

A classical dance-based learning model for Law: an artistic integration as a pedagogical innovation in Legal Sciences

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EXTENDED ABSTRACT

1. INTRODUCTION

This work suggests a dynamic connection between physical movement and legal thought, which can capture the attention of law students, particularly in procedural law subjects. The objective is to awaken their interest in this field traditionally noticed austere and boring, demonstrating that, with innovative approaches, learning is improved in an active way. One way for university teaching of Law can be to relate it to the Art. Classical dance is a type of Art whose features can be appreciate as stranger as the ins and outs of the procedure. My proposal is a method based on gamification and *storytelling* that invites to explore how dance, with its precision and discipline, can influence the training of future lawyers whose profession also requires these two elements. The core idea is using, as a didactic resource for teaching the process in law, classical dance where reality is understood through the movement of the body, the music, the expression and codification of its steps, the interaction with audience during a representation, its cultural contribution and the entertainment.

2. METHODOLOGY

The methodology followed for this work is based on the application of active learning techniques, Gamification and Storytelling, for the design of the learning model. This design combines two pedagogical strategies that will allow us to create more dynamic and motivating educational experiences in Procedural Law. On the one hand, gamification involves elements and techniques of games in non-playful contexts, such as Law, where the activities of dance are in themselves a challenge and an incentive for the participation and commitment of students, taking advantage of the intrinsic motivation generated by dance, as if it were a game, to encourage active learning. On the other hand, given that the artistic works that are represented in dance contain the narration of stories, dramas or comedies, I took the storytelling technique for the design of my model, which complements and contextualizes the educational content of Law, applied to the specific case being tried, providing the formal aspects of the process with the factual foundations of any legal controversy. This helps to capture students' attention and make learning more meaningful.

To address the research work, this design is proposed in two phases:

The first phase would be a general one of approaching the subject. It would be about making people understand that just as for classical dance it is necessary to have appropriate clothing, specific and regulated movements linked in a logical and coherent way, with possible variations, to tell the story by dancing and reach the public, to understand the process and be able to act in it, one must also know and respect certain principles, pre-established procedures, which may also be subject to alterations, specific vocabulary, a code of dress and conduct and a way of acting to reach the solution of the case.

The second phase would be more concrete, delving into the development of a process through a case that, instead of being the result of a laboratory, would come from a dance exercise. Through the specific history of one or several well-known dance pieces, the possible criminal types that occur in the plot could be analyzed, determining the jurisdiction and the type of procedure to follow in that case, the role of the procedural subjects, the phases of the procedure and the actions of the parties in it.

3. RESULTS AND CONCLUSIONS

The primary result of this research is obtaining a learning model for teaching Law, taking advantage of the perceived motivation and structure of dance as an artistic science that serves as a vehicle to achieve the curricular goal of the Procedure Law subject. As a secondary result, the implementation of this model in a specific area of Procedural Law and in a specific classical dance work is proposed.

Innovation for educational purposes allows us to address complex data, contextualize knowledge and expose potential conflicts in a non-traditional way, promoting greater interest in academic issues, in this case, legal ones. The use of techniques such as gamification and storytelling allow us to resort to an emotional component by appealing to empathy to capture the attention of students, to facilitate the approach and understanding of concepts, which represents an additional benefit in the learning process.

Emotions play a crucial role in how we remember experiences, in being aware of how our actions and words in the construction of knowledge create the necessary scaffolding to have good lawyers, great legal professionals and better people, inspired and motivated not only by what they learned, but by how they felt about that learning.

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