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Expresion corporal definicion pdf

We all know that the body is a means of expression, that is, it allows us to deify ourselves with our sensations, emotions and any other message that is made rationally or spontaneously, with poses, gestures, glances or movements, and complements the word expression to which it precedes, as it is used by babies when they still do not know how to speak, and sometimes , reveals a lot that oral language. But strictly speaking, the discipline she developed around 1970, the dancer Patricia Stocco, who under the influence of her studies in London, is directed at the body, not guided movements, as in traditional dances, is called bodily expression. By improvising, the body moves at its certain pace, depending on the experience and feelings of each of them, causing spontaneous, creative and free dance, but this allows to improve, educate in the training of skills, so that the body is a tool for communication and aesthetic expression, harmoniously instilling it, with the human psyche, to achieve in those who practice it greater knowledge and personal growth , for individual and social improvement. It's about combining external movement with personal internal sensitivities, without technical interference. It is important to guide a developer of this discipline to find the best way to communicate bodily communication is the one looking for the best way to achieve it, without competing assumptions, nor of picturesque bait. Theatre contributes significantly to the manifestation of bodily expression. While it is very important throughout life it is crucial to practice it at the initial level of education, taking advantage of this natural tendency of children to dance so that they know their body, the opportunities it gives them, to retain the space around them in terms of themselves and increase their self-esteem, strengthening their confidence and creating their creative spirit. The human body not only moves, but also communicates. In this sense, the expression of the body is spoken as a set of ways in which our body must convey feelings and emotions. In the world of dance movement is an essential element. Each dance has technical aspects in the development of movements and a creative dimension. The concept of body expression was born as an inherent part of dance. Choreographers and dancers should exercise the ability to feel the movement of the body so that the viewer can also perceive emotions. The human body can acquire its own language, with rhythm and intensity. The result is an expression of the body. In the field of physical education, specialists work on of the body. To do this, they activate a series of strategies and methods aimed at introducing the child to his body. The purpose of the techniques used is the absorption of what means movement of the body. Both dance and physical education resort to starting games to awaken the ability of the human body to express itself through its body. And to do this, they resort to active games in which you learn to control and feel the body as a means of communication. Besides the formation of physical education and dance, the expression of the body interferes with the human language. We speak in words that have a wide variety of records. However, our gestures or the posture we hold also interfere with the messages we communicate. It can be said that the expression of the body is a companion of words. The movement of the hands, gaze, gesture or position of the body are combined with the language and receiver of what we say, perceives gesura and concepts in general. Communication experts refer to nonverbal language, that is, everything that the body expresses unconsciously and spontaneously. To make our communication more effective, these specialists attach importance to the correction of congenital movements and offer techniques for properly channeling our gestures and movements. The idea of body expression reminds us that in addition to ideas and feelings, a person has communicative potential using his body. We move because we are genetically prepared for this, although we can learn to improve our mobility and give it expressive value. Vilada Hurtado's purification. Degree in Physical Education from the Polytechnic University of Madrid. Doctor, with an extraordinary doctoral award, in educational sciences from the University of Oviedo. Former director of the Department of Musical, Plastic and Bodily Expression at the University of Valladolid. Co-founder of the Didactic Renewal Movement, to renew the training of physical education teachers. BODY EXPRESSION. DEFINITION AND BASIC CONCEPTS OF PHYSICAL EDUCATION. Expression is one of the possibilities that most clearly distinguishes humans from other living beings. But, although this is an ability that all human beings possess, but every person has a special way of manifesting it. When a human being manifests itself, it always does, even if it is unconscious to others. Language, writing, artistic forms... We're all expressions. Since birth, we have expressed ourselves using our personal way of life to send messages and communicate with others. These messages react in many cases, and this is the case in primary terms, to vital needs such as hunger, pain, cold, heat... In other cases, messages respond to feelings and the need to claim affection, such as laughter, anger, crying... We also send messages, finally, through the ideas and thoughts that we gradually get involved in and that in many cases we need to let go externally. This external action, as we said, can be done through speech, writing... and also through the body. But as long as a person is expressed from birth, his personal expression is well-mannered and therefore capable of improving.