



INSTITUTO POLITÉCNICO DE LISBOA
ESCOLA SUPERIOR DE DANÇA

**Dancing with an Emotional Connection to Movement Quality
Research Project in the Composition Course
with the Eighth Grade Learners in Vocational Dance Education from
Escola de Dança do Conservatório Nacional**

Tom M.R. Colin

Advisor

Professor Vitor Manuel Mendes Garcia dos Santos

Internship report presented for Escola Superior da Dança, with view to obtain a Master
Degree in Dance Education

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Abstract

This final internship report was drawn up within the framework of the Master Degree Program in Dance Education in Escola Superior da Dança (ESD), and refers to the internship undertaken in Escola de Dança do Conservatório Nacional (EDCN), with the last year's dance learners of the eighth grade of vocational dance education in the Dance Composition Course.

Commencing from the hypothesis that dance technique is not the only requirement to be a professional dancer, this report aims to explore teaching techniques to improve artistry. Research suggests that a dancer needs an emotional connection with the art form, in order to thrive as an artist, on stage, in auditions, and during rehearsals. Moreover, research in the field of education suggests that all learning is emotional.

Consequently, this internship aims to investigate if emotionally oriented teaching strategies will improve emotional involvement in mind and body, and thus improve both learning and artistry in dance. The teaching strategies suggested by the review of literature were implemented in several stages.

Within the action research investigation, a qualitative method has been developed using log books, analytical memorandums, a semi-structured interview, a questionnaire, new media and the literature review, as data collection instruments. Analysis of these instruments suggests that emotionally oriented teaching strategies can improve learning and artistry, given the correct individual incentives and the commitment of the dance learner. Furthermore, the analysis suggests that profound complex emotional involvement in dance proves to be compromised by the complexity of other elements.

Keywords: Dance, Quality of movement, Emotional involvement, Composition, Teaching strategies.

Resumo

Este relatório final de estágio surge no âmbito do Curso de Mestrado em Ensino de Dança, da Escola Superior de Dança (ESD) e remete para o estágio realizado na Escola de Dança do Conservatório Nacional (EDCN), com os alunos finalistas do oitavo ano do ensino vocacional de dança, na disciplina de Composição em Dança.

Partindo do pressuposto que a técnica de dança não é o único requisito para se ser um bailarino profissional, este relatório tem como objetivo explorar técnicas de ensino que potencializem as competências artísticas dos alunos.

A investigação sugere que o bailarino precisa de estabelecer uma ligação emocional com a sua forma de arte, a fim de prosperar enquanto artista, no palco, nas audições e durante ensaios. Inclusive, a investigação na área da educação indica que todo o processo de aprendizagem é emocional.

Neste sentido, este estágio tem como objetivo investigar se a orientação emocional nas estratégias de ensino promovem o envolvimento emocional na mente e no corpo do bailarino, melhorando a aprendizagem e as competências artísticas em dança. As estratégias de ensino resultantes da revisão bibliográfica foram implementadas em várias fases.

No âmbito da investigação-ação foi usado o método qualitativo, uma vez que se recorreu a diários de bordo, 'memorandos analíticos', uma entrevista semiestruturada, um questionário, *new media* e a revisão bibliográfica, como instrumentos de recolha de dados. A análise destes instrumentos sugere que as estratégias de ensino orientadas com o recurso à emoção podem melhorar a aprendizagem e as competências artísticas, na medida em que se recorra aos incentivos adequados e que haja empenho da parte do aluno. Para além disso, os resultados sugerem que a profundidade complexa do envolvimento emocional na dança pode ser comprometida pela complexidade de outros elementos.

Palavras-chave: Dança, Qualidade de movimento, Envolvimento emocional, Composição, Estratégias de ensino.

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Introduction

This Internship Report is made for the Master Degree program in Escola Superior de Dança (ESD). The main objective of the program is to establish certified dance teachers, who can work as such in vocational dance schools. The Final Report was preceded by a course in ESD where both theoretical and practical classes were taught, in order to prepare us to become a dance teacher. The nature of this report is the result of an action research based internship that occurred during the school year 2015-2016 in Escola de Dança do Conservatório Nacional (EDCN), a vocational dance school. We have written a proposal to implement our internship in EDCN and were allowed to work in the Dance Composition Course with the eighth grade learners of vocational dance education of EDCN. We will use the term 'learner' throughout this report, it emphasises that the person attending a school learns actively with intrinsic motivation and is responsible for his or her own learning process and results.

Research in our theoretical framework suggests that learning will be improved by positive feedback to allow learners to thrive, relating individual experiences to tasks, developing exercises that directly relate to the learners' individual goals and relating tasks of the Dance Composition Course with other disciplines related to the future goals of the learners. We will implement these four stages during the internship and analyse the results from our intervention.

We have organised this Final Report in five chapters with subsequent sections and subsections. **Chapter I**, the General Framework, consists in the presentation of EDCN, the objectives of EDCN and the objectives of the Dance Composition Course. **Chapter II**, the theoretical framework, consists in the problem identification, the relevance of the study, our motivation, composition as a discipline, the meaning of dance and the research of teaching strategies. In **Chapter III**, we elaborate on the action research methodology, our data collection instruments and the characterisation of the sample group. We define our action plan, which includes our objectives, strategies, and calendar. **Chapter IV** contains the description and analysis of our Internship, our observations, participation and supervised teaching, with the use of our data collection instruments. We also describe the collaboration with EDCN. We conclude this report in **Chapter V** with the analysis of the teaching methods, data collection results, the general conclusion, and recommendations for future research. This Report is followed by the References, Appendixes, and Annexes.

1. Chapter I

General Framework

In order to complete our Master Degree in Dance in Escola Superior de Dança (ESD), we made an Internship proposal to the Escola de Dança do Conservatório Nacional (EDCN). Because of the nature of our proposal, we searched for a vocational school that prepared dance learners to enter into a professional dance company. Prof. Pedro Carneiro, the director of EDCN, accepted our request. We proposed to work with the learners from the eighth year of vocational training (12th year academic) of EDCN. These finalists will finish their professional dance training and will, during the course of this year, audition in dance companies, worldwide.

1.1. Pedagogical Institution

Escola de Dança do Conservatório Nacional (EDCN) was founded in 1839. The current structure of the fully state-funded school, which entails academic and artistic disciplines, was implemented in 1987. EDCN is situated in the centre of Lisbon, Rua João Pereira Rosa 22, 1200-236 Lisboa. The school has seven studios for dance practices, and there are 210 students enrolled for the school year 2015-2016. All seven dance studios have a dance linoleum, dance barres, mirrors, a piano and a sound system. EDCN has 2 libraries, a computer room, a bar, canteen and a music room; dressing rooms and bathrooms. For the academic courses, 10 classrooms with chairs and tables are available to the learners. Every Monday a psychologist is available for the learners, and an osteopath every afternoon. Alongside the administration and logistics offices, there is also a costume department and a production area. EDCN admits dance learners from the age of 10 for the first year of vocational training (fifth academic year) and ends with the graduates in the eighth year of vocational training (12th academic year). To enter the school, learners are submitted to an audition in which knowledge of Classical Ballet is tested (Escola de Dança do Conservatório Nacional, 2005).

EDCN under the direction of prof. Pedro Carneiro has 27 Dance teachers, 26 Academic teachers, a musical staff of 16 members, and a logistical and technical staff of 12 members. EDCN has dance learners who upon graduation, have been able to join dance companies worldwide and fruitfully have a professional career in dance (Escola de Dança do Conservatório Nacional, 2005).

1.2.Objectives of EDCN

EDCN states in their online manual that their end objective is to prepare students to enter professional dance companies. EDCN provides personal guidance by proposing physical and psychological conditions, alongside strategies that enable them to achieve an integrated training, framed by labor values, citizenship, excellence, and rigour. The main objective is to prepare them for a future career in dance and also to prepare the last year's learners for auditions. The school provides the dance learners from the eighth year with academic courses which include Portuguese, Moral and Religious Education, History of Culture, Arts and Dance, and Music. Alongside Classical Ballet, Contemporary Dance Technique, Classical and Contemporary Repertoire, *Pas-de-deux*, Choreographic Workshop, Seminars (Pilates, Yoga, Anatomy, Tap dance, Character dances), Formation in Professional context and Composition, a total of 2145 minutes per week, approximately eight hours daily (Escola de Dança do Conservatório Nacional, 2005).

Through excellence in teaching and continuous strict assessment the goals of EDCN are to provide dance learners with training, adapted to the reality of the current dance scene. EDCN has protocols with other vocational schools, foreign exchange students can join after auditioning the curriculum of the school, and interns of the Master Degree Program of ESD can be allowed to teach supervised classes.

EDCN promotes complimentary workshops, open classes, presentations and performances throughout the school year. The school aims to provide quality education in its multiple facets: artistic, humanistic, scientific and technological, and improve the transdisciplinarity of both the artistic and academic disciplines. For the dance learners of the seventh and eighth year, EDCN promises to develop activities such as performances, contact with guest teachers and guest choreographers, enabling the contact of the dance learners with other different forms of artistic expression, to provide them the means to seek the best working conditions, worldwide. EDCN aims to provide the dance learners with practical knowledge in pre-professional context, during the length of the course. The school evaluates the dance learners on their responsibility, commitment, cooperation, autonomy, knowledge and skills, taking into account the evaluation criteria of the specific disciplines from the curriculum. These criteria include personal and interpersonal perspectives, problem-solving, dance techniques, qualities of expression, interpretation, musicality, aptitude and interpretation skills in new dance styles, expression through the appropriate use of different dance languages, and presenting written, danced and oral tasks. (Escola de Dança do Conservatório Nacional, 2005)

1.3. Programmed content of the Composition Course

More specifically, the Composition Course in EDCN, where our internship resides, starts in the seventh year of vocational training and continues with the eighth grade dance learners for its second (and final) year. The Composition Course has its specific goals, methods, and evaluation criteria. Prof. Pedro Ramos, the teacher of this Composition Course states the objectives and evaluation criteria in his manual for the school year 2015/2016. The Programmed Content for this curriculum offers to explore the learners' own artistic universe. Through the use of several exercises, this course's main objectives are to explore different qualities of movement, to improvise, to create and the incorporation of the learners' own experiences. These exercises are a means, according to the Programmed Content of prof. P. Ramos, (see Annex: A.) for the learners' self-knowledge as an artist and as a person, to explore the body and its possibility to convey what the learner feels, thinks and does. The Composition Course aims to facilitate the need for expression, creation, and invention within contemporary dance. The evaluation criteria for this course are originality, teamwork, interpretation capability, transmission of true and artistic pertinence, evolution, presence, and concentration. This course is taught in the last two years of EDCN, to the seventh and eighth year of vocational education, once per week with a duration of one hour and 30 minutes each class.

2. Chapter II

Theoretical Framework

In this chapter we identify the problem and evaluate the relevance of this study, we research the required skills needed for professional dancers in relation to composition, using several sources to understand fully the necessities in the current dance companies, and expand this research in the field of composition more specifically. We describe emotional involvement, our personal motivation for the research subject and our aspiration for teaching. We research how the adolescent learns best and research teaching strategies that can bring positive change and can improve learning.

2.1.Problem Identification

As mentioned in Chapter I, Escola de Dança do Conservatório Nacional (EDCN) aims to produce professional dancers, ready to integrate into professional Dance Companies worldwide. In order to enter a professional company, one does so through auditioning. During auditions, dancers need to demonstrate their technical and artistic abilities of Classical Ballet, Contemporary Dance, and/or their ability to improvise, and/or learn and interpret new choreographies. artistic directors, teachers and/or choreographers decide if a dancer has the right artistic properties to join their company. To be chosen through the audition process to join a company does not certify that a dancer will dance all of the programmed performances. If chosen to join a company the dancer will throughout his or her career, be submitted to similar audition processes. Each new choreographer, or a Ballet Master teaching a repertoire from a Classical Ballet or Contemporary Dance piece, will decide which dancer is suitable to dance in the creation or in a repertory piece, each with their own criteria, style, and working methods. The dancer is evaluated before, during and after each production, and that affects the eventual renewal of the work contract (Butterworth, 2012).

2.1.1.Dancers: education and careers

Dance magazines offer a wide variety of information, ranging from dates of performances, interviews with professional dancers, choreographers and directors, to critical reviews of Classical Ballet and Contemporary Dance performances in the Western world. The interviews provide information on the current professional views and work methods. The critics also add value to our research, because they are an experienced eye upon current professional dance performances, in comparison with other companies, and with similar performances seen over the past decades. Herein, we find a common demeanour in some sort of emotional connection to the art form of dance, in that some experienced dancers find

lacking in dance schools, in what artistic directors value besides technical skills, and in what critics find important.

Ulyana Lopatkina a renowned principal dancer, explains in *Dance Europe*, how important it is to include emotionality in the education of dancers since the school did not fully prepare her for professional life. She explains that in order to interpret characters, she investigates the emotional qualities of the roles and their consequent movement qualities. In order to interpret a role, a dancer should investigate the character and express the emotions that are part oneself and part acting. She further says that acting should be natural and that Ballet should depart from sport and circus (Pawlick, 2015). This view is corroborated by other dancers' testimonies, three dancers advocate that dancing is not only about technique, but that more focus should be laid on artistry. They argue that there seems to be a focus on technique in education, however performing should be the main objective. Interpreting a role or using different movement qualities to portray different feelings is something that is not taught at school (Dowler, 2015b).

Xander Parish learned portraying emotions by looking at his colleagues when he joined the Royal Ballet. Afterwards, he imagined what he would do if he were a specific character. He would reflect on his reactions towards another character, and by feeling the emotions to best express a certain part. These feelings, the dancer continues, have to be at the right time and place, even for Ballets without a plot like some of Balanchine's pieces. Parish finds that any Ballet needs a plot, otherwise it has no meaning for him. Dancing cannot be done on technique alone, it would be boring. It needs emotions, feelings, and purpose. Parish even finds that a technical step becomes easier to do when he is acting through a role (Kauldhar, 2015b). Moreover, Alessandra Ferri says that dance has become more superficial, physical and athletic, in comparison to when she started dancing. Important details, human and artistic experiences were more frequently transmitted 30 years ago (Arrowsmith, 2015).

Maina Gielgud, an ex-dancer, teacher, choreographer and artistic director, says that dancers were taught to dance every detail with great intention while bringing something personal to the part, that any technically qualified artist needs to dance in the moment. Style, gestures, expression and movement quality need to be human and truthful (Gielgud, 2015b). Gielgud continues that dancing is also acting, and she regrets that many existing choreographies have lost the original intentions and do not make any sense now. When she coaches dancers for the character of Aurora in *Sleeping Beauty*, she proposes real emotions to express the story, she encourages the dancers to use what they feel and make it part of the character (Gielgud, 2015a).

Some other dancers reflect on their learning process, saying that by watching others they learned the style and concept of creations better so that in turn they could better perform their own parts. Truthful interpretations spring from a collaboration and a deep understanding of both the choreographer and the individual exploration of the dancer about the concept. One dancer recalls that she had experienced life and loss and that these emotions enabled her to perform a certain part. Moreover, these dancers did not only observe great interpretations, they found that the movement quality of the whole body revealed true emotions, that it is not acting, but truly being the character (Arrowsmith, 2016).

2.1.2.Critics: dancers and performances

Various critics, in dance related articles, find that interpretation and a real connection to the story or concept are of utmost importance. In eight magazines of the past months in 2015 and 2016, we found a common denominator, Internalisation of movements and truthfully expressing the concept are as important, if not more valued, than the impressive technical execution of dance movements. They make a clear distinguished difference between a technically well-executed movement, and that of a movement danced with style, emotion, and personality. They might appreciate the technical abilities of a dancer, but find it becoming boring very quickly, whereas a dancer interpreter who dances with mind and body, can captivate them and the audience, beyond the experience of the performance which makes a lasting impact. In such performances, where the critic believed the artist, the viewer also felt emotionally connected to the concept. This admiration drives the critic to reflect and write beyond transcribing what occurred during the performance. The critics say that they believed in these instances, what the artist was expressing and made them feel deep complex emotions (Andersen, 2016; Anderson, 2016; Capelle, 2015a, 2015b; Dixon, 2015a, 2015b, 2015d; Davis, 2015; Dowler, 2015a; 2016a; Fargue, Forcada & Kauldhar, 2015; Forbes, 2015; Gray, 2015a, 2015b; Gray, 2016; Jennings, 2015a, 2015b; Kauldhar, 2015a; Mahouba, 2015; Mannino, 2015; Nagano, 2015; Newman, 2016; Roy, 2015; Sarver, 2015; Stupnikov, 2016; Teague, 2015a, 2015b; Weiss, 2015a, 2015b, 2015c).

