55 (2): 111–131. <https://doi.org/10.4312/mz.55.2.111-131>.
- Kunej, Rebeka. *Štajeriš: Podoba in kontekst slovenskega ljudskega plesa*. Ljubljana: Založba ZRC, ZRC SAZU, 2012. <https://doi.org/10.3986/9789612544072>
- Kunej, Rebeka. "Spaces of Folk Dancing beyond the (Slovene) Folklore Ensemble Stage." *Národopisná revue* 33, no. 1 (2023): 43–52. <https://revue.nulk.cz/wp-content/uploads/2023/03/r1-2023-1.pdf>
- Kunej, Rebeka. 2017. "Spreminjajoči se teksti in konteksti velikonočnega plesa." *Traditiones* 46 (3): 123–42. <https://doi.org/10.3986/Traditio2017460306>