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Result 1

Reports on the inclusive role of intergenerational dance group in partner countries



Project: Promoting inclusion in intergeneration dance – Improving the competences of educators

2021-2-PL01-KA210-ADU-000050658



Folk Fest
HUNGARY





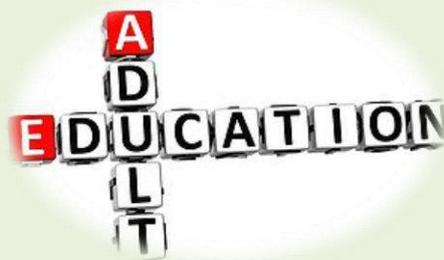
The project relates to the priorities

ADULT EDUCATION PRIORITY

Increasing the competence of educators and other staff involved in adult education
Promoting Erasmus+ to all citizens and generations

HORIZONTAL PRIORITY

Inclusion and diversity in all areas of education, training, youth and sport



The Project aims to help learners seniors access useful educational content. The subject of the project is important from the point of view of the objectives and priorities of the Action - AE. Adult learning and open education have become key elements in Europe. Partner organizations show great interest Intergenerational arts practice, Inclusive Intergeneration group dance. It becomes necessary to move away from traditional models of adult education and reliance on intergenerational education with out introducing differentiation from regardless of age.

Project objectives have been defined that are realistic and address the needs and intentions of the participating organizations and the needs of the target groups.

WE INTEND TO IMPLEMENT:

Objective 1 - Increasing educational diversity and the use of an integrative form, in particular a group intergenerational dance.

Objective 2 - To equipment educators adult education with the competences needed to include people with fewer opportunities.

Objective 3 - Inclusion intergenerational dimension in the educational context in the countries involved in the project.

INCLUSIVE ROLE OF INTERGENERATIONAL GROUP DANCE

Inclusion - as welcoming all people, regardless of their personal, physical or social characteristics.

It's about creating a sense of belonging where everyone is valued, respected for their own unique identity.

THE SOCIAL DANCING FOR SUCCESSFUL AGEING AMONGST SENIOR CITIZENS

Diversity

Diversity is about recognising that each person is unique, and understanding their differences. Harnessing these differences creates a productive environment in which everybody feels valued, their talents are fully utilised, and organisational and personal goals are met.

An inclusive society encourages older people to participate more in their city's social, civic and economic life. This, in turn, promotes active ageing.

Respect for seniors

While respect for seniors is mostly healthy in many cities and communities, negative preconceptions of ageing still exist. There is a need to facilitate intergenerational interactions to dispel such notions - intergeneration dance.

Social and economic inclusion

Social engagement can contribute to seniors' esteem. Age-friendly initiatives to involve all seniors in activities where they have experience can keep them engaged with the community, and help them feel valued in their community.

This is reflected in the way inclusive dance tends to be understood, which is mostly in terms of a purpose it is supposed to fulfil – either therapeutic, or social.

'...inclusive dance forces the viewer to a different look on dance and the body in motion.

The result is an extra layering in dance and a special added dimension'

REPORTS ON THE INCLUSIVE ROLE OF INTERGENERATIONAL DANCE GROUP IN PARTNER COUNTRIES POLAND



The Foundation Family Center is based in Bytom. It is located in the south of Poland, in the Silesia region.

The main goal of the Family Center Foundation is supporting the all-embracing growth of family life, in particular social, cultural, scientific and educational activities. Undertaken activities concern multiple forms of supporting families. One of the form is psychological consultation. The consultations deal with parenting issues, martial conflicts and communication difficulties within the family.

One of the statutory goals of the Family Center Foundation is:

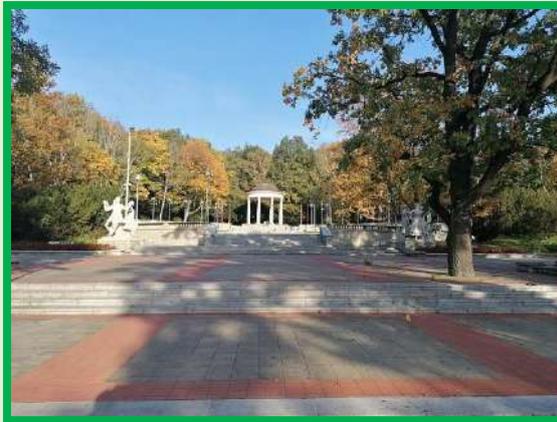
3. Creating proper conditions of supporting the elders, solidarity between the generations, acting in order to integrate people endangered by social inclusion, protection of human dignity.