“An audience wants to be emotionally involved in a performance and, even though technique might thrill, style and emotion leave a more lasting impression” (Gittens, 2015, p 12). Moreover, small-scale research done by Gittens in 2015 suggests that dancers leaving school are more preoccupied with technique and pleasing the director, than in performing. However, dancers working more than seven years in dance companies, work performance directed with intrinsic pleasure (Gittens, 2015). Classical Ballet and Contemporary Dance are different from sports disciplines, although high athleticism is demanded, dancers are artists and need to express complex emotions. This kind of expression does not come naturally,

connecting the body and mind should receive more focus in the education of aspiring dancers (Barton, 2015; Gittens, 2015; Hamilton, 2015).

These critics have substantial importance for our research, for dance education and for performers. If we consider the findings of Immordino-Yang (2016) where neuroscience suggests that when an action is done with intention, the viewer then recognises that intent and the viewer's mirror neurones are activated and thus is emotionally connected to the action that plays out. However, when a person does a movement without intention or does not believe his own action, the viewer has no cognitive nor emotional connection with the movement or action.

2.1.3. Society's conditioning of artistry

These previous comments might suggest that dancers have evolved more technically than artistically. We believe, as do the above-mentioned critics and authors, that there are several causes. The focus in education often lies on technique and less on interpretation and expression. Also, our society has become more and more focused on results, quick satisfaction and money. The pleasure to produce high-quality meaningful products has become of less importance and receives less attention due to this evolution (Nussbaum, 2010).

In dance, where many of the creators of the early Modern Dance techniques have passed away, perhaps the ideology and philosophy has diminished and more emphasis is given to their techniques alone. The demand for interpretation, improvisation, adaptability, and personalities in audition notices suggests that, a) there is a need for these skills or b) that these skills that should belong to all artists, have become perhaps less obvious and are needed to be stated in audition notices, besides the usual technical qualities. Perhaps the emotional connectivity has been lost, and the focus is so much on the technique that the joy of the movements becomes undervalued.

Finalists in Vocational Dance Schools need to audition to find a company that will hire them to dance in their company. These companies hold public classes, workshops, and interviews. In the audition notices more and more companies are requesting skills besides classical and contemporary techniques. These skills amongst others include versatility, personality, interpretation and improvisation. In a professional company besides repertoire where interpretation skills, acting skills, and emotional involvement will be required, creations will probably be made during the season. During these creation processes emotional involvement, improvisation, interpretation, individual personalities, and versatility will most probably be required from the artists. "Professional dance preparation, whatever the style,

makes specific anatomical and physical demands, but also requires artistic qualities such as musicality, expression and distinct communicative abilities” (Butterworth, 2012 p.16). Collaboration processes are being used by many choreographers, suggesting that improvisational skills and a personal emotional connection to the concept, chosen by the choreographer, is needed in order to collaborate fully as a group and individually to enhance the quality of the concept. “In addition, though contemporary dance styles tend to be more flexible regarding technical virtuosity, they often rely more heavily on the individuality and creativity of the dancer.” (Butterworth, 2012. p.16)

2.2.Relevance of the study

“If the arts are about anything, they are about emotion, and emotion has to do with the ways in which we feel. Becoming aware of our capacity to feel is a way of discovering our humanity” (Knowles & Cole, 2008 p.11) This quote suggests that feelings and emotions are directly related to the art of dance, as we have previously shown. However, this emotional connection is not always evident, as the emphasis in many dance disciplines is often on technique alone.

In the 18th Century, Noverre already wrote about the importance of interpretation, that dance should not be about technique and virtuosity alone but about the individual expression and interpretation through dance, to tell a story (Noverre, 1978).

In recent years more and more critics, ballet masters, choreographers and artistic directors talk about the need for individuality, versatility, artistry. We see in the audition notices a demand for personality, improvisation skills, commitment, passion for dance, collaboration and personal input, alongside the usual demands for technical and physical attributes. To be a dancer more than dance technique alone is needed. A dancer needs bodily-kinesthetic intelligence which entails using movements to express ideas and clearly, intentionally and aesthetically perform them for whoever is watching (Gardner, 2011). Moreover, still according to Gardner, artists need to use multiple intelligences to perfect their craft “(...) no performance can come about simply through the exercise of a single intelligence“ (Gardner, 2011, p.219).

McCutchen gives such a similar example as well, interpersonal intelligence and musical intelligence work alongside ‘bodythinking’. ‘Bodythinking’ is according to McCutchen, using the mind and body to explore movements, improve awareness and use the body as instrument to convey the concept with a personal connection to the viewer (2006).

2.2.1. Audition Notices

Audition notices were compiled during the school year 2015/2016, over the course of the internship. We have selected in total 92 auditions, for contracts in companies worldwide for analysis (see Appendix A.). Companies with an unclear or vague description were not considered, nor were projects, cruise boat vacancies, musicals or operas where dancers were asked to audition. Analysis of the requirements of these audition notices could help us better understand what the most important skills are to join professional companies. Although some companies were not clear or similar in their requests, we have tried to accumulate this data as accurately as possible, so that a general idea can be made from these requirements.

- 33 companies asked for Classical Ballet and Contemporary Dance technique
- 22 companies did not ask for any specific dance technique, but for experience
- 15 companies required Contemporary dance technique
- 8 companies required Classical Ballet technique
- 7 companies required Classical Ballet and Modern Dance technique
- 4 companies required excellence in Dance technique
- 3 companies required Modern Dance technique
- 1 company required different Modern Dance Techniques and Jazz Ballet technique

Some companies required different skills such as partnering which was demanded by 10 companies. Of the 92, 55 companies also requested specific qualities. We have narrowed these down to present them in a concise way.

- Improvisation, 31 requests
- Passion, 21 requests
- Individuality/personality, 15 requests
- Collaboration, 15 requests
- Creative, 14 requests
- Theatricality, teamwork, and commitment, each 13 requests
- Versatility, 10 requests
- Partnering, 10 requests
- Open-minded, 6 requests
- Experiment, or working with text, each 3 requests

2.2.2. Dance: choreographers, teachers, and artistic directors

It is at this point important to relate our previous research to dance choreographers and artistic directors. As such, in several audition notices, dance companies required

technique only, however from interviews with directors from such companies, it is suggested that besides Classical Ballet, Contemporary Dance and/or Modern Dance technique other requirements are demanded as well. The Paris opera does not state any requirement for their audition, it is commonly known amongst dancers that in order to audition for a professional dance company one must have proper schooling, technique, a certain physique and artistic qualities. Aurelie Dupont, now director of the Paris Opera, says that dancers should be taught to express and dance more freely and individually, and take responsibility for their mistakes. She believes that such process is more educational than copying the artistic views of teachers and coaches. That we learn best by mistakes and our choices, that this way we can hone our artistry best. She recalls working with Pina Bausch who had chosen Dupont for her weaknesses, not for her technicality (Dowler, 2015b).

Wayne McGregor is not in our audition notice list, his company did not have vacancies, an older post shows that only Classical Ballet and Contemporary Dance techniques are asked for auditioning. However, McGregor says in an interview that teaching creativity is as important as dance techniques (Weibye, 2014). Another example comes from director Manuel Legris, director of the Vienna State Ballet. He wants his dancers to shift away from virtuosity for the sake of big effects, but he finds it important that his dancers keep their natural movement qualities, bring precision and focus, and deepen their interpretations. Dancers need to be all-rounders, versatile to any style and be committed (Dowler, 2016b). Although there was no audition notice found this season for his company, the requirements for 2015 were only Classical Ballet technique, with no further requirements stated. Johan Kobborg, choreographer, and director of the Bucharest National Ballet requires Classical Ballet technique, without any further information, however in an interview he finds that hard working and open-minded dancers are needed, that dancers need to improve body and mind (Watts, 2015). Janet Eilber, director of the Martha Graham Dance Company, finds focus crucial, how the head is used, how the dancers use their personality and their expression to connect with the audience. The dancers should understand the internal motivation otherwise they can not dance the role correctly. They have to be as much actors as dancers and know which emotion to project for specific parts (Eilber, 2015). To audition for the Martha Graham Dance Company dance techniques are required, with no further explanation or required skills written.

Jonathan Watkins, a choreographer says that northern ballet has great dance actors. When he creates a piece, he hopes to enjoy their collaboration, to see what everyone will bring to the piece, where each performer will be an individual character. Dancers need to be completely emerged in the working process, commitment, personal input and research lies at the base for such collaboration (Dixon, 2015c). Gillian Lynne, choreographer, teacher and director, compares old versus new dancers, saying that however technique has improved,

real acting (not stage acting), and commitment and interest is lacking. Everything has changed for the worse, Gillian says, now dancers are on their phones whereas we were interested in lively conversations. During rehearsals, she demands of the dancers to perform and give all their energy all the time while she describes movements with vivid imagery (Westall, 2015).

David Bintley, choreographer and Director, at Birmingham Royal Ballet does not want his dancers to play characters but use their own personalities to be the characters. He sometimes collaborates during the creation process with his dancers. He wants perfect technique, physique, musicality, and acting abilities, but emphasises; "(...) what I want above all else is individuality." , adding "I want to see desire and someone who never stops working and wanting it." (Antonucci, 2015 p. 41) Dominic Antonucci, a ballet master in the Birmingham Royal Ballet says that a well-rounded artist is a dancer who can interpret, using technical abilities to express the concept of the creator. Dancers with great technique alone are lost in a Ballet with a story. Technical proficiency at a young age is not an indicator of becoming a good professional in the future. Dancers who fully invest in themselves can turn out to become great artists and better professionals, than dancers with polished technique alone. (Antonucci, 2015).

Paul Lightfoot, director of Nederlands Dans Theater, loves to see solo's that audition dancers made themselves, showing and expressing individuality (Wingenroth, 2016). Mark Morris, choreographer and director, does not clearly say what he wants from a dancer, he explains that he needs to see the dancer work for several days, if they are promising he might give them an apprenticeship, only if they have proven themselves during six months he might consider giving a contract (Rizzuto, 2015). The LA dance project under the direction of Benjamin Millepied, auditions dancers by letting them learn a piece of their repertoire. The balletmasters in charge of the audition search for fast learners, dancers who adapt well to the style of the choreographer Millepied, the intention of movement, versatility, honesty and authenticity (Kay, 2015). Robert Battle, director of Alvin Ailey American Dance Theater, says that during the first year many directors keep assessing the new hires and that the dancers should try to understand what the choreographer is looking for (Stahl, 2015). Tamara Rojo said during a conference that: "Dance can bring us closer together (...) where emotional connections are not only necessary but encouraged." (Rojo, 2015).

Jiří Kylián sent us an e-mail responding to eight questions that we asked him concerning what he as a choreographer and artistic director, values most in dancers. He responded that emotionality, personality, and technique should go hand in hand. That he used improvisation from his dancers during the collaborative process of creations, and that dancers need to be versatile, open-minded and able to express different emotions. We asked

him what he searches for in a dancer during auditions, his answer: “Their soul, mentality and commitment.” (Kylia, personal communication, 2015, see appendix B).

Akram Khan gave an audition workshop with Companhia Nacional de Bailado (CNB), on September 15, 2015 (see appendix C). During the workshop, Khan explained to the dancers the importance of self-exploration, self-knowledge and providing an emotional experience to the audience and involving them as much as possible. He elaborated further that the dancer needs to feel emotions and be authentic when expressing them. In order for him and the audience to believe the dancers, the dancers need to believe in themselves and truly believe in the concept that they are expressing. The concept should be expressed by the dancer not by acting, but by truly believing what they do, see, think and feel, this will allow for a sincere performance where performer and viewer are truly connected. The importance of internalising these concepts and feelings together with the individuality of the dancers will allow for a unique performance when the dancers believe and express honestly what they are dancing with the whole body, then the viewer will believe them. Khan tells them that he wants to bring the dancers on a journey of emotional exercises during the collaborative creation process. After self-awareness warm-up exercises, where besides exploring differences in movement quality also sound, scent and emotions are involved. He makes the connection to method actors who prepare for a role, by truly becoming their character. He asks them to truly be in a relationship with the idea, story, and emotion and proposes an exercise. He asks the dancers to think and show four different emotions on cue: sadness, wonderment, happiness, and anger. Starting from neutral where they should not think about anything special; he asks them to think about something that makes them fragile, and makes their body posture drop; think of something they desire, and open the chest; think of something funny, and smile while looking forward; think of something that enrages you, and bring your body down with tension while making a fist with your hand. He asked the dancers to react physically on the mental emotion and to imagine the emotions as an object they can reach. He gave cues and explained to the dancers that he is deliberately provocative because the emotions need to be extreme so that the audience can experience them as well. The body does not lie, and if the dancers have their individual narrative journey, then the audience will experience something not only visual but emotional as well.

2.3.Motivation

We began this specific research because of our own experience in dance, having studied Classical Ballet, Modern Dance, Contemporary Dance, Jazz, Spanish, Character and Popular dances since the age of eight in the Royal Vocational Dance school of Belgium. We danced in Professional Ballet Companies, Koninklijk Ballet van Vlaanderen (KBVV) and Companhia Nacional de Bailado (CNB), where we performed both repertory pieces and were

part of creations for the total duration of over 20 years. During these years we have experienced many of the above mentioned views by dance colleagues, choreographers, critics and directors.

2.3.1.As dance learner and professional dancer

At a very early age, we though performing was amazing. We took up dancing because we wanted to perform on stage. The feeling, the story telling and the virtuous beautiful movements that dancers were making, made us dream. It was at the young age of eight only about performing, but also an energy outlet, a way to move, to dance to music, to tell stories and to be involved with people who felt as we did. We loved dance, stretching, hard work, technical aspects were all tools for us to be better on stage. At that young age we counted the days before we went on stage, and often we joined the Royal Ballet of Flanders (Belgium) to perform (roles such as the dwarfs in Cinderella from Panov).

We had dance and academical classes. We liked dancing all styles, however Classical Ballet was our most important discipline, and also the only discipline that was taught daily. Over the years of our training we had many different teachers, and our main goal was to become a Classical Ballet dancer. In the early years of school Ballet class was fun but sometimes tiring. It is later on, only, that we started understanding that working your technique improved your chances to be chosen for the ‘good parts’.

After graduation we joined the Royal Ballet of Flanders, and received quite a shock on how professional life was, working with choreographers, interpreting new and different dance styles. It was all great, exciting, and scary at the same time. We learned so much in those years. We were no longer in school, but the “real learning” seemed to start now. It was ‘learning for real’ now, it mattered more in some way, because we were no longer students, but professional dancers.

We often questioned, why we did not receive more information in school, or approached dance in another way, learned in another way. The dance classes where mostly about technique and now arriving in the professional company the emphasis seemed to be on how we would manipulate the steps to give energy, move the viewer, tell the story, have the right dynamic for the part, interpret, act a specific role and play with our colleagues on stage to make the whole piece believable. What had driven us all these years, was finally available to us, to express ourselves through dance. This expression became during our school years and even throughout our career more and more complex, from merely enjoying musicality towards a deeper feeling, of connecting ourselves with the choreography and

projecting that combination towards the viewer. This learning process we did ourselves, with success and failure in front of audiences, with no real feedback.

More and more, over the years, the working process with any given choreographer became more personal, more improvised, and based on our personality. We lived through a change in repertoire during the course of our career, where more contemporary pieces became current and commissioned for our company. Working with contemporary choreographers was challenging and allowed us to express different aspects of ourselves. The movement quality that was asked of us became more complex, and Contemporary Dance choreographers and Classical Ballet choreographers were asking more and more personal input, creativity, improvisation, and asked for more deep complex emotions and different ways of projecting our expressive focus connected to their concept. Even when it was a set part, we would talk about how we would feel if this or that were to happen to us, and this led to a different approach to the interpretation. In rehearsals the clarity of intention and movement quality of a specific movement was very important alongside musicality, togetherness, lines and technical aspects. We were supposed to develop by ourselves these skills, work in class to improve our technique and research any material about the concept on our own time. Such work was hard for some of our colleagues and many stopped dancing, because of emotional feelings. We ask ourselves, now that we start sharing our knowledge to a new generation of dance learners, how could this process be improved in school, how could we combine the technical requirements with the emotional involvement that is so much asked for?