[Therefore, if, as we understand, the expression is the capacity that is appropriate for the human being, which has also been instrumental since birth, requires, as well as other human abilities, its education and empowerment. So we can make better use of our own resources. We will learn through study and procedures to internalize, learn, express ourselves, and learn through research and intellectual analysis to know our expressive possibilities and also our shortcomings. But, the development of a person's expressive abilities can be considered, we insist on this, from different areas of knowledge: written, verbal, plastic, musical expression. More. However, our focus on the expressive sphere of PE should be focused on the body and its possibilities for movement. We present ourselves in this field is extremely challenging and is extremely challenging because of the dissemination of trends and theories, from which, with good professional work and above all, with the pedagogical commitment from which we need to intervene in the educational process, all professionals in the field of physical education try to contribute in order to build an undefe orderly field of knowledge , until now, in the context of school physical education. The didactic guidelines deriving from the Ministry of Education and Culture include in educational reform, in our opinion, with good judgment the content that refers to the expressive and communicative dimension of the body at different stages and levels of teaching. It should be noted that since it is one of the content that remains at every stage and level of the education system, its approach is practically very small, limiting itself to a few small brushes that justify the prescribed minimum content physical education curriculum. We can say, without fear of mistakes, that this is a nascent content that does not have scientific rigor that clarifies its educational significance. However, it is an obvious fact that young people express and communicate with different nonverbal codes, depending on their evolutionary stage, multiple bodily messages with the intention of others accepting, interpreting and meaning them. Faced with this reality, in the face of this language implied in one's own body, we wonder whether it is necessary and desirable for the teaching and learning process to take place around the factors and elements that favor body communication and expression? Are these educational factors? After following Paloma Santiago[2], we believe that yes, that as a human capacity should be considered and treated in the period of training. And this should be done from an early age, taking advantage of the natural and spontaneous expression of children from early childhood education, and hence their true expressiveness, growing on the expressive abilities of their body. Perhaps the environment, the society in which our young people are deployed, does not consciously promote body language, the sensations they perceive, the emotions they convey, the transparency and sincerity with which gestures seem... etc., they can mean personality. But, we affect our educational mission, and if we understand it as an intervention in the personality development of young people who use the body as a vehicle, we can help them get to know and accept themselves. so that, in turn, they are able to know and democratically accept the way others manifest themselves. That it would be a serious mistake to park the content that revolves around the field of body expression and communication, thereby stripping them of a manifestation of human motor skills, which also deserves specific treatment, as well as us with skills, physical condition, games... More. In this sense, we will focus on two main parts: The first of them expression of the body tries to approach the different theories and concepts in which the expression of the body has an important intervention. Subsequently, we will describe the elements that we believe integrate expressive development and which have an exceptional interest in the development of this content in the school field. The second section puts the expression of the body in the learning frame. Let us not forget that they are the latest content in the field of physical education, which means that we put the functions that it must perform, curriculum, as well as its location in the curriculum. Finally, in this section we will consider the means or vehicles most often used in the teaching of performances. We know that this commitment is not easy, but we also know that this without any theoretical basis makes no sense. Therefore, our interest in concepts is gradually building the curriculum framework, which allows us to make convenient access to its didactic application. Therefore, our approach is done after the following process: What should we know in this area?, because if we do not know what, it is not possible to engage in the actions of teaching this content. Why should there be a presence on the curriculum? for if we do not justify their presence in the curriculum and are not convinced of their need, it will be impossible to introduce it into the educational programs. Finally, how to sort and sequence this block of contents? This will be a didactic contribution to all our justifications for the expression body Different concepts of body expression Body expression, and systematically organized content is a product of our time. At the moment, the diversity and dispersal of goals and areas in which body expression develops requires us to try to place in an orderly manner a set of knowledge that in the field of education should be the focal point of learning. To do this, we need to clarify the concept of body expression. Several authors have identified and explained it through the constabulary theories that underpin it. Without going into the in-depth analysis of each of these explanations and theories, we will quote some: For Paloma Santiago expression is the body language, the natural language