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### Abstracts:

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
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<tbody>
<tr>
<td><strong>THORKILD HANGHØJ, T.; MORTEN MISFELDT et al.</strong>&lt;br&gt;Scenario-based didactics: An overview of different problems and possibilities with teaching scenarios that bridge domains “inside” and “outside” schooling</td>
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</tr>
<tr>
<td><strong>STINE EISING-DUUN</strong>&lt;br&gt;Location-based games as hybrid intuitive spaces</td>
<td></td>
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<tr>
<td><strong>JÜRGEN BUDDE</strong>&lt;br&gt;Time and artifacts in individualized learning</td>
<td></td>
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<tr>
<td><strong>HENRIKE TERHART</strong>&lt;br&gt;Object of Research – Methodological and Methodical Implications of Empirical Research on Body Presentations of Young Migrant Women</td>
<td></td>
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<tr>
<td><strong>CHRISTIAN NEROWSKI</strong>&lt;br&gt;The action-theoretical perspective on ‘school’</td>
<td></td>
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<tr>
<td><strong>ZUZANA SALAMOUNOVA</strong>&lt;br&gt;<strong>Making the Implicit Visible: (Re)Construction of the School Scientific Lexicon</strong></td>
<td></td>
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<tr>
<td><strong>KLÁRA ŠED’OVA</strong>&lt;br&gt;The Phenomenon of Festive Humor as an Invisible Part of School Culture</td>
<td></td>
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<tr>
<td><strong>JARMILLA BRADOVA</strong>&lt;br&gt;Teacher Movement Trajectories as a Predictor of Classroom Communication Processes</td>
<td></td>
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<tr>
<td><strong>ANJA KRAUS</strong>&lt;br&gt;„Phenomenologies“ of Social Practices</td>
<td></td>
</tr>
<tr>
<td><strong>MIE BUHL, RIKKE ØRNGREEN, KARIJN LEVINSEN</strong>&lt;br&gt;Teaching performance in performative arts – video conference on the highest level of music education</td>
<td></td>
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<tr>
<td><strong>MAUD HITZGE</strong>&lt;br&gt;Appropriating Rhythmic Pattern</td>
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<tr>
<td><strong>ANNE-METTE NORTVIG</strong>&lt;br&gt;Presence is Not Always in the Singular</td>
<td></td>
</tr>
<tr>
<td><strong>MERLE HUMMRICH &amp; CHRISTINE THON</strong>&lt;br&gt;Dealing with toys: focussing the performativity in dealing with material in the middle childhood</td>
<td></td>
</tr>
<tr>
<td><strong>STELLA MARIS FERRARESE CAPETINI</strong>&lt;br&gt;The language verbal and no verbal of the children games in the school in the process of the ethno -</td>
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Scenario-based didactics: An overview of different problems and possibilities with teaching scenarios that bridge domains “inside” and “outside” schooling

Hanghøj*, T., Misfeldt*, M.
Aalborg University

Aarhus University

Within recent years, there has been an increasing interest among educational practitioners, researchers, and policy makers in new forms of teaching that bridge domains inside and outside school contexts - e.g. by developing educational scenarios based upon simulations, roles, narratives, games, and/or scientific and professional work practices. In summary, such scenario-based approaches often promote more creative, innovative, and authentic ways of teaching and learning, and are hence seen as a more relevant or meaningful alternative to more “traditional” forms of schooling.

The aim of this paper is to identify, compare and discuss a number of different approaches to what we will call scenario-based teaching and learning or scenario based didactics. We will take as outset that schooling and curriculum can be understood as a set of knowledge forms (e.g. practical and theoretical), and a set of relations (e.g. transposition, inspiration, preparation), constituting a didactical field. At the same time, there exist several different approaches to bridging the assumed gap between the knowledge practices inside and outside school contexts.

The paper discusses three aspects of scenario didactics. The first aspect concerns the transpositive relation between knowledge forms in research and in schools, which may both involve theoretical knowledge forms (e.g. students should learn the results of mathematics (Brousseau 1997)) or practical knowledge forms (e.g. children should learn the processes of mathematics (European Commission, 2007; Misfeldt, 2005). However schools prepare to other practices than science. Thus, the second aspect concerns how other real-life professional work practices can be taken as outset for similar transpositions of theoretical and practical knowledge forms from different contexts and into school (Bundsgaard, Misfeldt, & Hetmar, 2012; Shaffer, 2006). Finally, the third aspect focuses on the discursive (Hetmar, 2004) and performative or dramaturgical practices of enacting scenario didactics, which often involve particular border objects such as digital media (Hanghøj, 2011, in review).