Our drive was always to become a professional dancer, however some classes taught in school were in our view not related to that goal, looking back to those disciplines. We realise today that in fact they were very pertinent for a future in professional dance, moreover even the academic disciplines helped us in achieving a better understanding and enabled us to relate better to some creations. Would we have been more motivated? Would we have learned these disciplines better if the teacher would have interrelated such disciplines more oriented on our individual future goals ? Would we have learned more and been more effective, if connections with the disciplines of our curriculum and our past experiences and future goals were made? Would we have taken less time to adapt in a professional dance company? Would some dancers enjoy longer and more fulfilling careers due to more specific knowledge about the current working methods ? Would the audience see and feel the difference, if the dancer is emotionally involved body and mind with the concept? Would such a connection help the choreographer express his concept better? And would that improve the dancer's and the viewer's experience ?

2.3.2.As observer of dance as art

As a viewer of dance performances, we would sometimes observe a lack of deeper understanding and connection with movement quality to the concept and the execution of the dancers' expression. The dance would be executed technically well, but the dancers would not be able to move us, nor make us believe the concept. As dancer, teacher and audience member, we oftentimes watch a performance and do not feel connected. We see spectacular turns, jumps and lifts truly virtuous dancing but still something is amiss. There seems not to be a connection in between what happens on stage and the spectator. We cannot exactly specify why, but we "feel it" or do not "feel it". The choreography may be interesting, the dancers may be technically good, the music may be beautiful however we start thinking during the performance about other unrelated subjects, or we might leave the venue after the show without a feeling of satisfaction or a feeling that the performance in some way impacted our lives.

This feeling and questioning made us pursue and research why this occurred. Why were we not involved with the performance? Why did the dancer not make us attached to the story? Why did the movements seem virtuous but empty at the same time? When we talk about the great artists, words like 'great artist', 'terrific charisma', 'amazing talent', 'what a personality' and more of the sorts come to mind. As an audience member, we want to be emerged in the concept, be made to think or lose ourselves in a dream world, we want to feel something, and feeling bored is not an emotion that most choreographers or dancers want the audience to experience. Curiosity, admiration, happiness, love, but also sadness and anger are emotions that we might feel when a performance truly touches us. The performances we remember are mostly those that made an impact on our lives, performances that made us feel that art could lift you up, bring you to another world or make you reflect on society. We can sometimes reflect, the idea was good but not the execution or the dancers were great but we did not like the choreography or concept, and so on. When all falls together the art of dance can become magical or dark and earthly, and we as the viewer have lost the track of time and are taken on a voyage, and when the curtain closes we need to take a breath to come back to ourselves and then we realise, 'WOW!'. Your hands start clapping, you may shed tears or start shouting 'Bravo', but after such a performance what you do notice is your energy, your feelings, your ideas and your admiration for an art form so amazingly danced that you feel alive.

If we know why an audience is attached or not, maybe we can also research how to improve the dance artists dancing in such a way that they emotionally connect to the audience. As dancers during a performance, we often deal with stress situations, self-doubt and a preoccupation about togetherness, musicality or the execution of difficult technical

movements. When we focus our attention on these factors, maybe at those moments if we disconnect from the story, concept and the general idea what we are trying to express? Are we as performers a conduit and do we express what we are feeling or do we express what we are doing ? Do we express our intentions or do we express the intentions only of the choreographer and do these intentions need convergence, or can they be different? We are aware that we cannot answer all of these questions nor is it the goal of this Internship Report to find the “holy grail” of the performing arts. These questions lead us nonetheless to what is important to be taught and what could be worth improving if need be.

2.3.3.Emotions, and performing

As a dancer, we have come across moments on stage when while interpreting a role when we doubt our actions, gestures, and expression, our focus becomes less clear and powerful. In those instances, we do not believe in ourselves as a performer, a dancer, a story teller, or even as a technically able performer. After such a performance we feel sad, angry and disappointed with ourselves and we will then search for options so that next performance such lack of concentration or self-doubt will not happen again. Unfortunately, at the time that we went to dance school not many options were laid out for us, except work, work, work your technique. We feel we could have benefited from other insights in how to deal with professional situations that gave different options or knowledge for these possibilities. We have managed over the course of our career to find, through trial and error means to cope with such situations and we continue to ask ourselves, could we have been better prepared for these challenges?

During creations, and this tendency seems to grow as time passes, a more personal involvement, improvisations, reciting self-made texts, shouting, crying or laughing become more and more used by contemporary choreographers. In such a process the tasks to improvise or the context to be verbal may differ greatly, the dancer’s participation, involvement, commitment, willingness to be truthful and experiment, will not be questioned. When a choreographer works in such a way, all boundaries (your self-control, society’s rules, ridiculousness, emotional extremities) must be let go of and you as a dancer must follow the road and vision of the choreographer in front of you. In a sense emotions need to be available for us as interpreters, however, during the process of work we will fall subject to emotions that are unwanted, and refrain us from working optimally, creatively and positively. This process can be gruesome, complicated, emotionally challenging and confusing. However the gratification of letting some demons out at some times, at other times it was hard to find exactly the same mindset as the choreographer and his view. When improvising this rule applies as well, although slightly less emotionally extreme. The movement quality

that the choreographer searches for in you, without exactly showing it, will certainly bring about stress and anxiousness.

The understanding, the involvement, and the capacity to use these different qualities and movement qualities brings us back to teaching. When coaching a dancer for Albrecht (the prince) in Gisele (A classical Ballet), we asked him to do the jump (*tour en l'air*) differently than if it were done in Don Quixote. His first answer was “but there is only one way to do a *tour en l'air*”. This thinking led to a discussion and brought us to show examples of how different a basic Classical Ballet movement can be executed considering the context. After such debate, the dancer concurred, but was troubled and needed time to reflect on this dilemma that was now before him. We bring this event here, because it is relevant to reflect that even though the definition of the movement and the technique required to do a *tour en l'air* might at first glance seem as there is only one way, it is clear when seeing different Classical Ballet performances, that each Ballet, character and part in a conceptual performance, has a slightly different quality, energy and movement quality even for the basic steps. The audience would not see nor believe the character, the story or the concept otherwise.

2.3.4.Motivation for teaching

Art can and should be more than reproducing, mimicking or mirroring movements and concepts. Art should push boundaries and the dancers as artists are a part of this process. Dancing throughout human history, in all cultures and ages, was and is a means of human expression, expressing intense passion or feeling on any subject. During the course of our career, we have come in contact with many artistic directors and choreographers. Technicality, musicality, and physicality was the minimum, however, drive, motivation, commitment and personal input was more than well appreciated. The interpretation of a role and a specific movement quality was something that many teachers, choreographers or directors struggled to transmit. They would say “more” or “live the part” or tried to explain it in often strange ways, what they ‘saw in their own heads’. As we have seen above, more dancers have experienced these phenomena. It is thus our motivation as teachers to facilitate the transition from dance learner to professional dancer and to help the next generation of dancers, with the use of our experience as professional dancers and with our vast new learned knowledge, obtained in the Master Degree in ESD.

2.5.Composition

A Dance Composition course is, in general designed to develop skills and knowledge in order to enhance an individual choreographic voice and style. To discover through creative

exploration how to generate and manipulate movement, and to shape and create dances based on a concept englobing structure, musicality, different elements of movement, group work and the relationship to others, the body, space, time and effort (Butterworth, 2012; McCutchen, 2006).

Dance learners learn to apply their understanding of the dance elements in creative dance. Through this medium, they improvise, communicate meaning and “(...) refine their expressive bodies from a perspective of body thinking and body speaking” (McCutchen, 2006, p.77). McCutchen (2006) further explains that when speaking with the body, the concept must be performed with conviction and artistic clarity, and the dance learner must understand the expressive power and the value it can pertain. This body speaking relates mind and body through the central nervous system, the use of multiple intelligences and self-knowledge. This problem-solving process in turn, provides the dance learner with tools to better use dance techniques in all disciplines and as a performer. The learning experience becomes optimal through an awareness of their inner movements, comprehension of these movements and then, of performing those skills.

The adolescent (15 to 18 years old) benefits most by practicing goal orientated tasks. The exercises should be challenging, enjoyable and have their future goals in mind. Time should also be made for reflection and discussion about their specific goals. The Composition Course is about self-exploring, how dance affects you and about the learner’s perception of kinaesthetic values. Moreover, this personal investigation is intrinsically more satisfying than mirroring movements or being told exactly what to do. The teacher should ask the dance learner to be involved through proposing open-ended tasks so that learning is more internal and personal. Gestures, postures, and steps are of great importance to developing a personal style and connecting their own body awareness with the basic techniques (Classical Ballet, Modern Dance and Contemporary Dance), and their own intentions with stories or concepts. With the use of their instrument of expression, the dance learners can find their individual voice using differences in body, space, time, energy, dynamics and relationship. “Dancing is not merely an activity; it is a language learned. This language, based on centuries of human expression, is refined to an art of personal expression in educational dance” (McCutchen, 2006, p. 126). Details from the dancer’s body, incorporating qualities of movement and expression. Transferring movement into dance is partly intention and partly aesthetics. The learner must first intend to make a dance movement and be emotionally connected to this through body-awareness, and then the learner must also link the elements of body, space, energy, time, and relationship consciously; and communicate artfully and dynamically this process. This distinction is most important for the dance learner to comprehend. “For dance to be expressive, it must have

something to express: a point of view, an intent. Otherwise, it has little value to others; it is just for self" (McCutchen, 2006, p. 133).

The craft of composition is shaping and expressing a coherent concept, this kind of intent or clear statement can only be transmitted to the viewer, if the dancer interprets the concept with heartfelt expression, in body and mind. Dance composition is having the intention to create and perform a concept in dance, using the body, space, time, energy and relationships, with an emotional connection to the concept in body and mind and express that concept with body and mind artistically to the viewer (McCutchen, 2006).

2.6. Art anthropology

Dancing throughout all of human history, in all cultures and ages, was and is a means of human expression, expressing intense passion or feeling on any subject (Gardner, 2011; Royce, 2002). Dancing was and is still used for religious purposes, for the growth of crops, as pairing rituals, to depict the ideal life, to express our fears, hopes and questions. In some cultures, only who thought deeply about life and possessed an artistic skill to articulate their vision could perform. In Samoan education, it was to give the children their own individual voice and to reduce shyness. Dance uses movements with an intention and as a means for expression (Royce, 2002). As teachers, we find it important to view the historical context of dance. The fact that humans have always used dance as a means for self-expression helps us in understanding the impact and teaching values it can hold. When we ask dance learners 'Why do you dance?' we believe it to be a pertinent question. As a species we use dance, and in our geographic social culture we will be more inclined to like and use a specific dance technique, and as an individual, we can have different nuances to these reasonings (Royce, 2002). Therefore we think this information to be pertinent and current. Why we started dancing as humans and why the individual dance learner of today is drawn to dance, is in all cases emotional (Royce, 2002). In knowing what motivates the dance learner we can continue our research and focus on what and why they need to learn some of the specific skills.

2.7. Teaching strategies

Research shows that the adolescent is very adaptable in response to the environment. The prefrontal cortex (the decision-making part of the brain) is not yet fully matured. Emotional and decision-making instability at this stage is normal and needed for the young adult to reach full maturity. The adolescent brain doesn't grow more in size, but more and more inter-brain connections are made. During this period they do not connect their actions to reactions and consequences. Because of the limbic's system flow of hormones

their focus is still on risk taking, pleasure in the now, having an adrenalin rush, going against mainstream, and at the same time wanting to belong to a group. Research suggests that this teen brain is adaptable and can think and socialise enormously, but at the same time, they are vulnerable to dangerous behaviour in their social group. It is near the end of this stage that the abilities of judgment, control of impulses, teamwork, and long range planning will become increasingly connected. To know these facts so that the parent or teacher knows when it is important to intervene and when behaviour is normal considering their evolutionary progress (Giedd, 2015). During this time in the evolution of the adolescent, care must be had on the mental state of the learners, self-esteem and sense of self; could and should be promoted through the use of physical and creative activity (Buckroyd, 2000)

Between 15 and 18 years old the adolescent has improved motor coordination, participates in prolonged activities, solves problems, uses critical thinking, forms personal identity, identifies with peers, is aware of sexuality, is critical towards teachers and people in power; and emotions and behaviour can be volatile (Kassing, 2003).

Considering the requirements and demands for auditions, working with choreographers, dancing in a professional company, and what and how an audience perceives dance performances, we can then assume that technique and emotional involvement should go hand in hand. The technique is according to these sources a means of expression, individually and as a species. The theory from the dance educational bibliography about this subject can help us in designing specific, student orientated exercises. We as teachers, need to be adaptable, it is thus important to know the needs and abilities of the individual and design a different teaching approach for each dance learner (McCutchen, 2006; Buckroyd, 2002). In teaching dance as art; cognition, emotions, and physicality must be integrated and connected with the personal and professional life of the dance learner (McCutchen, 2006). Real life experiences must thus be connected to who the dancer is and how they want to develop, their desires and knowledge must be intertwined with their past knowledge, skills and their future expectations. McCutchen (2006) writes:

As we respond to something particularly beautiful, something that touches us, we have an aesthetic reaction or a feeling response. Encourage an aesthetic feeling response in dance to help learners savor life's best opportunities and experiences. Help them acquire a direct link to themselves through dance to know what it is to be human, to be alive, to live deeply, and to participate fully (McCutchen, 2006, pp. 72-73).

The aesthetic value of dance must be in the realm of reach for each individual for them to improve, challenging, however not too difficult nor too easy, in order to maintain sufficient motivation and improve higher learning (McCutchen, 2006; Immordino-Yang, 2016). It is important for the teacher to use this teaching method so that the dance learner's experience is most enhanced, however it is also important that the dance learner understands the communicative power of art (past and present), and realises the impact they can make by using dance as art to its full potential (McCutchen, 2006, Royce, 2002). In this view, learning to dance becomes only current and valuable when that dance can be related to the dancers themselves, other art forms, actual and historical events with a connection to their own personality and their society. Only by connecting different aspects of the individual's world, true learning and understanding can be developed (McCutchen, 2006; Buckroyd, 2001; Immordino-Yang 2016).

It is thus the goal of the teacher to facilitate learning through connecting real life events, learned skills, with the perspective of the viewer. The dance learner as a critical observer can benefit from such a process, as well as specific goal orientated exercises that are built upon personal beliefs and experiences, connected to what they are inspired to do in the near future. These connections are most important for cognitive response and learning, in so that by understanding one domain and connecting it to another learned domain the dance learner will then in turn be able to apply the learned skills in other forms of problem-solving (Immordino-Yang, 2016). Not only should the teacher facilitate their understanding of the required dance skills and techniques, the teacher can as well demand of the learners to question their actions, motivations and thought processes, in this manner higher learning and true understanding can take place, allowing the learners to take decisions and informed actions based on their personal aesthetic beliefs and to be originally and truthfully expressive. If the dance learner is able to connect and use the entire nervous system to communicate and project the idea or concept, then the artist will be able to interpret almost any style or feeling (McCutchen, 2006).

McCutchen (2006) uses the terms 'bodythinking', where we can and must think with our body and feel its sensations, and then use that knowledge cognitively; and 'bodyspeaking', where we express ourselves nonverbally with intention through movement, communication through dance as it were. How can we express ourselves best, using movements that are known to us, where we have found our expertise and worked the technical skills so that we can improve and dance without thinking too much about the required skills, but be more occupied with expressing and reaching an audience?

In 1983, Gardner suggested that humans have multiple intelligences. Gardner also explains in his theory, that one must combine several intelligences in order to excel in one

field. He relates bodily-kinesthetic intelligence, which in his view is most important for dance performers, with other intelligences, "(...) a harmony between body and mind, with the mind trained to use the body properly and the body trained to respond the expressive powers of the mind" (Gardner, 2011, p. 219). He goes further in stating that the movements should have purpose and intention for both the performer and the viewer (Gardner, 2011). This statement and concept is further developed by Immordino-Yang (2016), where it is suggested that when an action has an intent for the doer, the viewer then recognises an intent, and will have an emotional and cognitive respond to the concept. However, when a movement has no intention, the viewer has no similar emotional or cognitive reaction.