Trojak (sl. Trojök) - Silesian folk dance performed in groups of three consisting of 1 dancer and 2 dancers.

One of the dances popular in many regions of Poland, the *trojok* is always performed by three dancers. The Silesian variant of this dance has two distinct parts, the slow one and the fast one. In the former, any given number of trios dance along the circle or in two lines which face each other, and lift their legs in a characteristic fashion. In the latter, dancers take turns spinning around their partners or walk underneath a bridge of raised hands.

The sculpture "Trojak" by Stanisław Marcinowa located in the Silesian Park in Chorzów.



History/origin of Trojak:

According to the cultural history of Poland, this dance was first created in the coal mining district of Silesia located in south-western Poland. Apparently, according to a legend it (dance) was created since fewer men were available as compared to women (due to high percentage of death due to accidents occurring in mines) in this district.

b. Costumes used in the Trojak:

The costume traditionally worn in this style of dancing varies according to the gender, and they are as follows:

For males: The attire worn includes long overcoat, white long sleeve shirt, black trousers, and a pair of high heel boots.

For females: The attire worn includes a vest comprising of short sleeves, colourful skirts, and pair of high heel shoes.

c. Music involved in the Trojak: The music used in this dance form consists of a slow tempo in the $\frac{3}{4}$ meter and a fast tempo in the $\frac{2}{4}$ meter. Furthermore, the slow and the fast tempo are then used repeatedly to compose the music for this dance.

d. Training availability and the dance technique used in the Trojak: In terms of technique, in this dance the performers i.e. two females and one male initially arrange themselves in a circle. Furthermore, all three performers then move in synch to the accompanying music by using the same foot. Finally, the females and male then separate from one another in opposite directions before rejoining. As for training centers/schools, there are none available around the world since this "triple partner" dance is mainly performed in Poland.

Polonaise

(French polonaise, la polonaise, Italian la polacca, also called Polish dance)

Polish national dance, formerly known as court dance. It is a circular, processional dance. The polonaise, or Polonez in Polish, is one of the oldest Polish dances. And it is one of the few that we still dance today! Exceptionally dignified but also easy to learn, it accompanies official occasions such as graduation balls and weddings.

According to some historians, the roots of the polonaise date back to early Christian rituals. This may be indicated by the original names of the dance, which, depending on the region, was called "walking", "pedestrian", "slow", "wandering".

The name "polonez" was born in the 1830s, when the dance gained international acclaim - in Europe's salons, it was simply called a Polish dance (in French la polonaise, in Italian la polacca). The oldest collection of polonaises dates back to this period (1728), although they were probably created earlier. Polonaises were composed by Polish musicians: Karol Kurpiński, Maria Szymanowska, Fryderyk Chopin, and more recently Wojciech Kilar, as well as foreigners, including Jan Sebastian Bach and Jan Stefani.



Polish Dances. A Collection of the Favorite Polonaises", cover, 1890

Polonaise danced today. The first couples dance in the Polish national costume.

Dancing, as the latest research shows, is one of the most recommended forms of movement for seniors. The combination of physical activity, coordination exercises and learning new dance steps have a positive effect on the body and mind.

The Polonaise has also gained a significant place in literature – the finale of Polish epic "Pan Tadeusz" by Adam Mickiewicz contains a dance scene during which the heroes – ending their conflict – dance in the procession to the music played on a dulcimer by Jankiel, whose later fragments symbolise the next turning points of Polish history.

Dance lesson

Polonaise is danced in pairs, in unison. Although it is slow and dignified, it is by no means boring because it is filled with various sequences. The most popular of these is the procession, in which the pairs are arranged one after the other. The dancer gives his partner his right hand on which he puts his left hand. The joined hands extend forward, the straightened ones move to the rhythm "Once-two-three-Once-two-three", bending the knees slightly at the first pas.

INCLUSIVE DANCE

Inclusive dance builds on the particular history of dance and the insights gained from the work of dance practitioner-scholars. Inclusive dance is informed by the insights from the various models of all ages.

Inclusive dance is developing its own way of practicing dance, where people with different ages are involved in collaborative.

A large variety of recreational opportunities for participation now exist in Poland, which range from regular classes, to one-off workshops and projects for people of all ages.