*The authors of the abstract, which reflect on-going discussions within our research network on
“Communicative practices and didactics”.

References


Location-based games as hybrid intuitive spaces

Stine Ejsing-Duun,
Aalborg University, KILD – Communication, it and learning design.

Location-based games (LBGs) are games in which the players’ immediate surroundings and the locations they visit result in a direct influence on the outcome of the game (Ejsing-Duun 2011). They happen on the move in both digital and physical spaces, i.e., hybrid spaces (de Souza e Silva 2006). Through conscious play with perspectives and how we perceive the world can be used when designing location-based games. The perspective is letting certain things step forward, leaving the rest in the background. In this way, e.g., a pervasive game can draw out new sights and reveal hidden treasures for my route home that I had no idea about when I walked to work in the morning.

The perception of the surroundings is affected by the premises presented in the LBG, as they are incorporated and thus influence the player’s experience of and meeting with locations. When this is experienced as meaningful it is a phenomenon I term hybrid intuitive space. This term combines the notions of hybrid space (de Souza e Silva 2006), as a space in which players experience digital and physical space as merged, and intuitive space (Böhme 2007), which relates to how we experience physical space through representational patterns. “Intuitive” is added to hybrid space to stress the importance of how LBGs affect the perception of players, and that this is incorporated. This intuition encompasses the perceptual apparatus and attention of the players. The elements around us are not representations, but they are perceived through representational patterns (Böhme 2007).

What happens when we are playing and learning in hybrid intuitive spaces? When players are moving through urban space learning about democracy, history or math? How does the relation between tasks, physical and digital space affect the experience of the learning situation? Based on a three year study of LBGs through observation, participation, design, and player interviews this paper discusses these aspects.

References


Time and artifacts in individualized learning

Jürgen Budde,  
Flensburg University

As an alternative way to deal with the diversity of the pupils, often a kind of ‘open learning’ as a new teaching culture is preferred, because it is assumed that traditional forms of lessons cannot deal with different learning styles. Mostly individualized teaching styles, independent study and differentiation are named in this context.

All these points lead not only to a transformation of time regimes in lessons but also to changing significance of pedagogical artifacts. A very prominent pedagogical artifact in new teaching culture is the work sheet, which is intended to give pupils the possibility to learn ‘in their own time’ with varying success and varying output. But empirical analyses as well as theoretical reflections point out that the expectation that independent study lessons may be a perfect alternative to deal with diversity does not fit.

The contribution aims to analyze constructions of diversity through individualized pedagogical artifacts in the context of open learning methods with the example of work sheet. It becomes apparent that this specific artifact does not only support the pupils' own learning styles, but also constructs new differentiation criteria in a problematical way. With speed on the one hand and a specific competence in the translation of the meaning of work sheets on the other hand two relevant categories of differentiation can be documented.
Even though the human body can only be captured in its social appearance, its allegedly ’natural’ materiality seems to function as evidence of social division. Concerning migration, the body plays an important role in the question of cultural, ethничal, and national belonging. In this area, there appears to be a gap between the importance of the body in the interaction of everyday life and the research done on the topic of body and migration in the social sciences. My research focuses on gaining more information about this topic by analyzing body presentations of subjects placed in the center of bodily ascriptions of supposedly belonging and non-belonging: young migrant woman.

In order to grasp the verbal and gestural notions of the body and bodily experiences (connected to migration) I combined biographical interviews with young migrant women with photographic self-portraits of the interviewees. Based on the Grounded Theory Methodology, the verbal and visual data was triangulated in a circular process of data collection and analysis.

Hence, methodological and methodical questions on how and when to combine text and visual data in the research process were of great importance for my empirical work. The approach used, gives the opportunity to on the one hand consider the specific logic of the research material and on the other hand to conduct a systematic triangulation of perspectives on the body.

My talk will explore the opportunities and limitations using this empirical approach in order to capture the means by which migration – as an experience and bodily ascription – shapes body presentations of young women.