Considering the findings of both how we best learn and how a performer best expresses his art, we could define that it is thus crucial for the dance learner, and the performance artist to be emotionally involved. These theories and scientifically proven facts concur that emotions improve learning and that the audience can recognise such connection and in turn will be more involved in the concept of the performance themselves. Taking into consideration these two major goals that are of direct importance for the dance learner who inspires to become a professional performer, we can then start to design our teaching strategy for improved learning, understanding and performance skills.

2.7.1.Learning

When we learn our neurones grow dendrites, new dendrites take time, practice and rest to grow (Willis, 2006). A contact point between two dendrites enables us to connect and relate old and new knowledge, the more we practise the stronger these connections become, and by learning we make these complex networks stronger (Willis, 2006; McCutchen, 2006). When we learn we build on our foundation dendrites, meaning that we can only learn new skills if we can relate the new skill to a base-skill (Willis, 2006; McCutchen, 2006), the dendrites need that foundation to grow, connect and construct. Self-confident learners who feel relaxed and curious learn more easily as opposed to unconfident or anxious learners (Willis, 2006). Our brain is preprogrammed to learn however, it needs a stimulant and a motive, In the 20th century the link between emotions and learning was made (Gardner, 2000). Finding that emotions impact how, what and why we learn. Currently, this hypothesis is correlated with the amygdala neuroimaging studies, that in some cases show how stress and emotional states influence learning.

Emotions impact decision-making and decision-making is important to learning (Gardner, 2000). Moreover, the joy of discovery and creativity combined with self-knowledge, self-confidence, and fearless experimentation are essential to learning (Hüther, 2011; McCutchen, 2006). Student-centered learning aims to connect the required skills of any

given curriculum, to individual psychological development, empathy, and practical problem-solving (McCutchen, 2006). Furthermore, it is general knowledge amongst teachers, that feelings determine the learner's ability to concentrate and participate in class (McCutchen, 2006). McCutchen proposes to use the individual feelings of the students about their personal life in order to promote learning, better commitment, and englobe learning between their experiences and performing dances; "It is vital for children to transform feeling into movement as part of their expressive development in art and dance. Help them. Many works of great artistic worth have been created from the depths of the soul of feeling by both old and young" (McCutchen, 2006, p.88).

In order to provide such an open working space, the teacher should create an open, non-judgemental space, where creativity can thrive, and where the learner can explore and create without insecurity or fear of failure (McCutchen, 2006).

Focussing on the individual, and at the same time allowing for group work, where the students can share their pleasure for discoveries, or accept positive feedback from their peers, sharing their critical thoughts and sharing creative ideas (Buckroyd, 2001; McCutchen, 2006). Although 15 to 18 year-old learners have an inconsistent social growth, plagued by insecurities. The teacher should help them built a positive self-image, confidence and through genuine, specific positive feedback encourage them to participate with the group (McCutchen, 2006; Buckroyd, 2001). This student-centered learning means putting the individual development first, above that of the curriculum, not ignoring the content but speaking directly to their needs (McCutchen, 2006). McCutchen (2006), also states:

Dance experiences should help them integrate different aspects of themselves - the moving self, the thinking self, the artistic self, the emotional and social self, and the spiritual self. Because dance is a metaphor for life, our aim should be to bring dance to students - and students to dance - in such a way that each student lives fully in the moment and acquires an artistic perspective of the world (McCutchen, 2006, p.91)

In a holistic environment, students can grow physically, artistically, cognitively and psychologically, when they think and feel about creating, performing and viewing dance. Within this method it is important to be a facilitator, keeping the learners at the center of learning, where they invest and integrate experiences, and where we as teachers help them find answers (McCutchen, 2006).

2.7.2. Specific Teaching strategies

Emotions are needed for learning, there can be no learning without emotional involvement, this statement and the following theory are based on scientific findings from Damasio and Immordino-Yang (2016). “Education especially needs the facts and the wisdom that affective neuroscience can provide, because meaningful learning and thinking are inherently emotional endeavors” (Damasio, 2016, p. 190). Moreover, Immordino-Yang claims that based on established and current research, “It is literally neurobiologically impossible to build memories, engage complex thoughts, or make meaningful decisions without emotion” (Immordino-Yang, 2016, p.17). We only reflect deeply about things we care about, this insight is of great value for educators. It can guide the teacher in adjusting teaching strategies, and it can guide a curriculum for improved learning. Meaningful learning will have a more lasting effect for the students, their problem-solving skills will improve and they will be able to relate skills to experiences. A learner who is motivated will be able to improve deep learning, understanding and transferring real world skills. A learner who is not emotionally connected may be able to copy or regurgitate facts to deploy procedures but will not be able to use this knowledge outside of the realm of the class.

Emotions such as fear and disgust are primal survival mechanisms that help us from falling down a cliff or eating spoiled food. Hunger and sex are drives that enable our survival as individuals and as a species. Love and other social emotions enable us to care for our children. Curiosity can make us discover and explore; and admiration, compassion, empathy or interest allows us to emulate and understand actions. These emotions have in turn a reaction in the body, for example, a racing heart and increased blood flow to brain function, as to run quickly while finding a way to escape a predator, or moving to help someone in need out of compassion. The human emotions have evolved from a primitive survival reaction towards complex intellectual and social concepts to efficiently manage our lives. Complex emotional feelings form the basis for creativity and invention and for our short and long-term decision-making.

Furthermore, interest, inspiration, indignation and compassion are complex emotional feelings that we can activate and develop through the use of abstract thinking. The way we perceive the world, in relation to past and current experiences and an imagined future, by subjectively interpreting situations and reactions with cognition. Even for academical disciplines such as mathematics we rely on emotional connections for deep understanding of the concepts. Meaningful learning is about helping learners to connect “(...) skills to abstract, intrinsically emotional, subjective and meaningful experiences” (Immordino-Yang, 2016, p. 21).

Research by Damasio and Immordino-Yang also uncovered, that patients with a high IQ were not able to function in the world and take good professional decisions because they did not use emotion in their thinking, these subjects did not empathise or feel fear and were unable to learn from past mistakes. “Emotion, then, is a basic form of decision making, a repertoire of knowhow and actions that allows people to respond appropriately in different situations” (Immordino-Yang & Damasio, 2016 p. 31).

The relationship between learning, emotion and body state is inseparable because learning is also affected depending on how well the learner slept, ate, or feels. Emotions trigger real or imagined situations that can enable changes in both body and mind (focus of attention, calling up relevant memories, associating events and outcomes). Rational thought does exist, although emotions are never completely absent in such thinking, however the appropriate use of emotions in directing our reasoning has shown to be of great necessity in the real world. Piaget (1977), recognised the role of emotions in education, the latest research suggests that emotional processes are far more integrated with the cognitive development than previously believed. Emotional feelings, conscious or not, stimulate learning, memory, decision-making, creativity, high reason, and rational thinking, influencing the mind and the body. Body and mind are so intertwined that, when we feel, think or make decisions our body has a reaction, often visible on the outside (Immordino-Yang, 2016). If we are not truthful and believe in our own actions we will not produce these actions with conviction. Our mind cannot lie to our body, what we feel will be seen outwardly.

Often teachers focus on developing skills divorced from emotions, logical and factual knowledge might present success in the evaluation of exams. However, without an emotional connection to aspects around the curriculum, these skills will not be transferred well into real world situations. The way we access knowledge and strengthen our learning is through emotional thought. Moreover, emotions such as anger, fear, happiness and sadness involve mind and body, both are involved in the learning process. Empathy is a social emotion unique to humans. That is relevant for learning by understanding the motivation and actions of another human being and by imagining their feelings. We can make connections and interpret how such knowledge can be useful to us. Such personal experience can lead to an increase in self-awareness and consciousness. Empathy can be a motivation for the learner so that he can be more engaged in the learning process. If the learner can envision the required skills to his personal future goals, then he will more likely be motivated to focus on the task at hand. It was previously believed that basic emotions were aspects of development for young children. However, new studies suggest that “(...) emotion and cognition, body and mind, work together in students of all ages” (Immordino-Yang, 2016, p. 122).

The group, as well as the individual, are an important factor in the learning environment because learning is individually emotional, it is also social and shaped by culture. If the learner feels uncomfortable in the group he will be stressed or depressed, leading to a lack of focus, less creative thought and less participation. Whereas an individual who feels accepted by his peers will be more involved, focused, creative and confident. A learner who feels confident will be more able to focus on problems in the moment and reach a satisfactory result. The learner does not perceive reality from the environment, he constructs a reality from subjective interpretations, expectations, and speculations (the learner might believe a colleague or teacher does not like him and in turn will act differently and learn differently because of his interpretation of a reaction of the colleague or teacher). This research further suggests that imagining or remembering an event, real or fictional, in the past or future, enables the same neural processes, and is organised by our emotions. In learning, cognition and emotion need to be integrated, even for the most technical aspects, and the interaction between teacher, learner and the group cannot be discarded (Immordino-Yang, 2016).

“When educators fail to appreciate the importance of students’ emotions, they fail to appreciate a critical force in students’ learning. One could argue, in fact, that they fail to appreciate the very reason that students learn at all” (Immordino-Yang, 2016, p. 57). The learner should not receive passively information from the teacher because learning is an active process, where all members are participants. This research also informs us that many older models for learning, used in non-scientific educational books (such as McCutchen, 2006), labelling learners as auditory or kinesthetic, are taken out of context, and are more damaging than beneficial for the learners. Immordino-Yang continues in showing the need for positive emotional involvement by claiming that, when a learner does not want to learn a specific skill he will achieve his goal, regardless of the efforts of the teacher. The only resource left for a teacher in such a case, is to relate the specific skill towards other real world uses of such a skill. So that the learner can grasp the significance of the skill, regardless of his liking the specific subject. If the learner understands that a specific skill can lead to future success he can in turn be motivated and start developing the skill in a new way. Furthermore, the teacher can motivate and inspire the learners by consciously making them aware of what implications the skills can have in real world settings.

The mind is linked to the body in such a way, that feelings and cognition are derived from an interdependency of both mind and body. The mind controls the body’s regulations, the mind also receives receptive signals from the body, enabling us to feel complex emotions with mind and body. ‘Heartache’, ‘butterflies in the stomach’, ‘a gut feeling’ or ‘feeling down’ or ‘feeling light’, are all emotional feelings, that are directly relating body and mind. When calling up an emotion, your brain sends signals to your body so that it can react to whatever

the brain deems necessary (search for an escape in fear, aiding a person in need out of empathy, taking revenge in anger). Resulting in a change in heart rate, breathing, tensing of the muscles or digestion process. However, scientists now start to believe that in some cases our body's reaction might come before our mind becomes aware of an event, or at least before we are consciously aware of such. A feeling in the body can increase our actions or reactions, and motivate our decisions and beliefs more powerfully. The relationship between emotion and the feeling of the body "(...)suggests that emotion and cognition, feeling and thinking, are fundamentally interrelated and that motivated thought emerges as a function of the interaction between the body and the mind (...)" (Immordino-Yang, 2016, p. 265).

Motivation, engagement, and interest, involves body and mind, producing a state of mind focused and alert, and an internal readiness of the body to take action. Immordino-Yang, also suggests that more complex emotions can be felt in the body, the more the learner focusses his awareness on such details, the clearer the body-mind connection becomes. The awareness of feelings in the body, can in turn shape complex cognition leading to greater understanding of concepts. The term emotion suggests being moved by something, thus sensations and cognition motivate us to behave or act in meaningful ways. All learning, cognition and derived actions are a consequence of subjective and emotional experience (Immordino-Yang, 2016).

The most important information that this latest research brings for educators is somewhat complicated. Learners need to be emotionally involved in learning. They need to understand the significance of the exercises and that of the course in general, for their individual future goals, and thus happiness. The teacher must find the right balance, proposing exercises that are not too difficult (which leads to frustration) or too easy (which leads to boredom). The learner needs to feel accepted by his group of peers. However, he needs also to own his individuality. They need to feel guided, not judged, the responsibility needs to lay in their hands, with the teacher as a support system.

Why does emotion matter:

- Emotion guides cognitive learning
- Emotional contributions to learning can be conscious or non-conscious
- Emotional learning shapes future behaviour
- Emotion is most effective at facilitating the development of knowledge when it is relevant to the task at hand
- Without emotion, learning is impaired (factual knowledge alone is useless, if the student does not see the relevance of what he is learning, the actual information might be reproduced, but without impact or influence on their further development)

To conclude this theoretical framework we consider that, by understanding the reason for dance and the requirements of how to transform movement into dance and why, we have the strategy to achieve our goal for improving their emotional connection to their dancing. By understanding how the adolescent physically and mentally operates we have the tools to guide them. And by understanding how we best learn we can devise our educational strategy for improved learning. We are aware that these are theories and we will need to stay vigilant and open for any changes that may need to be applied. Gardner (2011) relating Bodily-kinaesthetic intelligence to other intelligences for dancers to develop further their craft. McCutchen (2006) relates the importance of different intelligences of Gardner to dance and dance creation. Buckroyd (2002), relates the importance of self-knowledge to better artistry and improved learning. We have drawn our inspiration from the following areas: firstly from dance critics, especially their commentary about the importance of interpretation and the overall excess of technique versus artistry. Secondly from theorists of learning and education in which the authors advocate for a focus on the arts through the self, dancing with meaning and personal commitment. Thirdly from philosophy and anthropology of dance, where we found the basis of dance to be self-expression, and how the art form was used to convey important life lessons and was used as a learning process. We have also used audition notices from various companies in which demands of artistry, beyond technical abilities were needed.

The theoretical Framework suggests that all learning is and should be emotional. It also suggests that viewers of dance recognise and appreciate more a dancer who is emotionally involved with the concept; and that choreographers, directors, and teachers need dancers to be emotionally involved with the concept.

3. Chapter III

Research methodology

In this chapter, we explain our action research methodology. Taking into account the characteristics of our objectives, we use a qualitative investigation method appropriate for educational purposes. The qualitative method allows the researcher to interpret subjectively and be immersed in the subject matter (MacDonald, Headlam, & CLES, 2008). We support our investigation with data collection instruments which include, logbooks, analytical memorandum, a questionnaire, semi-structured interview, review of literature and an interactive media platform. Followed are the development of these components, our sample, and action plan.

3.1.Action research

“The action research process includes identifying an area of focus, data collection, data analysis and interpretation, and action planning, a process known as the dialectic action research spiral.” (Gay, Mills, & Airasian, 2011, p. 516). The action research investigation method is supported by data collection instruments such as logbooks, analytical memorandum, a questionnaire, a semi-structured interview and the literary review. This will allow the researcher during the internship to set objectives, plan the action, implement the strategy, observe, analyse results, review and plan the action and so forth. “(...) Action research is action oriented and is directed toward both understanding and improving practice.” (Gay, Mills, & Airasian, 2011, p. 515)

3.2.Data collection instruments

Data collection in the qualitative research method is most concerned with retrieving quality of information. The data collection instruments are gathered by the researcher and allow for the researcher to tell “(...) how people feel and what they think (...)” (MacDonald, Headlam, & CLES, 2008, p.35). Data collection for this research comes from several sources: “Observations, interviews, questionnaires, phone calls, personal and official documents, photographs, recordings, drawings, journals, email messages and responses and informal conversations are all sources of qualitative data” (Gay, Mills, & Airasian, 2011, p. 381). To analyse this data we will read through our log books, analytical memorandum,

lesson plan, bibliographic review, video, observations and the results of the questionnaire on a regular basis.

3.2.1.Observation log

Field notes allow the participant or nonparticipant observer to document observations. They describe all relevant aspects of the situation both the descriptive information about what is seen and heard, and “(...) reflective information that captures the researcher’s personal reactions to observations, the researcher’s experiences and the researcher’s thoughts during the observation sessions” (Gay, Mills, & Airasian, 2011, p. 382). From our observation log, we can verify relevant behaviour over the course of the semesters. Reading the observation logs of our inception can help us to qualify what our most specific concerns are. The researcher can observe facial expressions, body posture or interactions between the learners and analyse these findings subjectively within their context (Gay, Mills, & Airasian, 2011).

Objectives: During our observations, we will observe the necessary skills as dictated in the Composition Course manual. Alongside we will observe important skills that relate to our research, from critics, dancers, choreographers, teachers and directors, and from other literary works that were consulted. We will use the same objectives and process of evaluation in the observations of other dance disciplines to compare the behaviour and skills of the dance learners transdisciplinary understanding.