of man, the most immediate and disturbing of it. According to the justification provided by the author, the personal training that the educator acquires in the expressive field is one of the best ways to understand what happens to the expressive and communicative dimension of children. It's impossible to hear what they're feeling, what they're saying with their body, and also what they're not saying, what they're trying to convey... if there has not been, on the part of the teacher, an experience, and above all, the need for internalization, analysis and reflection, of the sensations and feelings that this type of work offers them. But in this case, the work of the author around the expression becomes a method of reaching the child to make him freer, more autonomous, and above all to observe his behavior and intervene in it if deemed necessary. We do not throw away, of course, this form of work, since very interesting to help children take everything they are and everything they feel. To justify the presence of the body expression curriculum, we need to know what role it should play and what its goals should be, and therefore what we need to teach at each school cycle or level, as well as its pedagogical treatment. About Henri Bosu and Claude Chalajye [4] ... the expression of the body is an original form of expression, which in itself must find its own excuses and methods of work. The work of these authors focuses on the methodological approach to the expression of the body and their working techniques. In them they express seven stepped forms of work with the body and which they call the following: The body is recognized, the body plays, the body feels, the body exists the body is located, the body creates and gives meaning. The approach they take in an attempt to order the really essential, body expression, in our opinion, is very interesting, but we need to know what a member of the school needs to learn in relation to his body and his expressive abilities. For Yvonne Bergze, the expression of the body is: ... a substitute term that covers many still poorly defined activities that still put themselves with each other and are still looking their way. It should be noted that this definition dates back to 1979 and remained in subsequent editions until 1985. We continue to discuss this issue without limiting the fields that the body expression addresses. Among the professionals in physical education there are trends that are expressed in the appearance of the body as a modern and therefore ethereal, volatile content that has no consistency and, above all, useless. Realizing this fact, and for precisely this reason, we are asked many questions and doubts about what and how to teach or pass on this content to our students. Because what we are really convinced of is its importance and the need for it in the field of education, thus being disrupted by much more technical and mechanical motor situations. Professor Pastor Pradillo says introducing himself to body expression can be the least risky. [6] And of course, we are aware of this from the contradictory uncertainty of the term, with the confusion of its content, but above all, in the context of the school, through the heterogeneous interpretation that follows a curriculum drawn in meaningful blocks where the training students must have received at the end of their school scene is not clearly arranged. And this to some extent seems extremely interesting to us, because it promotes a democratic and open school, where the entire educational community participates in the project, accepts, especially in areas of knowledge that do not yet have a long scientific tradition, some risk. We understand this because we are at a time when we are still defining our doctrinal corps, reflecting and studying the role that physical education plays in the Education System, integrating new content as a new approach to the subject, and all of this requires firm and safe steps that help us move forward, thus avoiding further speculation from this substitute term, which covers many activities , which have yet to be determined, which Yvonne Berge is talking about. For Jean le Boulougne, the expression of the body is a translation of deep emotional and affective reactions, whether conscious or unconscious. A new concern arises in the resolution of the question of Jean Le Bouh's ideas and theories regarding the expression of the body; they create an important reflection on the dimension of a non-instrumental body, where worry acquires a value of transcendental significance and where emotions play an important role. In short, the expressive revolve around the inner world of every human being; that is, the need that each person has an individuality, to have his own spaces and many distinct, where no one interferes and where every person is able to find himself, so that everything he wants can be purged. Faced with these ideas and in the eyes of J approaches. Le Bulch, we have to ask ourselves: Should we intervene in deep emotional and affective reactions? Should we get people to get carried away with their emotions, feelings and ideas? Isn't it like leaving a tree without root, without its essence, without energy, without its inside? Wouldn't it be like sculpting the soul so that we could read the inside of every human being From these questions is how we should approach educational intervention by asking ourselves: How can we make every man cleanse only what he wants? How do we help them contain the most intimate and personal? Finally, where will you find yourself located, therefore, the barrier between healthy expressive and healthy intimate? For Gonzalez Sarmiento,[8] the expression of the body is a process of appearance of everything that human beings are able to retain, assimilate, and experience with experience. This idea, which the author offers us, helps us to That human beings stand