Keywords: body, migration, visual qualitative research, triangulation
The action-theoretical-perspective on ‘school’

Christian Nerowski Otto-Friedrich-University

Traditional school theory considers ‘school’ to be an organization or institution (e.g. Tenorth 2002; Fend 2008). In the light of the current debate about a dissolution or movement of the boundaries of school („Entgrenzung der Schule“ or „Grenzverschiebung des Schulischen“; Rahm 2011; Kolbe and Reh 2009) as well as a blurring of institutional borders in general in the reflexive modernity (Beck and Lau 2005) a revision of traditional organization-based school theory seems necessary.

In the presentation an action-theory based perspective on ‘school’ is suggested. In consideration of Alfred Schütz’ phenomenological action theory (Schütz 1974; Schütz and Luckmann 2003) ‘school’ can be defined as ‘all the teachers’ actions that aim at students’. In this perspective ‘school’ is a conglomerate of actions. ‘School’ becomes adaptable to motives and subjective meaning and disassociates from organizational structures.

The talk will discuss the relations between organization-based definitions of school and the action-based definition of school. An action-theoretical view on the ‘boundaries of school’ will be specified. Special regard will be on the question how ‘school’ and its ‘boundaries’ can be object to empirical research.

References


Making the Implicit Visible: (Re)Construction of the School Scientific Lexicon

Zuzana Salamounova, Masaryk University

Teachers and pupils co-construct a distinct language community: they use language to share certain inner space which they know and in which they move and live (Vankova, 2007). Yet, this space changes slightly with each new subject matter which the pupils learn. Consequently, pupils have to internalise new lexicon through which they can perceive the language reality of the given subject (Lakoff, Johnson, 2002). This internalisation then enables them to become fluent speakers of the school scientific lexicon.

I realise that language material (in the sense of “technical” vocabulary) is not the only important matter in the process of socialisation into school scientific lexicon. What is equally important is the way of using of the lexicon in the given subject (Mercer, 1996, 34). Hence, this paper primarily examines (re)construction of the school scientific lexicon because it is a vital part of the school scientific language.

The usage of language is a natural and automatic process. Even movement in the space of a language is automatic and usually unreflected, which is in accordance with Gadamer’s principle of self-forgetting (1999, 43, Vankova, 2007). Yet, gaining a glance of the unreflected nature of language use is particularly important for better understanding of classroom processes. This is because teachers often evaluate pupils on their usage of the scientific language of their subject. At times, this is the only criterion used to find out whether a pupil improved or not in the given subject (Lemke, 1989, 6).

The paper answers the following questions: How does the process of (re)construction of the school scientific lexicon take place? How does the process influence classroom communication? The paper is based on qualitative research close to ethnographic design. The data was gathered by participant observation and audio-recording of forty Czech language lessons in five different lower secondary school classes. Analytical methods inspired by Hymes’s theory of speech acts were used to identify specific educational episodes, which were then analyzed with interactive analysis methods.
The phenomenon of festive humor as an invisible part of school culture

Klára Šedová

Department of Educational Sciences, Faculty of Arts, Masaryk University

The contribution is dedicated to the phenomenon of festive humor in schools. Humor can be understood as a performative act and as an important part of school culture. Although humor is everyday part of school reality it is rarely an object of conscious reflection and therefore it can be interpreted as an “invisible” phenomenon.

The festive humor is a certain type of school humor bound to certain traditional and institutionalized opportunities, such as exceptional calendar days or trips outside the school. The analysis shows that this humor is analogous to folk carnival laughter described by Bachtin (1975) and is used for expression of both, resistance to the school as well as affirmation to the institutional order. In addition, the school festive humor is an important tool for harmonizing relations between teachers and pupils.

The contribution is based on qualitative analysis of written storytelling of pupils (n = 137) and teachers (n = 41) from lower-secondary schools in Czech Republic. The data was analysed with structural and thematic narrative analysis methods (Riessman, 2008).
Teacher movement trajectories as a predictor of classroom communication processes

Jarmila Bradova
Department of Educational Sciences, Faculty of Arts, Masaryk University,

Classroom communication plays an important role in everyday classroom instruction. Research suggests that both of its dimensions, verbal and nonverbal are of equal importance, yet little attention has been given to mutual interplay of their particular components.