3.2.2.Analytical Memorandum

During the process of analysing our data, we will note and construe reflections and develop plans for different teaching strategies. These will then be used in the following classes, after conferring with prof. P. Ramos. Gay, Mills, & Airasian (2011),state:

Reconnaissance activities such as self-reflection,description, and explanation help teacher researchers to clarify what they already know about the proposed focus of the study; what they believe to be true about the relations among the factors, variables, and contexts that make up their work environments; and what they believe can improve the situation (Gay, Mills, & Airasian,2011, p. 514).

Objectives: The objective of the analysis will be both to review our teaching strategies and for the learners’ evaluation purposes.

3.2.3.Video

Video cameras are well suited for data collection purposes, in that it preserves data more carefully than in most annotated logs. It will allow for reflection, viewing and reviewing details, that without this technique might be missed. This technique can also be used to record discussions or interviews, that can be analysed and used for developing individually improved teaching strategies. (MacDonald, Headlam, & CLES, 2008).

Objectives: The use of video will be used to observe the progress of the dance learners and to observe discussions that will take place during our observations and supervised teaching. This data will allow us to reflect and help us in design changes for our planned classes.

3.2.4.New media

Media platforms are a high tech strategy that allows for interaction with the learners, they can include tasks, homework or information. Such a platform can provide an open forum for collaboration and a communication tool. It can help in closing the age gap between teacher and learner and relate on technologies pertinent to their generation (Flowers, 2001).

Objectives: Through this platform we will share information and tasks in order to improve the emotional connection to the exercises, to relate our objectives to the learners' individual goals, for self-reflection purposes, to broaden the relationship between teacher and learners, and for the evaluation process.

3.2.5.Questionnaire

For the purpose of our study a questionnaire was designed, taking the objectives of the internship into consideration. A questionnaire is a research method that can produce and analyse qualitative and quantitative information. This will allow the researcher to collect information that can be used to develop and design group and individual teaching strategies (MacDonald, Headlam, & CLES, 2008). A preliminary questionnaire with the same questions and answer possibilities was made with a focus group of eight professional dancers between 18 and 21 years old, who recently joined Companhia Nacional de Bailado (CNB). This focus group helped to improve questions or answer possibilities, and gave a realistic sense of the time needed to respond.

Objectives: Through this instrument we set out to understand our sample group more closely. We hope to have insight into their knowledge of their future work ethics and requirements, their interest in the required skills of the Composition Course, their individual goals, their feelings about their chosen profession and its requirements, and their individual opinions about current events that will be used during exercises. We will also use the answers to understand their motivation and adjust teaching strategies according with the results of the questionnaire.

3.2.6.Focus Group

This technique allows the researcher to interview a focus group, with room for interaction between several individuals. Using a semi-structured interview schedule, the researcher can ask open-ended questions and let the group discuss and interact freely (Gay, Mills, & Airasian,2011).

Objectives: The goal of the focus group will be to question the emotional involvement of the dance learners, their level of understanding of the tasks, their personal experiences during the workshop, their motivation for the workshop and question what they have learned. We will also ask the learners to evaluate our teaching strategies, involvement, and the clarity in which we presented the exercises. An evaluation of the media platform will be asked, to see if it has been for good use, and to discuss the interaction process in the online group. We will further probe the learners about their advancement in finding work so that future teaching strategies might help them further in their quest.

3.2.7.Literature review

The research of literature can be important early in the qualitative research and during the process, in order to demonstrate propositions and refine the direction of the research (Gay, Mills, & Airasian, 2011). The research was used to construct the statement of reasons and the action plan and will be of valuable use to compare theory versus practical results.

Objectives: The literature will be accessed to implement changes throughout the internship to guide or alter teaching strategies. In order to improve the motivation and emotional involvement of the learners, other exercises might be designed, combining our literature with results and analysis during the internship, in order to maximise the learning process.

3.3.Characterisation of the population

The qualitative research method allows the researcher to study with more depth a certain field, by choosing a specific sample group (MacDonald, Headlam, & CLES, 2008). The eighth grade of Escola de Dança do Conservatório Nacional (EDCN), consists of 19 dance learners, ranging from 17 to 21 years of age. Seven learners are 17, six are 18, four are 19, one is 20 and one learner is 21 years old. There are seven male learners, of which two are foreign exchange learners and 12 female learners, of which seven are foreign exchange learners. In total nine are foreign exchange learners from Asia. As suggested by Immordino-Yang, learners from different cultures and societies have different values and need to be addressed individually different, in order for learning to thrive (2016). The understanding of the English language of the foreign exchange learners is limited, and their communication possibilities in Portuguese do not allow for any conversation. One foreign exchange learner left the Conservatory in December, and another foreign exchange learner was not present during the last five months of the school year in the Composition Course. During the 'Workshop' that we taught, eight learners participated continuously and participated in the presentation at the end of the workshop.

3.4.Action Plan

This stage in the action research process allows the researcher to develop a specific guide, taking into consideration the previous chapters, to proceed with the actual planning of the internship that will follow. The process of this Internship, in accordance with the rules of the Master Degree in Escola Superior de Dança (ESD) is the development of our work as teachers with dance learners in a Vocational Dance school. According to Article 8 of the Master Degree internship Regulation in Dance Education (p.4), trainees have 60 hours of interaction .The Internship is divided into 8 hours of observation, 8 hours of participation, 40 hours of supervised teaching and 4 hours of collaboration (Escola Superior da Dança, 2014). In relation to the division of scheduled hours, a protocol between EDCN and the Master Degree program in ESD has been established. Previously, we send our request to EDCN, containing our action plan, scheduled hours and proposed discipline, for us to implement our theory. Our proposal has been approved and following the protocol between EDCN and ESD, the school attributes us with supervised teaching, participation, observation and collaboration hours. With this method, we as teachers can focus on our practice within our field of expertise, and research a possible improvement for learning. Our goal with this systematic inquiry is to gain insight and research if emotional involvement improves the focus groups' learning.

This research, if proven to be successful, could provide us as teachers with improved effectiveness and lead us to four stages, which we will endeavour to implement during our internship.

- A. The reason for dance is individual expression with a connection to the social culture of the individual learner.
- B. Dance starts with an emotionally driven intention to move aesthetically and rhythmically to convey meaning to the viewer.
- C. All learning is emotional and the teacher can and should use the personal experiences and goals of the learners for improved learning.
- D. The dance learners as interpreters need to understand their emotions in order to be able to convey them through the use of their body to the viewer.

During our internship, we will stay critical and reflect on our own teaching and will continually adjust specific teaching strategy cycles in order to determine which teaching strategy brings about positive change (Gay, Mills, & Airasian, 2011). Through this medium, we wish to contribute and encourage more teachers to research the possible effectiveness of emotional involvement for improved learning.

3.4.1.Objectives of our observation, participation, supervised teaching and collaboration

The objectives of our first block of observations will allow us to evaluate the artistic level of the learners and determine if our planned action and goals are suitable for this sample group. We will familiarise ourselves with the sample group as individuals and with the group dynamics. Observe their level of commitment, composition tools, improvisation, body-mind connection and emotional involvement. In the supervised teaching block of 40 hours, we pretend to implement the teaching strategies suggested by our theoretical framework. In the participation classes, we propose to participate with the teacher of the composition course and continue our teaching strategies and relate the exercises inter-disciplinarily. In the last classes, we would like to observe the overall improvement of the learners, taking into consideration the requirements suggested in our theoretical framework and observe whether the learners in the Composition Course have a more profound emotional connection to the proposed material. In the last observation block, we wish to observe the results of the sample group during their performances as artists and evaluate if the teaching strategies improved their overall artistry and emotional involvement. See appendix E to consult our planned classes.

3.4.2. Teaching strategies

The teaching strategies proposed from our research will also determine also our class preparations. Our research about education in general, the skills needed for professional dancers and our experience as a dancer, choreographer and teacher will help us in designing and teaching the classes. The observations during our internship will help us fine-tune and alter, if needed, our course of action (see Appendix D for the planned classes).

The following list is the result of the research in the theoretical framework which had as objective to find teaching strategies that would allow to bring positive change and improve learning.

- Constructing meaningful, goal-directed skills
- Foster emotional connection to the material
- The selected topic
- Have learners involved in the design of the class (ownership, emotionally invested, attached to outcomes)
- Relate the material to the learners' lives, interests, and passions (envision their future goals to improve certain tasks)
- Propose open-ended problems (recruiting their intuitive knowledge, creativity and cross disciplinary skills)
- Encourage learners to develop smart intuitions
- Encourage learners to use their own intuitions for problem-solving
- The use of individual and group reflections
- Actively manage the social and emotional climate of the classroom
- Provide an atmosphere of trust and respect
- Give positive feedback, with room for reflection, using the learners' strengths can have greater developmental progress than focussing on their weaknesses

The following is a table with the objectives of the composition course, the suggested teaching strategies according to our theoretical framework and the requirements according to our theoretical framework.

Table 1, objectives and teaching strategies

Objectives, requirements and teaching strategies.	
1	Objectives of the Composition Course in EDCN
	<ul style="list-style-type: none"> • Autonomous work • Teamwork/collaboration • Participation/commitment • Exploration of composition tools • Movement qualities • Working with text, written, verbal and movement exercises • Concentration/focus • Create/Improvisation • Expression • Self-knowledge, as artist and as an individual, of body and mind • Transmission of truth • Artistic relevance • Exploration of the individual universe, the body, that communicates, expresses, thinks, feels and does • Interpretation • Performing
2	Suggested teaching strategies to achieve results according to our theoretical framework
	<ul style="list-style-type: none"> • The reason for dance is individual expression with a connection to the social culture of the individual learner. • Dance starts with an emotional driven intention to move aesthetically and rhythmically to convey meaning to the viewer. • All learning is emotional and the teacher can and should use the personal experiences and goals of the learners for improved learning. • The dance learners as interpreters need to understand their emotions in order to be able to convey them through the use of their body to the viewer. • Foster emotional connection to the material. • The use of individual and group reflections. • Give open-ended problems. • Relate the material to the learners' lives, interests and passions. (envision their future goals to improve certain tasks.) • Give open-ended problems. (recruiting their intuitive knowledge, creativity and cross disciplinary skills) • Give positive feedback, with room for reflection. Using the learners' strengths can have greater developmental progress than focussing on their weaknesses. • Provide an atmosphere of trust and respect. • Encourage learners to develop smart intuitions for problem-solving
3	Requirements according to our theoretical framework
	<ul style="list-style-type: none"> • Profound level of emotional involvement • Learning • Future goal oriented • Understanding of task • Transdisciplinary use of skill • Use the body; have an awareness of the body, its movements, sensations, possibilities • Have the intention to use the body in motion to dance. • Consciously use space, time, energy and relationships. • Have empathy with the intended concept, understand and fully embody the concept with body and mind • Express the intended concept clearly, artistically and truthfully for the viewer. • Dance with predetermination, using learned skills, aware in the moment about bodily and cognitive sensations, and transmitting in a larger form these sensations outwardly.

3.4.3. Calendar of observations, participation, teaching, and collaboration.

The action plan proposes to observe the first four hours of the Internship, followed by 40 hours of supervised teaching, eight hours of participation, four hours of observation and four hours of collaboration. The exact classes will depend on the schedule provided by the school, and may need to be revised. We have had a preliminary talk with the school and it was understood that the proposed work, could be possible in accordance with the schedule of the learners. The exact details will need to be discussed and planned thoroughly once the school's new timetable is set for the 2015/2016 season.

Table 2, action plan

In this table we put forward our observation, participation, supervised teaching and collaboration. As well as the dates, the content of the disciplines, the hours and our data collection instruments.

Table 2, Action plan

	teaching/observing/ participating/ collaboration	Date	content	data collection instruments	Hours
1	Observation/ Participation.	19 November, 2015	Composition, choreographies from students/ Feedback	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
2	Observation/ Participation.	26 November, 2015	Composition, choreographies from students/ Feedback	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
3	Observation	2, december, 2015	presentations of propositions for Museu do Oriente	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
4	Observation/ Participation.	3 December, 2015	presentations of propositions for Museu do Oriente	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
5	Observation/ Participation.	10 December, 2015	Composition, choreographies from students/ Feedback + discussion	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
6	Observation	17 December, 2015	Nutcracker performance CCB	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	2
7	Observation	5 January, 2016	Contemporary Class.	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5

DANCING WITH AN EMOTIONAL CONNECTION TO MOVEMENT QUALITY, RESEARCH PROJECT
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	teaching/observing/ participating/ collaboration	Date	content	data collection instruments	Hours
8	Observation	7 January, 2016	Composition, sculptures	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
9	Observation/ Participation.	14 January, 2016	Composition, sculptures	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
10	Observation	19, January, 2016	Student's rehearsal	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1
11	Observation	21, January, 2016	Student's rehearsal	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1
12	Observation	21 January, 2016	Student's rehearsal	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1
13	Observation	21 January, 2016	Composition, free writing	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
14	Teaching, Class 1	27 january 2016	translating concept to movement internalisation of concept	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1
15	Observation	27 january 2016	Composition, Presentation students	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
16	Teaching Class 2	28 January 2016	solo's, critical reflection	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1
17	Observation/ Supervised teaching.	4 february, 2016	Composition, automatic writing & movement + Equanimity	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1
18	Observation/ Supervised teaching.	11 February, 2016	Composition, + equanimity	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1

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	teaching/observing/ participating/ collaboration	Date	content	data collection instruments	Hours
19	Observation	25 February, 2016	Officina choreographico, Bruno Roque, rehearsal	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1,5
20	Observation	27 February, 2016	students rehearsal	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	4
21	Teaching Class 3	3 March, 2016	duets	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1,5
22	Observation	7 March, 2016	Museu do Oriente (rehearsal)	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	4
23	Observation	8 March, 2016	Museu do Oriente, Performance	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	2
24	Teaching Class 4	10 March, 2016	Flow solo's	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1,5
25	Teaching Class 5	12 March	Warm up, group/ understanding	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	4
26	Teaching Class 6	16 March, 2016	structure/learning/ beginning	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1,5
27	Teaching Class 7	17 March, 2016	Run/review details/ musicality	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1,5

DANCING WITH AN EMOTIONAL CONNECTION TO MOVEMENT QUALITY, RESEARCH PROJECT
IN THE COMPOSITION COURSE WITH THE EIGHTH GRADE LEARNERS IN VOCATIONAL
DANCE EDUCATION FROM ESCOLA DE DANÇA DO CONSERVATÓRIO NACIONAL

	teaching/observing/ participating/ collaboration	Date	content	data collection instruments	Hours
28	Teaching Class 8 “Presentation”	19 March, 2016	Camoes, warm up, exercises, presentation, interview	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework • semi structured interview 	5
29	Observation/ Supervised teaching.	7 April, 2016	Composition, + hate/love manipulation	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1,5
30	Observation/ Supervised teaching.	14 April, 2016	Composition, + contempt manipulation	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1,5
31	Observation/ Supervised teaching.	21 April, 2016	Composition, + Poison (Romeo & Juliet)	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1,5
32	Observation	28 April, 2016	rehearsal Don Quixote. (composition cancelled)	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
33	Observation/ Supervised teaching.	5 May, 2016	Composition, + Why & what drink...	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1,5
34	Observation/ Supervised teaching.	12 May 2016	elements + emotions	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1,5
34	Observation/ Supervised teaching.	12 May, 2016	Composition + motivation speech and improvise	<ul style="list-style-type: none"> • log book • analytical memorandum • questionnaire • video • new media • theoretical framework 	1,5
35	Observation	19 May, 2016	contemporary variations	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5

DANCING WITH AN EMOTIONAL CONNECTION TO MOVEMENT QUALITY, RESEARCH PROJECT
IN THE COMPOSITION COURSE WITH THE EIGHTH GRADE LEARNERS IN VOCATIONAL
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	teaching/observing/ participating/ collaboration	Date	content	data collection instruments	Hours
36	Observation	31, May, 2016	test classical ballet, boys	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	2
37	Observation	31, May, 2016	test classical ballet, girls	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	2
37	Observation	31, May, 2016	test, contemporary, mixed	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	2
38	Observation	02, June, 2016	Oficina, creation process with Vasco Wellencamp	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	2,5
39	Observation	4, June, 2016	Oficina. creation process with Vasco Wellencamp	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	2
40	Observation	9 June, 2016	Oficina. creation process with Vasco Wellencamp	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1
41	Observation	23 June, 2016	Don Quixote	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1
42	Observation	23 June, 2016	Oficina. creation process with Vasco Wellencamp	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1
43	Observation	2 July, 2016	Classical Ballet class.	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
44	Observation	3 July, 2016	Classical Ballet class.	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	1,5
45	Observation	1,2,3 July, 2016	Don Quixote, and Liszt, 4 performances in Teatro Camoes.	<ul style="list-style-type: none"> • log book • analytical memorandum • theoretical framework 	8
46	Collaboration	28, 29, 30 June; 1, 2, 3 July	Grand Défilé, Don Quixote, and Liszt, 4 performances in Teatro Camoes.	<ul style="list-style-type: none"> • log book • analytical memorandum 	24

We have built our course plan in several stages. In the first stage, we will try to develop the intrinsic motivation for research of the learners through feedback sessions, distribution of material and by showing interest in their projects and future goals. In the second phase, we will focus on their commitment, concentration, and intent of movement by relating the tasks given by the teacher of the Composition Course to their desire to dance and to performing. During the third stage, our supervised teaching, we will ask the learners to

watch current events and write down their impressions and thoughts. We will use these concepts to design exercises in collaboration with the students and present these exercises after eight classes. During this stage, we will simulate a creation process that we have experienced several times during our professional career as a dancer. In the last stage, we will work closely together with the teacher of the Composition Course prof. P. Ramos, work side by side and combine the elements of Alchemy with emotions. Each element of the four basic elements of Alchemy represents two opposite main emotions. We will thrive to apply the movement quality of the alchemy elements with the emotion elements presented. Thus to maximise the learning and the involvement of the learners. We will make this current and relate these skills to the skills required of professional dancers for auditions, creations, and set choreographies. We will relate the movement quality and the emotional connection to Contemporary Dance as well as Classical Ballet.