SILESIA DANCES IN FORM INTEGRATIVE

Man expresses his personality - feelings behind with the help of rhythm and movement. Movement and rhythm are dance, and dance is language universal expression



This is reflected in the way inclusive dance tends to be understood, which is mostly in terms of a purpose it is supposed to fulfil – either therapeutic, or social. However, inclusive dance has also developed as a specific aesthetic practice that presents new ways of moving, seeing, and thinking.

Inclusive dance is most advanced in the Anglophone world, but new initiatives are appearing across Europe and other parts of the world.

‘...inclusive dance forces the viewer to a different look on dance and the body in motion.

The result is an extra layering in dance and a special added dimension’.

The different versions of the piece throughout its development process show how inclusive dance can put diversity into perspective. This collaborative practice reveals very different subjectivities and abilities and interferes with common understandings of identity and difference.

REPORTS ON THE INCLUSIVE ROLE OF INTERGENERATIONAL DANCE GROUP IN PARTNER COUNTRIES SPAIN



Associació Programes Educatius

OPEN EUROPE



The Association of Educational Services “OpenEurope” is a non-profit organisation based in Reus (Catalonia, Spain) that aims to help young people and adults working in youth-related fields to participate in European programmes.

All the projects and initiatives of our organisation aim to involve educators, teachers, professors, students and the whole community in the implementation of projects and programmes that seek to create a lifelong learning process. Our programmes are designed to develop participants’ communication, leadership and occupational skills.

In addition, we pay special attention to strengthening the capacity of non-governmental organisations and the volunteers who work to solve social problems. We help to involve all members of the community in our projects and activities, especially in the areas of civic responsibility, immigration, technology serving people or smart cities.



TRADITIONAL DANCES

Where does the “Ball de Cercolets” come from?

Folklorists explain that this dance is linked to ancient agrarian rituals and, indeed, some have even claimed to see the circles of flowers or coloured belts as the circles of the wine bottles, which would link the dance to the moment of the verema.



CIRCLES AND FIGURES

With the circles, the dancers formed different figures; the most outstanding one is the balloon, in which one dancer holds onto the spurs of another and remains on top of all the circles. The “Ball de Cercolets” has been documented in Reus since at least the 18th century, and it survived until 1871. Its disappearance should be associated with the history of the guild, which lasted for more than a century.

How intergenerational dances contribute to integration?

In addition to constituting a large part of the cultural wealth of the country and the world, dance is part of human nature. According to a W Radio interview with neurophysiologist Eduardo Calixto, human beings are born with a sense of rhythm that allows them to identify musical stimuli from a very early age. When dancing, different areas of the brain are used to harmonise sound and movement.

However, developing dance skills allows not only brain development, but also other social, emotional, physical and cultural advantages that are worth stimulating at different stages of life. It is for this reason that, on this date, it is important to reflect on the pedagogical benefits of dance and its relevance for integral education, brain development and emotional intelligence.

The pedagogical value of dance lies in the physical and socio-emotional benefits that can be obtained from it. Firstly, in terms of physical benefits, dance contributes to the development of coordination and balance, and also helps to combat children's sedentary lifestyles. Secondly, on a socio-emotional level, dancing stimulates habits such as discipline, self-esteem, socialisation and frustration management.

In addition, dance also helps to promote and foster culture and a sense of belonging. It seems that “being a dancer of traditional music can made us realise the importance of our roots, our heritage and that rootedness that many have lost”.

THE REUS CERCOLETS DANCE received an honourable mention last May

The award was given for its participation and work carried out in the cultural and associative world of Reus. The award is given in recognition of his participation and work carried out in the cultural and associative world of Reus dedicated to the research and dissemination of ethnological heritage, local history and cultural revitalisation, for his importance as a festive element participating in the parades and entourages of the Festa Major, and especially for celebrating this year the 25th anniversary of its recovery.

As part of this first quarter of a century of life of the Ball de Cercolets, a whole day was organised, open to the public and on the streets, with the aim of bringing this traditional dance closer to the people. The first activity was a children's dance workshop. The aim: to help children learn the dance.

Children had the opportunity to learn and practice the dance with members of the "Coordinadora de Danses". The participants took the colourful hoops, filled with flowers, and began to move them from one side to the other. "But they also jump," said the monitors, and the children jumped. They learned the basic steps and, as they repeated them, the dance became better and better, while other children joined in the activity.