This contribution considers teacher movement as an important interlocutor of classroom nonverbal communication and gives special attention to its relevance to teacher’s verbal discourse. Using mixed method design, the contribution presents research outcomes based on data collected in school years 2011/2012 and 2012/2013 in 6th grade classes of Czech lower secondary schools. 30 teachers teaching 30 different Czech language classes were subject of standardised participant observation. Special attention was payed to teacher’s position, type of classroom activity and type of interpersonal interaction taking place in the class.

The contribution suggests that teacher movement is an important predictor of teacher’s communicative practices. By examining teacher trajectories within the classroom it introduces certain cues of classroom communicative exchanges and raises awareness of hidden aspects of classroom communication procedures.
After the so called „turn to everyday´s life“ in the social sciences (cp. Böhme 2004: 136f.) culture is not any more connected only to objects of cultural value, cultural techniques, outlets and orders, but also to everyday´s knowledge and acting. It is assumed that the inventories of cultural knowledge show at everyday`s actions from which they emerge, differentiate and consolidate. Culture is then understood as „[…] a variety of discoursive practices which are […] not neutral, but internally organised into a hierarchy, forming a complex network of sites with diverse centres and interests producing meaning“ (Oswald 1997: 62).

Such a research on practices focuses on the participation and partaking of the acting persons in social practices and on their cultural framings. In acting an individual engages in an already existing ongoing of actions. Here, practices involve the diverse intentions of the individuals, as Thomas Alkemeyer (2006: 121) points out. The interest of research focuses on the question how the texture of the references of acting appears and comes into play in practices.

This approach will be elaborated by referring to bodily phenomenology: Here, the sociality of mankind is supposed to play a central role in the context of the constitution of the self, of others and of the world. At the same time such a constitution is connected to bodily processes. Culture is then regarded as a consequence of a „formed up bodiliness“ and at the same time as a „forming of the body“ (cp. Schultheis 1998). In our acting such formations are partly visible.

The object of my presentation is an explication of the bodily phenomenological concept of the relationship of bodiliness and sociality. The aim is to delineate a research on practices based in bodily phenomenology. This approach will be unfolded in more details by referring to the results of an empirical study on cultural formations in the playing of a five-year-old girl.
Teaching performance in performative arts – video conference on the highest level of music education

Mie Buhl, Rikke Ørngreen, Karin Levinsen
Aalborg University, KILD – Communication, it and learning design & ILD – It and Learning Design

Video Conferencing (VC) is becoming an increasing teaching practice in Danish higher education. As the use of VC becomes more common, challenges emerge that affects both the participants’ experience of space and time - also called telepresence (Draper 1998). The notion of telepresence exposes how the spatial and temporary processes of which the teaching-learning relations take place are performed in new ways.

When the performing art of music is taught on a distance, the phenomenon of performativity also materializes in new ways: in the dialogue between teachers and learners; due to the technical possibilities; as well as in the separation of being together in a virtual room put apart in physical room (what we identify as the third room). The music teacher must find new ways of facilitating the performative aspects of practising music. A teaching practice of narration, metaphors and dramatization appears to be an effective mode of helping the student to play, interpret and perform. This finding was revealed from a project, we conducted together with the Royal Danish Academy of Music (RDAM) and their international partners in the US from 2010-13 (Oerngreen et al 2012).

Our study Telepresence as educational practice is based on teaching and learning in the domain of world excellence advanced music education. We draw on action design (Argyris & Schön 1996, Reason & Bradbury 2007, Nielsen & Nielsen 2010) involving specially designed teaching scenarios with experienced teachers who (at first) were novices to VC-based learning. The instruments involved are piano, cello and vocalists. In this presentation the study is discussed from a performative perspective addressing materiality and time of videoconferences as constructing a notion of processing videoconferences in the third room.

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Appropriating Rhythmic Pattern

Maud Hitzge
Presence is not always in the singular

Anne-Mette Nortvig Aalborg University Copenhagen, Institute of Humanities, Department of Learning and Philosophy

Teaching in the virtual classroom often involve the dichotomies concerning time (synchronous - asynchronous) and space (same place - different places) and they are normally considered with regard to the physical area because learning designs must be created differently depending on whether the students are together in the classroom at the same time with the teacher or not. But when e-learning is taking place as a mix of students on campus and e-students on-line and the teaching is recorded in order to be watched by other students later on, the traditional dichotomy cannot capture the complex and multiplied learning topoi.