endless ideas, feelings and sensations from various expressive manifestations, have they been verbal, graphic, bodily, etc... And this sense of appearance attracts our attention and puts us before the situation to be challenged, that we need to have experience, experience. and therefore to consider the need to help students get to know each other, to accept the most, to feel, etc. long-standing spontaneous behavior, both genetic and phylogenetic; it is a language through which people express sensations, emotions, feelings and thoughts with their body, integrating it in this way into their other expressive languages such as speech, drawing, writing. In that sense, our reflection makes us wonder... There is no doubt that verbal, graphic and written expression is very well served in the training of students. Is a child encouraged to express their own ideas and see it with love? It is true that the teacher, through writings, debates, drawings... he knows his disciples and, that is, how, from systematic observation, he helps them develop their expressive abilities by causing them to alienate themselves in their inner world from the languages of expression. However, the body, from its own conceptual consideration, does not actually enter the school yet; what actually enters the school are bodily productions, and therefore, one does not yet have didactic interference from its expressive reality, preventing it from being helped to develop this purely human capacity and, in fact, nullified by the possibility of living a more comfortable body without saturation, allowing its personal way of existence and action to flow. Our way of understanding bodily expression and communication, in a broad sense of the term, as we have already explained in other publications[10], we perceive it as an internal and profound way of feeling, as a natural way of life of our bodily nature, from which we communicate with others and exhibit our way of giving information about our personal behavior and behavior in the world. The expression that manifests itself through the body is a universal emotion that nests in all human beings to a greater or lesser extent. This is an inner heartbeat that can be interpreted in any language, and that is why we consider it a form of language, just as there are other more recognized and accepted forms of language that Patricia Stoyakoe and Ruth Harf speak to us: verbal language, writing, graphics. More. But if the school, so far, has intervened in the process the learning of the languages mentioned above is true, as we say that little or nothing was related to the development of the ability to speak from the body. That is why we are committed to the entire school population to address this dimension of the motor skills of people who have never been considered before. About Michelangelo Sierra:[11] ... the expression of the body, always inging it within the framework of education in general and physical education, defines it as the content of physical education, characterized by awareness, acceptance, internalization and use of the body and all its possibilities for communicating emotions, ideas, thoughts, sensations, experiences, etc., as well as a pronounced purpose of creativity. We are very close to the approaches of this author because he is trying to put Body Expression within and within the framework of education in the field of physical education. Given the nature of this work and the need for this area to identify a new area of knowledge with a presence in the school, we understand that we can start a common path where explicit development is made and adapted to the needs and characteristics of students; because not everything expressive can or should be used in the school district. The error would be similar to what is usually done when the type of work that applies to excellence is transferred to the school by the very fact that the body is used for it, or because they are designed to achieve goals far from purely educational. As we approach the education system and the entire school population, which should engage in expressive content, we specifically think about Body Expression[12], saying that body expression is the ability of all people to give people to give their external desires, feelings, thoughts, emotions and sensations, to materialize through the body, to express their body through gestures. , poses, gaze, movement and all the possibilities that the human body is capable of generating. As we have seen, through exhibitions made by different authors, we find different ways of focusing on the expressive aspects of the body that correspond to different concepts and theoretical inventions. In our view, it would be inappropriate to choose one of them; on the contrary, they all complement each other, representing different parts of a whole, from a global concept that could include all of them. We understand that the actions of the faculty of education should address body expression from pedagogy and not forgetting that the curriculum design, contemplation of body expression as the content of physical education, is why our educational intervention should revolve around motor skills such as the content of physical education, and expression as a manifestation of human motor skills itself. READ MORE: Theoretical-didactic foundations of physical education REFERENCE [1] SANTIAGO. Question: From body expression to interpersonal communication. Ed. It's Cirya. Madrid 1985. 30 [2] SANTIAGO. Q: Vol. Quote. [3] SANTIAGO, P.: Ob. Cit. 26 [4] BOSSU, H. & CHALAGUIER, C.: Body Expression. Ed Martens Rocca. Barcelona, 1986. 15 [5] BERGE, Y.: Living your body. Ed. It's Cirya. Madrid. 105 (6) PASTOR, J.L.: Attachment, between body expression and body language. Electronic journal Skezis. Madrid, 1999 [7][7][7][2], J.: Towards the science of human movement. Ed Searos. 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