In the afternoon, Reus once again saw the Ball de Cercolets strolling through the streets in a cercavila in which Arquets de Tàrrrega, Cercolets d'Igualada, Cercolets de Tarragona and the hosts also took part. This was the first time they had taken to the streets of Reus since the pandemic.



MORE TRADITIONAL DANCES IN REUS

The Coordinadora de Bailes de Tradicionales de Reus, in addition to the "Ball de Cercolets", promotes many others, among which are the following:

BALL DE PASTORETS

The Ball de Pastorets (Shepherds' Ball) is a dance that shows the evolution of a group of shepherds - which reflects their idealised clothing - who dance with their pals or long sticks, forming different figures: rows, ponts... and which ends with the linking of the rabadà.

In Reus, the oldest reference we have to this ball is from the town festival of 1725. It is mentioned elsewhere in the 18th century. The ball, however, does not seem to be linked to any guild. Although it is difficult to trace its continuity, it seems that the ball was performed regularly until the beginning of the 19th century. The last documented reports are from the festivities for the swearing-in of Isabella II, in 1833, and in 1850, for the festival of Sant Pere and for the transfer of the Mare de Déu de Misericòrdia to her sanctuary.

BALL DE GALERES

The Ball de Galeres is a unique dance in the Catalan festive panorama that depicts the confrontation between four Christian and four Turkish ships, which are held by the dancers on top of their sprites hanging in the middle of their necks. The dance also includes the figures of an angel and a devil, symbols of good and evil. It is therefore part of a set of Catalan folkloric manifestations related to the centuries-old confrontations between Christians and Muslims.

It seems that this dance, which belonged to the galoners' guild that grouped together the weavers specialised in the manufacture of fabrics for passementerie, took part in the Reus festivities between the end of the 18th century and the beginning of the 19th century. However, the first news of a ball of this type in Reus dates from 1733, when a brigantine ball from Falset took part in the festivities in honour of Sant Bernat Calvó. In the memorial describing the festival it can be read that, at the end of a fireworks display, the show was brought to a close.

BALL DE PRIMS

At the beginning of the 15th century we find a documented ball de cascavells that could be the precedent of the Ball de Prims. The name of Prims does not appear in the documents until the 18th century, belonging to the guild of the prims. Their costumes are very colourful, full of colours and with belts placed in a cucurutxo that the dancers wear on their heads, from where a net runs down to the middle of their necks. This is a dance that was originally danced for Carnival, so it is possible that the net was used to conceal identity. They also play with their feet and hands, which sound to the rhythm of the music.

An outstanding characteristic of this dance is the skill and speed of the dancers, which has led us to think that it may have been an ancient dance of joglars, with a final figure in which a single dancer holds three dancers on top of the backbones and the others on each of the sides. Nowadays, it has been decided to make a pillar with two dancers.

BALL DE GITANES

We already know that this dance existed in the 18th century and that it belonged to the guild of weavers of lli. It seems to be closely related to a spring festival, the Arbre de Maig. The Coordinadora de Danses Tradicionals de Reus recovered the dance in 1982. It is performed by eight dancers who dance around a pole adorned with red and green belts, held by a character: the devil.

This pole has a pomp of flowers at the top, which is where the belts with which the dancers dance come from. The dance consists of twisting and untwisting the belts to form different figures: the senyera, the sardana and the trena.

One of the theories to explain the name of this dance is based on the multitude of colours worn by the dancers' dresses, which are full of flounces and belts.

REPORTS ON THE INCLUSIVE ROLE OF INTERGENERATIONAL DANCE GROUP IN PARTNER COUNTRIES

Türkiye



HEGMED

Association for the Development of Lifelong Education and Vocational Training

Who are we?

Our association, by working to support and develop the educational needs of our constantly developing society; To contribute to the formation of a welfare society with a high educational, scientific, cultural and social level, to ensure the integration of disadvantaged individuals into the society by increasing their knowledge, skills and culture levels, to include individuals in the active labor force by developing them in education, science and profession. It was established with the aim of bringing alternative perspectives to human and social problems, offering solutions, and working in this direction.



Kırıkkale is a city in the Central Anatolia region of Turkey. It is the seat of Kırıkkale Province and Kırıkkale District. It is located 80 km east of Ankara which is the capital city of Turkey.

Turkish Folk Dances

It is one of the important components of Turkish folklore.

It is a branch of science that examines the local dances and costumes played in villages and towns.

Turkish folk dances are one of the most striking folkloric phenomena in the world in terms of diversity and scope.