Both students and teachers can be present many places at a time: the teacher can e.g. be physically-bodily present on campus and virtually-bodily present on the e-students’ laptops, the e-students can be at home and in the classroom (via videoconference) at the same time or in the classroom while also actively present on Facebook.

Based on fieldwork and interviews in professional bachelor program in physiotherapy and with inspiration from symbolic interactionism and postphenomenology, this paper attempts to analyze and discuss different kinds of e-learning designs with regard to physical and virtual presence. It suggests the concept of polytopic presence in order to nuance the dichotomies between same/different time and same/different place and to focus on the necessity of a didactical consideration of a presence that is not only physical and in the singular but very often also virtual and thereby with an opportunity to be in the plural too.

Keywords: e-learning, professional bachelor programmes; physiotherapy; videconference; polytopic presence, designs for learning
Dealing with toys:

Focussing the performativity in dealing with material in the middle childhood

Merle Hummrich & Christine Thon, Flensburg University

The neglecting of materiality in pedagogy becomes apparent especially in the fact that a pedagogical theory of toys does not exist. In fact, the issues of play/game, things and playfully processes of learning are discussed (for example in the theories of Fröbel, Montessori and Mead). But things as toys, to which the intention of initializing playing is inherent, do not get attention, although within childhood, toys have a central meaning for the production of sense and meaning. Especially the performativity of social identities and differences can be reconstructed empirically on the basis of children’s dealing with toys. Thus, two aspects come into sight.

Firstly, toys have a demanding character: they encourage for example to re-enact real worlds or create imaginary ones, or to interact with the toys themselves or with other people about the toys. Referring to the performed social identities and differences, toys do not seem to be neutral. They are emphasised with meanings concerning differentiations of gender, milieu, culture etc. Differentiations therefore affect children’s play.

Secondly, children’s dealing with toys is dynamically, toys are not only used in destined ways. Children often give own meanings to their toys, which can transform the original destiny.

Both perspectives shall be considered in an empirical design, which focuses on the production of meaning in dealing with toys and in looking at the toys themselves. The contribution introduces into the design and first results of an explorative study, which aims on the reconstruction of using toys. Within the study, photographs of children with their favourite toys were examined by the documentary method of picture interpretation. The reconstruction of the pictures provides information about the huge spectrum of producing meaning within the intermediation of toy and the child’s subject. The contribution closes with some methodological questions about photographs as empirical data, the relation of explicit and implicit knowledge of using things and doing difference, and the methodological challenges that are connected to the research an materiality.

Keywords: Toys, (re-) production of meaning, social differences, transformation
The language verbal and no verbal of the children games in the school in the process of the ethno - cultural and gender identity

Stela Maris Ferrarese Capettini
Museo del Juguete Étnico “Allel Kuzen”

Workspace:

- How can implicit processes of practices be analyzed? How can e.g. body-language, body-communication and body-interaction be deciphered?

- How can implicit relations between several persons be explored?

Research topic: This contribution focuses on informal and implicit early childhood education in a school multiethnic context. The subjects are informal processes of language verbal and no verbal in the recreational games.

Theoretical framework: The study of gender and inter-ethnic relations in the recess at school. The division the patio school in the "sex play areas" in the fourth grade of primary school. Observation of the verbal and nonverbal language in the children's games interaction. We note the continuity or otherwise of social patterns organization a model of communication and interpersonal relationships archaic.

Design:

This particular bodily dimension in the children games at the primary school cannot be measured by conventional testing methods. Thus, other data-collection tools and analytical methods have to be found, that are adequate to allow access to children's language verbal and non verbal perceptions on the various levels that have been mentioned, as well as the ethnic, cultural, social, gender and institutional conditions that are relevant.

To gain access to this complexity of language verbal and non verbal in the children games at the school in the ethnic context, a project has been initiated, that explores children's everyday life in the courtyard at primary school. In this paper we want to present and analyze the boys and girls (gypsy and mapuche) interaction at the age of 9 years with the other ethnic groups in courtyard at the school.

Methods: To get access to the children's perspective and the structure of their language verbal and non verbal perception, ethnomethodical approaches, Hegel (1966), such as participant observation Delalande, J.: (2001), the ethnic relations Bonfil (1988)
Keywords: School, Play – time, Diversity, Children, Game.