4. Chapter IV

Internship development

The following development took place during the school year 2015-2016 in Escola de Dança do Conservatório Nacional (EDCN). We observed the following disciplines: Classical Ballet class, Contemporary Ballet class, Rehearsals for performances, the Choreographic Workshop (with Vasco Wellencamp and Bruno Roque as invited choreographers). Tests of the technical classes of Contemporary Dance and their variations, and Classical Ballet and their variations, and performances of Nutcracker, B. Roque's piece and the creations of the learners, and the four final performances at the end of the school year in Teatro Camoões, which included: Don Quixote suite, V. Wellencamp's piece and Grand Défilé.

Before we continue with the elaboration of the internship we address some changes that were necessary in order to continue with the internship. As mentioned in our action plan in Chapter III, our proposal was dependent on the approval and possibilities of the Conservatory, when we wanted to initiate the internship, however, changes were made. In the following paragraph, we explain the events that led to our revision of the action plan.

The division of hours is proposed by the Master Degree Program of Escola Superior de Dança (ESD). These suggested hours depend on the possibilities and the organisation of hours of the cooperative school. EDCN had previously approved our request, however, an alteration in our proposition needed to be made due to the schedule of the school. Discussions took place between the direction, the teacher of the composition course, our advisor and ourselves. Different possibilities were put forward, and all involved agreed that a workshop where we would teach consecutively the necessary hours, would be the best option. The teacher of the composition course needed to maintain the full schedule of the Composition Course to implement his material. Due to these changes we adapted our action plan significantly and incorporated several observations of other disciplines during the Internship. This provided us the challenge to implement our teaching strategies, more in the participation classes, in a shortened workshop and during supervised teaching within the composition course. During these classes we were given parts of the classes to teach in close collaboration with the teacher of the composition course, building on his teaching material.

The objectives of our general observations are participation, group dynamics, commitment, interest, autonomous work and concentration. We observed as well the

teaching strategies of the teachers and choreographers, what was asked of the learners, what skills were most required of them and how they responded to these requirements. We have observed classes of various dance disciplines, rehearsals, and performances. These observations were throughout the school year 2015/2016 and were spread out over several months. We have grouped our observations in blocks that are related to each other, although spread apart in time in some cases, to obtain a more coherent whole. In this chapter, we intertwine participation, observation and supervised teaching, because our teaching strategies, exercises, and method alter constantly, because of our observations, analytical memorandum and results from the questionnaire and our participation or supervised teaching.

During tests, performances or presentations, the teacher does not give tasks. The tasks were given during previous classes or rehearsals. The goal is to present their learned skills, present the choreography or class with technical and artistic qualities. The judges will evaluate the learners during tests as such, 50% of the points go to technical requirements and 50% to artistic qualities of the individuals. During performances, it is at the viewer's discretion as to what he or she evaluates and appreciates most.

Prof. P. Ramos, the teacher of the Composition Course, asks for individuality, opinions, collaboration, participation, differences in energy, creativity, emotions, intention, differences in movement quality, differences in focus, inner awareness and inner sensations, a state of mind connected to movements, mind-body connection. He asks for silence, autonomous work, not to play on phones and for concentration. Prof. P. Ramos questions what the concept of their creation is about, other than virtuosity, and that the learners express the concept artistically, not as a cliché (too obvious) but clearly. He wants them to explore movements and composition ideas, be aware and experience truthfully sensations in the moment. Prof. P. Ramos gives propositions, asks questions and gives feedback and asks the learners to be in the moment and think subjectively to be themselves, authentically.

4.1.Observation and participation

These are the participation and observations notes from the Composition Course, during the creation processes of the dance learners. The presentations of the pieces made by the learners, with feedback from the teacher and ourselves. The autonomous rehearsals that are allotted to the learners for their pieces. The presentations of the pieces before a jury, in a selection process, and the performances of the selected pieces.

4.1.1. Participation through feedback sessions (4 classes)

Tasks: 1) Create a Contemporary Dance piece with a personal connection and choose colleagues who will be your interpreters.

2) Dance one or more creations from your peers with artistic truth, expression, interpretation and movement quality.

Results before participation: As creators: the learners are not sure about their reasons of dance making. The learners make choices based on what they like visually. Theatricality, gestures are separate from dancing. As dancers: they have little to no intention to movements. Interpreters are not involved in feedback sessions.

Our participation: Asking the learners if they are happy with their work; what their work is about, and why; what they want to express with their creation; what is most important to them for their creation; what the viewer must see; if they want the dance to be divided into two parts (part acting, part dancing). Inviting the interpreters to join the feedback sessions. Asking them what they want to express as creators. Feedback to creators: should interpreters be involved with the whole body, with focus, intention, interpretation and expression about the concept? Feedback to interpreters: dance with the concept in mind, focus, and concentrate. Feedback to the creators; how would the concept, connected to feelings, change the movement quality of the interpreters? Feedback; what movements would be done specific to your concept, and which movement qualities would then be used most? Giving them the task to post a video of their creation in our private online group. Group discussion with all involved, asking the creators to give feedback to the dancers.

Result from participation: The learners researched more their concept, combined theatricality and dance. Interpreters join the feedback session and open discussions take place between creators, interpreters and teachers. All selected pieces were posted online except one. In the group discussion, the dance learners say that they feel obliged to create, and most did not want to a first but liked some aspects along the way of the process.

Analytical Memorandum: It was a challenge for us not to try and help more directly the creators and propose solutions for their work. It was difficult for us to ask questions as suggested by McCutchen (2006), Buckroyd (2000) and Immordino-Yang (2016) and not give subjective opinions. We observe that the open-ended questions seem to startle the learners and that they are left with more questions. Often they reply that they do not know, did not think about their reasons, or ask us what we would do. In general, we observe that when dancers look often in the mirror, that their upper body is less involved, and their involvement is more focused on technique than interpretation. That when interpreters are not concentrated, that technically they may dance well, but that the movement quality and intent of movement does not express the concept. We have also observed that when the creator only focuses on technique and togetherness, that the interpreters lack the emotional connection to the concept, although perhaps concentrated and executing the technical

aspects of the piece well, but not involved with their whole body. In general dynamics, energy, intent of movement, expression, focus and movement quality needs improvement.

4.1.2.Observation of presentation of creations (3 classes)

Learners present their creations, learners interpret. The goal of this presentation is to present own creation or interpret one or more dance pieces made by learners. The jury will select pieces that will be performed in March 2016.

Observation: Some creators speak nervously to the director, and not very clearly about their own concept. The pieces have evolved and improved slightly in the last presentation. In general, the creations have become clearer and are better rehearsed (more together and better technically).

The interpreters are not fully focused, many look in the mirror, smile nervously, however, a small improvement in whole body involvement is observed.

In general, we observe little improvement in intention, focus, and expression from the interpreters.

4.1.3.Observation of autonomous rehearsals of creation processes (4 classes)

In these rehearsals no teacher is present. The dance learners work autonomously on their creations. The creator is the learner in charge and needs to rehearse and teach the piece to his or her peers.

Tasks given by dance learners as creator: The learners as choreographers focus primarily on technique, musicality, and togetherness. During the rehearsals, they explain steps and counts.

Observation: The learners as interpreters focus on technique and counts, in the earliest rehearsals, concentration levels and commitment is low, expression, interpretation, differences in movement quality or focus and whole body movements are not a priority and these artistic skills rarely observed. Dancers are not focused, do not dance with intention, nor with whole body. Dancers improve whole body involvement and concentration, however, projection, expression and intent improve less.

4.1.4.Observation of stage rehearsal of creations (1 day)

These rehearsals occur on stage, one day before the performance, with proper spacing, lights, and costumes.

Observation: Except for learners 11 and 4, the learners dance with a lack in expression, focus, dedication, concentration and whole body involvement.

Analytical Memorandum: Except for learner 10 who is more dedicated and committed to his own work and that of his peers in comparison to working with a choreographer or in rehearsals, and learner 1, who is as dedicated in all disciplines, the majority of the learners have lower concentration, focus, and energy during this rehearsal as opposed to rehearsals for repertory pieces or working with guest choreographers.

4.1.5.Observation of performance of creations (1 performance)

During the performance, the dance learners interpret with little confidence. Focus and concentration are problematic, whole body involvement is not observed and focus is inward. Besides facial expressions and gestures, we see little internalised interpretation of the concepts.

4.2.Evaluations and observations

This is a block of observations of rehearsals and performances and classes, as well as the group evaluation and the individual evaluations.

4.2.1.Observation of creation process with B. Roque invited choreographer (1 class)

Requirements by B. Roque: The choreographer asks that the dancers are involved throughout the rehearsal and that they use their common sense and sensibility. He asks the dancers who do not directly participate in a certain sequence with lifts, to be involved as well. They should act and move as if they are a part of the whole. They should show the intention of participating, even if they are not lifting another dancer. He says that it is their responsibility to learn the choreography and to make something out of it. He asks for concentration and individuality and says that dance is more than an image, it is about the pleasure of doing movements and feeling them.

Observation: Only Portuguese learners are chosen to learn and perform this piece. Dancers look in the mirror and the choreographer asks them not to. B. Roque gives a speech to learner 2, explaining to her that dance is more than an image of oneself. In general, during their dancing the dance learners are somewhat concentrated and involved, however during transition moments, beginning or end of a sequence the learners lack overall involvement and commitment.

Analytical Memorandum: B. Roque also noticed that a few learners look often in the mirror, dance learner 2 in specific . Perhaps if more people make the learners aware that looking in the mirror too often is counterproductive, will they alter this behaviour.

4.2.2.Observation of performance of piece by B. Roque (1 performance)

The learners show in general more commitment and intent than in their own creations. We observe some enjoyment of the dance learners during the performance, as well as concentration, however, most struggle with focus and whole body involvement.

4.2.3.Observation of performance of ‘the Nutcracker’ (1 performance)

During the performance we observe 11 of the dance learners from the eight grade, two dancers look to the audience and smile, four dancers smile sometimes and look down, five dancers look to the audience sometimes and do not smile. Dancers who smile become nervous when movements are technically challenging and their bodies become more rigid. One learner shows differences in movement quality and interpretation. Two learners use sometimes whole body movements with adequate coordination. All learners lack differences in movement quality, with regard to their characters, style, and music.

4.2.4.Observation of Composition classes (2 classes)

In these classes the learners are asked to write down what comes to their minds after incentives from the teacher, the same tasks are given for exploration of movement.

Task: Automatic writing and automatic dancing; look around and write about something that interests you. Look around and translate shapes that interest you in your body, asking the learners to be more active, dance bigger, with changes in level, body parts, and energy.

Result: All learners participate, however, their concentration level is low. When the teacher provides music they improve energy level and commitment. Music seems to stimulate the students, according to McCutchen, 2006, at this stage in their education, the students should be able to find satisfaction and learn without music, and focus on awareness of their motivation for moving within. Some learners have an improved concentration level than in the previous class, other learners laugh and make jokes behind the teacher’s back. In the discussion after the exercise six learners debate which was easiest, the fast pace improvisation or slow paced. In the exercises, the foreign exchange learners are not concentrated, and they do not participate in the discussion.

Analytical memorandum: The learners do the task with little emotional involvement. They explore movements, but the type of movements that they execute are very much guided by the direct specific tasks of the teacher. We wonder if they will remember this type of movement quality and if they can use this knowledge in another setting.

4.3. General group evaluation

All learners have moments in which they were sometimes unmotivated, not concentrated or not fully committed. All learners, while dancing, watch in the mirror at times, or look down, this translates to less involvement of the upper body in movements and a lack of focus and projection. All talk or sit at times. In general style, intention, focus, and breathing are never worked or are worked at the end. Walking running or standing receives less attention from the dance learners, as opposed to more challenging technical movements. Moreover, movements that are of little technical difficulty are executed with less energy, focus, intention and concentration. The learners react best on direct and clear requests, however, open questions, providing room for self-improvement or giving freedom to explore is reacted upon by doubt, low energy or low involvement, not understanding or non-participation. The concentration level during technical classes as opposed to creative work is higher, as is their participation and energetic input during technique classes as opposed to individual exploration. The dance learners do not sit down, play on their smartphones, talk or eat during the technical dance disciplines. During tests, performances and presentations the levels of concentration, energy, focus, whole body involvement, commitment and projection are augmented. In general, learners not directly involved with an exercise, or dance process do not look at the choreographer or teacher working with learners or interest themselves in the process by observing. The learners instead play on their smartphone, talk, eat or listen to music. During tests or performances, the learners have a serious facial expression, and their bodies become rigid when faced with technical difficult movements. When a dance learner is not concentrated, or stressed, bored, frustrated, angry, sad or overwhelmed by another emotion, he or she will not be coordinated, does not have inner sensations or will not use different movement qualities properly, and have an inadequate use of effort. The emphasis of the dance learners is mostly on the technical execution of movements. Enjoyment and projection are rarely observed in class, tests, presentations or performances. During group discussions 50% of the present learners listen, the other learners speak among themselves or play on their smartphone. 25% of the learners participate and share their opinion, after a certain amount of time the number of participants decreases. All creators, except one, do not have a personal deep emotional connection to their concept, for the creation task in the Composition Course.

4.4. Individual evaluations

These individual evaluations are gathered in general from our observations and interactions with the learners in all disciplines, with the emphasis on their work in the Composition Course and our Workshop. However, in some cases, we did not gather

sufficient data from some learners, for these learners our evaluation is more based on the other dance disciplines and performances.

Dance learner 1: This learner participates, collaborates and is committed in all observed disciplines. She can work autonomously and within a group, she listens and reacts to feedback while reflecting upon her own objectives. Her concentration level depends on self-esteem, whenever a task becomes difficult she doubts and works with less focus and energy. As a creator, she is personally involved and researches her concept. She appreciates and learns from feedback, and tries to convey her concept through differences in movement quality. Although she says not to feel comfortable in creating, she interests herself in searching for problem-solving solutions. During exercises she does not always extend her movements from her center out to the fullest and when dancing with a colleague she loses concentration whenever they have eye contact. She asks questions to the teacher to fully understand the task and reflects during exploration exercises. As a dancer, she is able to artistically project and express different concepts, although not always with confidence, certainly when technique is an issue. She enjoys dancing on and off stage and dances mostly with a clear intent and with differences in movement quality, however, her focus is sometimes drawn inwards, her energy is not always adequate, and her movements often do not reach with energy outwards.