Turkey is like a laboratory in terms of folk dances.

Turkey is defined as the country with the richest game character in the world, with over 4000 games detected in the villages.

Because in Turkey, which is a cradle of culture and civilizations, different games, different clothes and different music can be found in almost every region.

Folk dances; Unlike other branches of art, it is a cultural identity that carries the original characters of the society it belongs to

Exhibits the common feelings, thoughts and behaviors of the individuals.

- Folk dances appear as an important factor in the physical and spiritual development of the individual with the sense of brotherhood, melody, rhythm and movement structure they contain.
- Based on these features of Folk Dances, which teach people to socialize, act together, share and express themselves with the advantage of playing together,
- it is to contribute to the social development as well as the individual development of the people of Turkey with the activities to be implemented.
- Folk dances are mostly performed by the villagers in engagements, sending off to the soldiers, birth, religious and national holidays, as a result of the victory, in meetings such as yaren talk.
- Dances are usually played indoors as well as in open areas suitable for playing games.
- Folk dances owe their richness in terms of figures to these people. They make unique improvised figures to show their dexterity.

Depending on the reason that requires playing the game, people wear casual clothes or special occasion outfits. Folk dances in Turkey are always accompanied by a musical instrument. In some places, especially women, they also play and sing folk songs. The dances can be named after the name of the person who created it, the name of the geographical region, natural events, the subject it contains.

Subject of Turkish Folk Dances

Imitation Games (animal-nature)

- Games about the human-nature relationship
 - Games about rain, fog, streams.
 - Folk dances about plants

Games expressed in numbers.

Folk dances about human-animal relations

- Folk dances about social events
- Games about fighting • Games about war
 - Games about love and affection
- Games about girls and boys courting each other
 - Games about sending off to the military
- Games about agriculture, games about crop shape, games about product damage.
 - Games about professions, games about shepherds, games played by men by imitating the daily chores of women, games such as making bread and milking cows.
 - Games related to the production of a business such as spinning.



Types of Turkish Folk Dances

Turkish folk dances are the folk dances of Turkey. Facing three seas, straddling important trade routes, Turkey has a complex, sophisticated culture, reflected in the variety of its dances. The dominant dance forms are types of line dance.

There are many different types of folk dances performed in various ways in Turkey.

Zeybek, Teke Zortlatması in Aegean region, Bar in Erzurum province, Halay in the central, southern, eastern, and southeastern parts of the country, Hora in Thrace, Horon in the eastern Black Sea region, Spoon dances in and around Konya, and Lezginka in Kars and Ardahan are some of the best known examples of these.



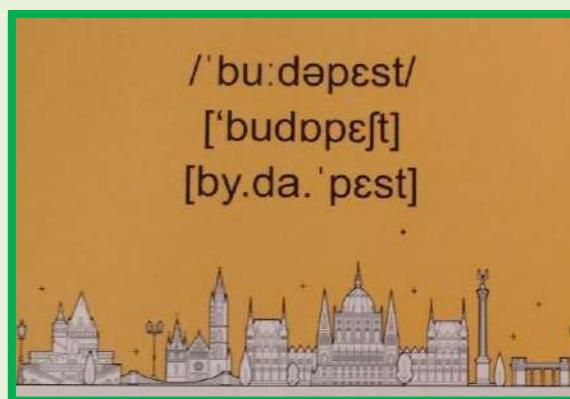
REPORTS ON THE INCLUSIVE ROLE OF INTERGENERATIONAL DANCE GROUP IN PARTNER COUNTRIES HUNGARY



The FolkFest Cultural Association, founded in 2018, proposes to promote young and especially talented folk musicians through issuing CDs, editing online platforms, and organising their concerts.

All members of the association have long experience as cultural experts, teachers and organisation leaders. Most importantly, they are open-minded to work together with folk musicians and dancers. They have regular personal contact, share best practices, plan projects ahead and evaluate past and ongoing ones together.

FolkFest has already issued many musical CDs. Their folk musicians have been awarded prizes, such as the Junieur Prima Prize, the Young Master of Folk Arts Award.



Hungarian dance refers to the folk dances practised and performed by the Hungarians, both amongst the populations native to Hungary and its neighbours, and also amongst the Hungarian diaspora.

Hungarians have been noted for their "exceptionally well developed sense of rhythm"



Verbunkos

Verbunkos is a solo man's dance evolved from the recruiting performances of the Austro-Hungarian army in the 18th century. This music and dance was played during military recruiting before the Habsburg Emperors, who were also Kings of Hungary.