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Dialogues between Art-, Learning- and Gaming- Processes

Project presentations

<table>
<thead>
<tr>
<th>Anja Kraus</th>
<th>Constitutive ‘Leiblichkeit’ as a didactical concept – an intercultural study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maud Hitzge</td>
<td>The Mermaid Project</td>
</tr>
<tr>
<td>Stella Maris Ferrarese Capetini</td>
<td>“Allel Kuzen – A musem for games of indigenous people”</td>
</tr>
</tbody>
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School Presentation

| Mie Buhl            | Ørestad School – a new build school based on a virtual aesthetic profile        |
Constitutive `Leiblichkeit´ as a didactical concept – an intercultural study

Anja Kraus

What’s is going on inside of 11-13-years old pupils in Berlin/Marzahn during the lessons? Is there a difference to children of the same age in a comparable situation in Vaasa/Finland, in Neuquen/Argentinia or in Stuttgart? By the means of my Setting of Research, a `Ear-Installation´, that is developed especially for this project, it’s possible for 5th grade pupils to express their secret ideas, wishes, fears etc. during the lessons in school (first phase of the project). There is one `ear´ for every child to record the utterings it speaks into "it’s" ear.

Foto: Sebastian de Saram

The `Ear-Installation´:
In the external ear of a ear as big as a child´s hand formed by a plastic material a MP3-Player with microfone is installed. A child can turn it on or off

To participate at the project is voluntary. During one week during the lessons and in leisure time at school the participating pupils are allowed to speak into their ears, what they maybe cannot utter otherwise. Pre-investigations that took place in may 2004 at a Primary School in Berlin/Marzahn and in august 2004 at a Primary School in Neuquen/Argentinien showed, that the utterings of the children in both countries differ a lot.
The first phase of the project took place in August until September 2005 at the four cooperating schools (see above).

Then every collaborating artist chose one of the utterings that deal with corporality in a wider sense, to `answer´ it by the means of an artistic work (second phase of the project). These works has been introduced in the lessons of Fine Arts in school to inspirate the children to create own works as an answer to the very artist (second phase of the project). This project is scientifically accompanied to work out cliches and individual concepts of “Leiblichkeit” in the pupils eye and in his plastic work. It will form a intercultural study. The leading question of it is how the “Leiberleben” constitutes the self-understanding of children in adolescence as well as their relationship to their surroundings in relationship to and in the light of the possibilities of `New Media´.

A documentation of the more or less nonverbal dialogue between children and artists is to be exhibited (fourth phase of the project). Not only the `Ear-Installation´ is, in tradition of positions of Concept Art and Context Art, to be seen as a „Open work of Art“ (Eco), i.e. the results are not predictable. As well the exhibition of the visual and scientific documents of the dialogue between children and artists provoked by the `Ear-Installation´ is to be seen as „Open work of Art“, that means the recipient is involved into the process of the genesis of art. In the exhibition especially the cliches and individual concepts of “Leiblichkeit” that become manifest during the dialogue will be shown.

Publications:


The Mermaid Project

Maud Hitzge
“Allel Kuzen” – A museum for games of indigenous people

Stella Maris Ferrarese Capetini
Ørestad School in Copenhagen is founded on a vision that learning should be facilitated and enhanced by implementing aesthetic and digital activities. The school’s aim is to create learning environments where knowledge, skills and competences go hand in hand with artistic and experimental processes. Being a municipal school, this constitutes the profile of the school where the challenges of a future knowledge society are met with ideas of creating a good learning environment. The pupils come from a neighborhood that reflects the population in Ørestad.

The school’s new building supporting this vision was ready to open for children in the spring 2012. The architect group behind the school (KHR Arkitekterne) was inspired by the Toscan middle age town, Berga, in their planning of a building which should be integrated in the whole new city complex of Ørestad. The school is built with 8 floors and has a variety of indoor spaces and outdoor terraces for learning and playing. The challenge of being located in a densely built urban area is solved by alternative placing of outdoor spaces. Ørestad School is a spearhead project for sustainability and is therefore designed and built in materials that ensure low energy consumption.

To meet the didactic challenges of building on new vision and new architecture the school takes different initiatives. Aalborg University (Mie Buhl & Stine Ejsing-Duun) collaborates with the Ørestad School towards a realization of the vision of the virtual and the aesthetic. One of the
initiatives we are involved in was initiated by Trine Woller Johansson (employee), who implemented a development work in preschool, where she created a design for a learning LAB. The idea was to facilitate activities for developing various competences rather than teaching subject matters.