Dance learner 2: This learner participates and is mostly committed, however, she does not share her opinion or collaborates. She projects, expresses joy and shows individuality with differences in movement quality, however she becomes easily distracted, frustrated or sad. She often looks in the mirror causing the head and neck to be less involved when dancing. When technique is challenging the expression of face and body becomes more rigid. She focuses most her energy on technical challenges, but for the tests or on stage she interprets, dances with intention and has a good use of flow. She felt that creating was an obligation, but liked to improve movements.

Dance learner 3: This learner is technically very able in both Classical Ballet and Contemporary Dance, however in all observed dance disciplines she is not consistently committed and focused. She struggles with staying concentrated and this reflects when she dances. She does not always do the task at hand and often looks in the studio to onlookers or in the mirror. On stage, her focus is not clear and her expression does not convince. She seems shy and reluctant to try new ways of moving or experimenting, her lyrical quality of movement is well advanced, but only on a few occasions does she try different movement qualities. As a creator, she relies mainly on the feedback of the teacher without expressing her own opinion. She chooses not to showcase her creation to an audience.

Dance learner 4: This learner has moments of full commitment, participation, good use of energy, intention, and qualities of movement, he is able to express a concept and dance with an emotional connection using his whole body, however, his overall work is very inconsistent. When he does not like an exercise, choreographer or teacher he does not focus, use energy nor convinces, even during the tests or performances. He often stops exercises, comes late for classes or is not involved body and mind in exercises, discussions or improvisation.

Dance learner 5: Very eager learner for Contemporary and Composition classes, he says he does not like Classical Ballet, but he works with determination and pleasure to improve his technique nonetheless. He participates, is concentrated and committed to all tasks, although often too cerebral, leaving less space for bodily sensations to improve. His focus is mostly inwards and uses more facial expressions than whole body expression. The extremities of his body are least involved when exploring movements and dancing. He dances with intention, however often with more use of gestures and facial expressions than whole body movements. His movements seem to come from the mind and less from the inside out. He likes creating and finds it liberating to work other skills besides Classical Ballet and Contemporary Dance techniques.

Dance learner 6: This learner is in all disciplines very concentrated, serious and involved and dedicated, however, he lacks flow and pleasure in his movements and does not project, interpret or express concepts outwards. When he acts he is overly theatrical with no visual connection or coordination in the whole body. Although he participates and has a very nice and good attitude with all colleagues and teachers, he does not share his opinion or collaborate with the creative process. As a creator, he said to be scared to create and did not produce any material.

Dance learner 7: In Contemporary Dance and Composition this learner has a very good ability to express, using movements and technique, he emerges himself in concepts and researches differences in movement quality and gestures. He does not project outwards, dances compact and small, however, his movements seem to contain so much emotion, that often his shoulder and head become stuck and tense. In Classical Ballet he seems insecure and has no connection with his upper body, nor intention of movements. On stage, he does not seem to enjoy himself, does not smile while dancing nor when bowing. He is committed in movement exploration and technique classes but does not share his opinion in group discussions. He does not project, he seems completely inside his own world, dances for himself, and does not express the concept further out.

Dance learner 8: This learner has very good physical and technical possibilities, participates mostly and has moments of full commitment. In all disciplines during exercises, discussions or on stage, she shows worry and fear, and low self-confidence. She cried in all disciplines, got frustrated or overwhelmed with emotion several times not allowing her to continue with an exercise or to stay concentrated. She does all movements correctly but with little differences in movement quality, interpretation or internalised emotional connection. On stage, she bites her lips while dancing, focuses down and does not convince. She is easily distracted by others and does not stay concentrated during exercises. She created a piece about her own fear, questions how to make movements to explain what she feels, but she did not want to showcase it for an audience.

Dance learner 9: A very eager learner, she is opinionated, committed and participates, she speaks confidently about her choices and has always a clear response for the teacher. She works hard, however, she does not internalise movements, but copies positions. She does not project, interpret or use differences in movement quality with the whole body while dancing. Her focus as a creator is on the technical abilities of the interpreters and says her piece is more complicated than what the teacher believes it to be. While dancing on stage or off stage she works, seems nervous with her focus inward, she does not interpret, express or use whole body movements, she has difficulty with differences in movement qualities and does not seem to enjoy the process nor the performance.

Dance learner 10: This learner is focused, committed at times, concentrated, participates and internalises movements. He explores movements with intention and reflects about concepts, however, he is not always able to express his internalised sensations outwards, with correct focus or whole body movements. He says he feels blocked when creating movements, becomes emotional and finds it hard to explain his concept in words. He has more energy and intent in his facial expressions and gestures than in whole body movements and does not always interpret or uses his focus adequately. On stage, he seemed to enjoy himself and said to be very happy afterwards.

Dance learner 11: A very committed, eager learner, the only foreign exchange learner who participates and collaborates with the group and the exercises of the composition course voluntarily. She is also the only foreign exchange learner who did our workshop. During exercises she is very serious, mostly concentrated and works hard. She sometimes participates in group discussions, however, she does not share her opinion. She dances while making facial expressions and does not transfer these sensations internally in the body. Her movements are mostly not connected or coordinated, and she dances with a tensed energy. On stage and during tests she is very serious, in some moments she expressed joy or playfulness with movements, however mostly without an internalisation of

the concept in the whole body. As a creator she wanted to tell a story, she did so quite literally, but was available for feedback and adapted her piece and rendered it more artistically adapted for a dance performance.

Dance learner 12: This foreign exchange learner shows some interpretation in Contemporary Dance and Classical Ballet variations, with some whole body involvement and appropriate use of quality of movement. In all disciplines, she seems stressed and unsure during exercises. During the Composition Course she often sits down, or talks during exercises, she does not participate in group discussions and does not voluntarily collaborate. She explores with little difference in movement quality or use of effort and does not internalise concepts nor expresses this outward.

Dance learner 13: This learner is somewhat committed and concentrated and seems to enjoy himself on stage for brief moments. In classes of all disciplines, he had little to no participation, commitment, or interest. Although technically able in both Classical Ballet and Contemporary Dance techniques, this learner does not show interest in improving different techniques or other qualities, only some technical aspects of Classical Ballet seemed of interest to him. Only for some jumps and turns, both in the studio or on stage did he show commitment and pleasure. During duet work, he had no contact with his partner, or he seemed bored at other times while dancing. He expressed once his opinion when saying he did not want the help of the teacher, in other occasions he did not participate voluntarily or fully commit to any exercise. When participating he does so with little energy and enthusiasm, laughing or talking during the exercise with no emotional involvement in the body, sometimes stopped or sat down yawning.

Dance learner 14: This dance learner does not show interest in learning, in all disciplines he works in the back, speaks with colleagues and shows a little effort. In Classical Ballet class during some jumps and turn exercises he does show some commitment, however without full body involvement nor visual pleasure. He seems bored for the duration of the classes of all disciplines, during tests, rehearsals and on stage. He does not project, smile, use differences in movement quality or effort, nor does he participate in group discussions. In one rehearsal of a Classical Ballet, he talked back to a teacher with disrespect and ignored the teacher several times. This learner said to the teacher, that he did not want to be in the composition classes.

Dance learner 15: This learner missed several months of the school year, however on stage and during tests she projects, interprets, has good differences in movement quality with the use of the whole body and internalises some movements.

Dance learner 16: In all disciplines, we observed a lack of commitment, enjoyment and effort from this learner. She does not interpret, smile or use differences in movement quality on or off stage. During the Contemporary test, she copied exercises from her colleagues and executed movements with no involvement or visual concentration. She did show some improvement in projection and enjoyment during the Classical Ballet variation in the test.

Dance learner 17: Works in the back, shows little commitment and effort during classes, however during the tests of the Classical Ballet variation and Contemporary Dance variation, she performs, projects a little, and manages to express enjoyment with adequate movement quality. Her dancing improves when she is on the stage, but not clear and with little involvement. During the Composition Course, she does not explore movements profoundly, nor does she participates voluntarily.

Dance learner 18: This dance learner did not participate in a sufficient amount of disciplines or classes of the Composition Course to be evaluated.

Dance learner 19: This dance learner left the conservatory in December 2015, before that the data that we have found, was that she refused the teachers request to stand up, participate, or explain herself.

4.5.Participation and observation

In the 'sculpture' exercises in the Composition Course, during these classes one task was given, requiring the participation of the learners by improvising and talking about concepts.

4.5.1.Participation through proposing tasks with regard to the material given by prof. P. Ramos. (2 classes)

Task: Fill an empty canvas, the learners have to imagine the studio as an empty canvas, and may enter the space one by one and create a sculpture. Adding to what a colleague before them has made, creating a new idea, or modifying the idea of the colleague's before them. Each time when a learner enters and creates an image, prof. P Ramos asks the observers, the learners still outside the canvas, what they observe. Make a canvas with the use of your body, and that of your colleagues. Explore movements going into your positions, from your position and with your colleagues.

Before participation: Eight learners do not participate voluntarily, one learner refuses to participate when asked, the other 7 participate when specifically asked, but with

no energy or commitment. All foreign learners besides learner 11, speak, sit and do not listen to the teacher when all other learners start with the canvas task they react when the teacher asks them individually. The other learners go into the canvas voluntarily and explore movements when asked. The learners walk in with no intention, explore movements with little concentration, emotional involvement, or intent and stop.

Our participation: We give individual feedback, focus on their strengths or discuss intent or an action image. Go inside the canvas with an action image in mind, and make a clear distinction between entering the canvas and dancing. Make a connection to what and why you are exploring movements. When dancing fill your body with energy, enjoy the exploration and use the action image for movement quality and improvisation ideas. Feedback; explore more your movements, with the use of different dynamics, effort, reactions and intent.

Results from Participation: The learners have in general more concentration, explore movements in dance, have better dynamics, whole body movement, intent and improvise more, individually and connected to their colleagues as a group. However, the foreign exchange learners, besides from learner 11, do improve; their commitment and emotional involvement is below adequate. All learners besides learners 12 and 13 join to listen to our feedback.

Analytical Memorandum: We have seen an improvement in participation, commitment, intent, emotional connection and whole body involvement, although we observe a lack of interest from most foreign exchange learners.

4.6. 'Workshop'

Creating a dance piece in collaboration with the learners. Through proposing exercises that allow for the involvement of the learners. Video material was used to observe and analyse the learners and our teaching strategies (see appendix F).

4.6.1. Questionnaire

Once we received all the answers from the questionnaires we first gathered all the information needed to start the creation process for our presentation. We used the results of two specific questions, to create for each dance learner an individual story. Thus providing each dance learner with an individualised emotional connection to the exercises. The results of these exercises were slow and at times frustrating for the dance learners. They seemed to be more preoccupied with technical difficulties (like dancing in unison, remembering the steps or musicality) than they were with being emotionally involved with their own concept. Only on the day of the presentation did a surge in commitment, concentration and emotional involvement take place. However, for the last exercise where the technical requirements

were the most difficult, they admitted to us in an interview taken after the presentation that it was too hard to focus on themselves during that last exercise.

After the presentation we went back to the results of the questionnaire to confer some of our belief regarding commitment for the Composition Course. It showed us that more than 60% of the students preferred Classical Ballet. We used this information to motivate the dance learners and connected the material from prof. P. Ramos to stories and characters from Classical repertoire.

This seemed to have a larger emotional connection for the dance learners from the start, than the exercises we based on their own hopes and fears. After witnessing this result both prof. P. Ramos and ourselves felt that this work was pertinent and we decided to continue connecting these two disciplines.

The results of the questionnaire were not in all cases helpful, nor did it seem that the students were always accurate when answering some of the questions.

In the questionnaire intrinsic motivation seemed very strong, however, in the Composition Course we felt that the motivation was oftentimes lacking, due to many absences.

The analysis of the Questionnaire

Of the learners 80% envision to work in a professional dance company, although 10 learners prefer Classical Ballet, 10 learners hope to find work in a company that proposes Classical Ballet, Contemporary and Modern Dance and want to be involved in creations with choreographers. A small majority, 65% of the learners, believe that versatility is very important during the audition process in front of an artistic director or choreographer, alongside personality and individuality. However, improvisational skills or body-awareness do not seem as important for the majority. Also, technical skills are for the majority important or very important. Some of the above-mentioned skills are found of neutral importance or not important, by not more than 5 learners, and 1 learner does not believe improvisational skills or experience to be a requirement for entering a professional company.

Most learners agree that a dancer needs to be open-minded, versatile and adaptable, and 9 learners admire a combination of skills ranging from technique to personality. One learner does not know what he or she admires in other dancers. We inquired also about their knowledge of working methods of choreographers, 4 learners said they did not know, 2 learners believe that the choreographer shows a movement and that the dancer then copies the movement, 8 learners believe that each choreographer can have multiple methods.

A large majority of the learners say that if they would not like a choreography, that they would do their best anyway. No learner replied that they would not do the choreography or hide, or do it because it is their job. Ten learners enjoy teamwork, collaboration or

experimenting, 6 learners enjoy improvising, 4 learners do not like to improvise, the remaining learners are neutral to it, or do not know. Half of the responses to our questionnaire showed that an internalisation of movements and a mind connection was felt often or at times. Eleven learners say to feel an emotional connection to their body. Seven learners say that, when interpreting, they add feelings gradually and 4 learners do not know, no one responded to add interpretation or expression directly together with the movements. The majority says to be shy or not to know if they like to express themselves, but 10 dancers say that they are willing to express themselves in front of an audience. Their willingness to express themselves depends greatly on who the learners are dancing for, not more than 4 learners are always willing to express themselves in the studio, in front of their teacher, or in front of their colleagues, or in words. And just 5 learners say that they find an outlet in dance for personal expression.

Five learners say that technique receives more attention than an emotional connection, and 5 say that they give equal value to both. Three learners are able to experience the moment when dancing in front of an audience or choreographer, 10 learners feel great when dancing in front of an audience or on stage, no more than 3 to 6 learners feel great when dancing in front of the director or choreographer. In between 1 and 4 learners feel stressed, think too much or feel unhappy when dancing on stage, or in the studio with or without the director or choreographer present.

We asked the learners “Why do you dance?” Three learners said because they like it, 2 said dance completes them, 2 said it makes them feel good or happy, 1 said to make others happy, 2 learners said that dance was a means to escape from their feelings, 1 learner said that the goal was to improve dancing, 3 learners said it was a means to express themselves and 1 learner loves dance. This part of the questionnaire helped us in understanding their motivation for the composition discipline, and more so their future goals. It helped us in understanding what they valued most individually, what their professional likes and dislikes were, and how they connect required skills for professional life and the Composition Course to other disciplines and to their future goals. The answers can give us during our internship, teaching strategies to motivate the learners more and to improve their emotional connection to the proposed exercises. The answers from this part of the questionnaire can help is in the design of the exercises to improve the objectives of the Composition Course.

The questionnaire also had 2 open-ended questions involving their view on world events. We asked “(Not dance related) Watch or read the news tonight and write which news item you felt strongly about (or have a strong opinion about).” and “(Not dance related) If there is something wrong, explain what you think 'people' can do about it.” Their opinions ranged from: Terrorism: 7 learners, Isis: 2 learners, gay rights: 2 learners, the Syrian refugee crisis: 1 learner, a possible third world war: 2 learners, global warming: 1 learner, the possible

dangers of technology: 1 learner, freedom of speech: 1 learner, no idea: 1 learner, nothing: 1 learner. 7 learners think that a possible solution for their 'problem' would be to respect and understand each other, and talk about the issues, 5 learners do not know or have no opinion, 2 learners say that we should bring awareness to the people about the issue, 1 learner thinks we should help people in need, and 1 learner finds that we should face our problems.

We will use the results from these two questions to start our supervised teaching.

- In order for the learners to have a personal emotional connection to the tasks, exercises, and concept.
- So that the learners have a sense of ownership of the design of the class.
- To create a story throughout a mix of exercises, that they can relate to.
- As a composition tool to create a piece.
- In our Facebook group, we will post information about their concepts and ask the learners to share information about their chosen news item.