A group of a dozen hussars performed the dance in different parts, with the leading sergeant opening with slow movements, then the lower officers joining for more energetic parts, and the youngest soldiers concluding the dance with jumps and spur-clicking.





Csárdás

Csárdás, often seen as Czárdás, is a traditional Hungarian folk dance, the name derived from csárda (old Hungarian term for roadside tavern and restaurant). It originated in Hungary and was popularized by bands in Hungary as well as neighboring countries and regions such as of Slovenia, Burgenland, Croatia, Slovakia and Transylvania.

The origin of the csárdás can be traced back to the 18th century Hungarian music genre the verbunkos, where the 'verbunk' was used as a recruiting dance by the Austrian army.

The csárdás is characterized by a variation in tempo: it starts out slowly (lassú, in Hungarian) and ends in a very fast tempo (friss, literally "fresh" in Hungarian).

The dancers are both male and female, with the women dressed in traditional wide skirts, which form a distinctive shape when they whirl.



Csobánka is a village of five nationalities close to Budapest. The Wild Flowers Retirement Club has 40-50 active members. They are very fond of dancing, practicing for stage performances and dancing at balls.



Intergenerational Practice Explained – Linking Generations



REPORTS ON THE INCLUSIVE ROLE OF INTERGENERATIONAL
DANCE GROUP IN PARTNER COUNTRIES
IRELAND
Work Experience Agency - WEA



Who are we?

- WEA is an Independent agency who specialises in project consulting and partnership arrangements,
- Active partner, Receiving partner, silent partner, commercial partner, affiliate partner.

Our People

Multicultural WEA - our team are based throughout the EU and come from many backgrounds. This helps us respect and leverage cultural differences.

Passionate

Our team are passionate about delivering projects to a high standard.

Socially conscious - we try and work with local people wherever possible and also volunteer to support local communities.



Irish Dancing – Transgenerational Dancing

WHAT IS IRISH DANCING?

- Irish dancing is a traditional Native Dance that originated in the 1500's.
- Although it may be danced at a recreational activity, it is often performed solo, in groups and for social, competitive and performative purposes.
- There are two types of Irish dancing - 1. Solo dancing 2. Céile : (group) dancing performed by 2-16 people in a circle or line.

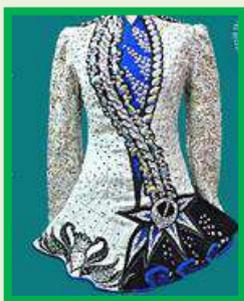


WHAT MAKES IRISH DANCE A FORM OF TRANSGENERATIONAL DANCING ?

- Although Irish dance began in the 1500's, it still remains very popular and prevalent in society today across all ages.
- Dancers start Irish dancing/competing from as young as 5 years of age and continue to dance until as old as the dancers see fit.
- When dancing at a competitive level, the competitions are split into different age groups to accommodate for all the different generations and ages competing.

IRISH DANCING DRESSES

The Irish dancing dresses are unique to say the least!



Changes in irish dance fashion trends

Although in the previous slide we went through more current fashion trends in the irish dance industry, in this slide we'll be looking at how it all started

Originally, Irish dance dresses were not as glamorous as they are today. They were more simple and they were decorated with celtic designs.

Some people argue that irish dance fashion culture has made a turn for the worse as extravagant expensive dresses have been normalised. It is said that these expensive dresses distract people from what essentially matters most, the dancing.

Some people believe that irish dancing has lost its essence in current generations.



IRISH DANCING SHOES

Irish dancers wear two different kinds of shoes as part of their dance footwear.

1. Soft shoes and 2. Jig shoes.

Soft shoes - These are worn only by women. The design resembles the design of ballet shoes. They are worn when dancing light reels and jigs

Reel/Hard shoes: These shoes are worn for the vast majority of irish dances and are worn by both men and women. They are oftentimes compared to tap dance shoes.





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Acronim: Inclusive Intergeneration Dance

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KA210-ADU - Small Scale Partnerships in the Sector Adult education



FolkFest Cultural Association
HUNGARY
www.folkfest.hu

Work Experience Agency Ltd
IRELAND
www.workexperienceagency.com

Coordinator:
Fundacja Family Center
POLAND
www.familycenter.edu.pl

Hayat Boyu Eğitimi Geliştirme
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