The answers of the learners suggest a conflict in the first answer and a resolve in the second answer, the conflict for most learners suggest aggression, fear or frustration; and the answer for resolve, suggests for the majority respecting and understanding each other. We did not include "no idea" into the concept of our exercises, because it is suggested by Buckroyd (2000), Immordino-Yang (2016) and McCutchen (2006), that the learners should have an emotional connection to the material, for improved learning. Moreover in the written answers of the learners we found words that describe emotions, feelings and actions that we will be able to work with, such as: wanting, wrong, difficult, evil, caring, fighting, hating, helping, complicated, conflicts, force opinions onto others, respecting, awareness, concerned, life problems, knowing, destroy, questioning, avoidance, facing fears or troubles to grow, bad, good, analysing, searching, happy, scared, nervous, affecting others, liking, shocking, sadness, peace, tragedy, feeling a strong connection, hoping, imagining, addiction, being tricked, crushing, breaking, experiencing,

These 2 answers provided us with ideas to design exercises to improve the emotional connection to the objectives of the Composition Course and our internship objectives. It can also help us with individual motivation towards the learners and improves our understanding of each personality.

It is important to note that all learners like, love or have a passion for dance, but that some associated disciplines to their education are not to the liking of the majority (see appendix E, questionnaire).

4.6.2. Media platform

We have created a Private group on Facebook, to work outside of the classroom, as a means to have the students more involved and reflect outside the composition class about their work, as suggested by McCutchen (2006) and Buckroyd (2000). The online group has besides this large goal, several other objectives, mainly to help them with auditions, for self-reflection, to share dance related information and information concerning the Composition Course and our Workshop. Through the online group we provide the following topics.

- Updates of upcoming auditions, we posted more than 100 auditions
- Interviews and testimonies of dancers, choreographers, and directors, concerning their professional careers, what choreographers and artistic directors seek for in dancers, how to audition, what to think about when sending CV's, and asked the learners to add information as well
- We have posted reading material or dance related material about the subjects or concepts of the choreographers
- Video's of solo's of the dance learners, filmed during our progression and making of the choreography in collaboration with the students. Here we ask the students to provide comments (we insist on positive feedback only, as suggested by McCutchen (2006), this critical thinking promotes higher learning)
- We asked the dance learners as choreographers to post their own pieces on the page for further investigation and reflection, we ask through comments for the students to reflect on their own performance as dancer or choreographer. One dancer reflected on his own work, and we replied and suggested more specific research on his part
- We have posted several classical and contemporary pieces of dance, and have asked the students to share dances they like
- We have posted news items, some answers in the questionnaire were related to the news and a few students replied "I do not know" since our workshop is directly related to current events we hope to stimulate these students to be more interested
- A link to the questionnaire was also provided through a post
- We posted a pdf file containing information about the Alchemy and Emotion exercises
- We have posted a few personal comments; to congratulate the 8th year after their performances, presentations, and graduation, and to wish them happy holidays and good luck in their future career
- At the request of one learner, we continue still (August 2016) to post audition notices. We have taught a summer course to the learner and at that time the learner told us that still, many colleagues were looking to do auditions, as many still did not have any contracts

Tasks on this media platform

- We asked the learners to comment on their own performance
- We asked the learners to post dance information
- We asked the learners as creators to post their creation and self-reflect on their progress
- We asked the learners to fill in our Questionnaire
- We asked the learners for their availability concerning the presentation of our Workshop
- We asked the learners for ideas for music, costumes, ideas and marketing for the presentation of our Workshop
- We asked the learners to fill in a paper, concerning the classes of Alchemy and Emotions
- We asked the learners at the end of the school year where they had found work

Results from our Facebook group:

All learners viewed their solo's but did not make any comment, one learner commented on a colleague, but we asked the learner to refrain from commenting on others but focus on self-reflection. The learners did not post any dance information. Three learners complied with the task to post their own creation on the page, one learner reflected critical on his creation and asked questions that we responded to. 17 Learners responded to our Questionnaire. Eight learners responded to their availability concerning the presentation of our Workshop. The learners did not post any ideas concerning the Workshop, nor did they fill in the paper about Alchemy and Emotions. We did not receive any confirmation of the learners via this media as to know their current professional status.

Ten dance learners thanked us in the group or/and in person several times for our contribution in helping them with the auditions, the information, and other posts. They said that all information was welcome and very interesting. We received up to six likes and most posts had 17 views. Learner 3 has told us that she found work because of one of our posts.

Analytical memorandum: During the course of our Internship in the school year 2015-2016 we have tried several ways to connect with the dance learners. We have tried several strategies on the Facebook platform so that the learners would be more involved, share and reflect on their own progress. Because the Composition Course was spread out throughout the year and cancellations of some classes throughout the school year, we had hoped to communicate and contribute through this medium to make up for lost time. However, although the learners, by their own admission, stated that they liked our contribution and welcomed all information, we had hoped for much more interaction with this medium (see Appendix F, new media)

4.6.3. Supervised teaching, 'Workshop' exercises

Our theoretical Framework suggested using individual motivations for each learner, and that each learner is personally and emotionally involved with the concept of the exercises. We designed thus, following the answers to our questionnaire, exercises based on their individual answers. After deliberation, the school provided us with a 2-week workshop, in which we would teach supervised hours. This workshop was cut short in time due to last minute changes, eight classes in total were given. Six classes of one and a half hour and two Saturdays in which we worked four hours consecutively, with the necessary breaks. Prof. P. Ramos provided us extra time during two of his classes, in which we would continue our work.

In our first class we explain the reason of the questionnaire and the purpose of our Facebook group. For a better understanding of their personal goals and their perception about working strategies and proceedings during auditions. We ask them to participate online as in class. We explain our Workshop to the learners and its objective.

Tasks: For all exercises we ask the learners to connect their concept and feelings to the movements that are discovered through exploration tasks. We emphasise that whole body involvement, body posture, a different use of energy and focus should be related to their concept. New material always comes from the dance learners, through more exploration, or through learning material from their peers. Each time with this new material, we ask the learners to connect also the new movements to their concept and to manipulate the material according to the feelings of their concept. We design exercises in accordance with the teaching strategies suggested from our research and added exercises that we believed were necessary for their development considering our observations of other disciplines. We design a story line linking the 10 separate exercises. These exercises have a composition structure and all exercises have a different intention, movement quality, emotional connection, and focus. We did not propose any movements, all movements were improvised or learned from the learners' colleagues.

- A) Posture with 1 movement, connected to the individual news item of each learner
- B) Gestures, with 3 movements, in up to seven different rhythms. 1 movement was learned from a colleague
- C) Development of individual solo's with an emotional connection in the whole body, with differences in energy, space, and levels
- D) Duet work, with differences in contact, energy, time and relationship
- E) Duet work with differences in focus, relationship and movement quality, learning and teaching a movement while continuing to dance

- F) Development of individual solo's with a different emotional connection, movement quality, energy, focus and use of space
- G) Group sequence, 2 groups and 1 unison sequence, all with a different use of space, and effort
- H) Solo's with differences in time, effort, space and focus
- I) Group section with the use of gestures with differences in focus, movement quality and effort
- J) Group section with differences in focus, posture, and intention

We create, in collaboration with each learner a concept based piece, that relates to their two answers from the questionnaire.

Results: All learners participate and explore movements. Some learners ask questions and find original movements. Learners are involved and concentrated, but not connected to the whole body. We let the learners dance away from the mirror, however, many learners manage to look in the mirror. Not all learners use the answer of the questionnaire as their concept. No clear intent of expression, nor emotional connection is observed in these learners. The foreign exchange learners do not seem to understand the tasks completely. The learners participating in the exercises and the presentation show personality and commitment. They ask us which exercises they would like to work on, work well together and work autonomously as a group. For the solo's they depend more on our feedback, and work committed when we are directly working with them.

Analytical Memorandum: We deliberately taught the exercises in a high pace, since the observations we had made in the Composition Course and other disciplines showed that a) when the pace is slow, the learners do not participate or become bored and b) when the pace is high, the learners seem more motivated and have no time to become bored. This results in less exploration and less internalisation of the movements in connection to their concepts. We decide nonetheless to continue with a high pace teaching strategy until the learners are sufficiently self-motivated and work autonomously on tasks. The learners explore and experiment with the different movement qualities that we propose. They are concentrated and react positively to the exercise. In the first classes of our workshop during their solo's, the learners stopped before the end of the music, repeated the same material or started to loose energy, after four classes and remembering the material they all are still exploring new material and different movement qualities when the music is finished. The learners need more time than we had anticipated, to teach and learn movements from their peers. During the classes of prof. P. Ramos where 10 to 15 minutes were allowed, for us to implement our work, the learners did not manage to be as emotionally involved. An emotional connection was easier during longer classes. However, they seem pleased and use our tools to improvise more extensively (see appendix G, observations) (see appendix H, video).

4.6.4. Group discussion

After the presentation, the result of our workshop, we have a discussion with the participating dance learners. We ask them if they enjoyed the presentation if they were able to be emotionally connected. The learners say that the unison was a mess, that during the unison they were not able to connect emotionally to their concept. The all enjoyed the solo's and agree that the exercises we did before the presentation refreshed their memories and helped them to connect feelings to movements. Learner 8 says that she was thinking about the improvisation possibilities throughout all the exercises, and learner 4 says that it was hard to connect emotionally in the beginning. All learners say that it was the first time that they worked interpretation, differences in movement quality and expression in this way, except a little in the Composition Course. Learner 5 adds that although he tried to stay in character throughout he found that tiredness and the structure of the exercises made the presentation at times overwhelming. Learner 11 says that she forgot to take off her socks. We ask feedback about our own teaching strategies; Not all learners shared their opinion in many words During the opinions of the three learners bellow, they did say 'yes' in agreement or nodded 'yes' in agreement.

Learner 8 says that although the teacher was clear, it was confusing and too abstract for her She enjoyed the new way of working, where movement exploration and feelings were intertwined.

Learner 1 says that working with different dynamics was difficult and confusing in the beginning, but found it more and more enjoyable. She also found Facebook to be really good and helpful, it made them feel that the teacher cared about them.

Learner 5 says that he did not understand the idea in the beginning, that repeating the first classes today was very helpful, although he adds that much more time would be needed to improve this kind of work. Learner 5 continues by saying that he felt motivated because the teacher was well prepared, in control of the exercises he wanted to teach.learner 5 says he was very serious about this work,that the teacher's dedication was contagious, and found it to be a good experience not to focus only on technique, so to make us grow as artists.

Analytical Memorandum: By their own admission, the learners confess that they were not able to relate to their own concept during the unison exercise. They also said that our work was difficult and new to them, However, they said that they appreciated our efforts and realised that it made them grow as artists. The feedback from three teachers from the conservatory concurred that they were able, at times, to show their personality. The fact that they found the exercises combined with an emotional connection difficult shows us, that we should continue designing exercises that involve both improvisation and emotional involvement.

4.7.Observations

These are the observations of classes, rehearsals, exams and performances in other disciplines.

4.7.1.Observation of Classical Ballet class

(2 classes)

We will observe; Participation, commitment, whole body involvement, emotional involvement, concentration, interpretation, expression, projection, and dynamics.

Tasks: Teachers I. Zavalova (2 July) and M. Zavalova (3 July) show exercises and give corrections for musicality, coordination of arms and technique.

Observation: It takes all the dancers around 15 minutes in the class before they start to work with concentration, they all laugh and talk during these first 15 minutes of the barre. The girls seem relaxed and the boys seem uninterested. Not much concentration and participation during the classes, learner 4 does not finish the class, learner 1 works for herself, trying on the side some technique steps. In general, no musical interpretation, focus, projection or enjoyment in dance is viewed but some learners work technique. The focus is on executing the movements proposed by the teacher.

Analytical Memorandum: Although the classes are taught at the end of the school year and before the performances, it seems that at their age, the learners have little attention and concentration for their own autonomous development and improvement. It is, 'normal' regarding our own experience that classes on stage have less strict rules and are more relaxed, however each learner/dancer should nonetheless warm up properly to avoid injuries, work the technical skills needed for the show and at the same time balance the body after the performance of the previous day to keep the body and mind concentrated and in shape for the continuation of the performances.

4.7.2.Observation of the exam of the Classical Ballet class and variations

(2 classes)

Class (girls): in general all seem very nervous, learners 1 and 2 project and show pleasure, 5 learners project sometimes. 6 learners are not expressive. General focus is on technique not on presentation, enjoyment or expression with differences in movement quality.

Variations (girls): in general all learners have more enjoyment and present their variation with improved enjoyment and style, although the majority seems nervous and show little differences in movement quality.

Class (boys): in general all boys seem bored, no visual enjoyment, little energy, little concentration and no major differences in movement quality. They lack expression, intent of movement and focus.

Variations (boys): unlike the girls, the boys do not improve their presentation skills or enjoyment during the variations. Some moments we observe little changes in projection, pleasure and movement quality, but not consistent during the entire variation. Whole body movements lack coordination, energy, extensions and feeling.

4.7.3.Observation of Contemporary Dance class (1 class)

Tasks: Teacher C. Moreira focuses during the class on teaching technical skills and movement sequences, she demands concentration and differences in time dynamics, with the use of the whole body. She asks several times to include the head.

Observation: Learners work focused and concentrated the first 60 minutes. For the last 30 minutes of the class, eight foreign exchange learners do not work autonomously, and the nine other learners work with less commitment, focus, and energy. One learner becomes frustrated, one learner loses self-confidence, one learner stops exercises prematurely. All learners look in the mirror at times, some more than others, all focus is on learning the sequence and on the technical aspects of the movements. No interpretation, internalisation or enjoyment is observed. The dancers seem at times stressed or fearful. All learners participate and improve technically during the class.

Analytical Memorandum: The class is taught at a high pace, the learners need to comply with the tasks. They do so to the best of their ability, albeit with a focus solely on technique and copying the movements proposed, with no individuality, expression or interpretation.

4.7.4.Observation of rehearsal of Contemporary Dance variations (1 class)

Tasks: The rehearsal focuses on technique and musicality, individual feedback is given. The teacher asks the learners to dance clearly, the same as people who need to articulate well when talking. She also asks for a clear focus of the eyes and the enjoyment of dancing.

Results; Learner 8 cries before and after her variation, during variation she looks in the mirror and does not connect movements in the whole body, nor to the concept. Learner 3 is not concentrated throughout, Learners 1, 5, 7 and 15 have adequate concentration and commitment.

4.7.5.Observation of the exam of the Contemporary Dance class and variations

Class: The group lacks emotional involvement, differences in movement quality and concentration. The focus is mainly on technique. A few exceptions, learners 1, 2 and 12 have moments of internalised feelings projected with the use of their whole body and project at times.

Variations: Six learners show some interpretation, movement quality differences, intent, expression, and projection, however, they lack confidence and energy to convince. The 12 other learners execute the movements and do not express with their movements.

4.7.6.Observation of rehearsals of Don Quixote (2 rehearsals)

Requirements: Besides musicality, togetherness and technical aspects of the dancing of the learners, the teacher asks also for acting skills, imagining to be happy, be with a best friend, and to concentrate and focus. The teachers ask that the learners enjoy themselves, look into the eyes of their partners and stay in character throughout the choreography. A teacher asks them to act, play, be very happy, imagine a colleague to be their best friend, look into each others' eyes and concentrate. The teachers ask the learners to enjoy themselves, to be in character, specific to Don Quixote, not to be confused with another Ballet, saying that the style and interpretation are very specific for this Ballet. The main focus of the rehearsal is musicality, togetherness, and lines. Some soloists receive feedback concerning their technique.

Observation: Most learners are very serious throughout the rehearsal, eye contact, enjoyment and stage acting is rarely observed. The dance learners are in general mostly focused on execution of steps, without interpretation. Learner 3 is shy, does not interpret, is not concentrated, does not smile. Learner 6 is very serious, does not play with the character and the movements. Learner 15 is very energetic, acts, plays and is committed and enjoys herself. Learner 13 is much more committed and concentrated than during the Composition Course, but she does not play, act or express joy. Learner 5 is concentrated but does not seem to enjoy the process. We observe that all dance learners have the same strengths and weaknesses as previously observed.

Analytical Memorandum: The emphasis by this teacher now that all the steps are learned is clearly on interpretation and enjoyment. The teacher also concerns herself with lines and musicality, her corrections for play and enjoyment were mostly focused towards the soloists. Learner 15 who we have seen only a few times in the composition course, seems a different learner; committed, joyful, energetic, dances with mind and body, and expresses. It is unfortunate that this learner does not come to the Composition classes since a few months because we believe it could add value to her as an artist. She will probably need the skills learned in the Composition Course later in her professional career.

4.7.7.Observation of performances of Don Quixote (4 performances)

Three learners show expression, joy, and projection, but not consistently in character. Also whenever a movement is technically challenging they go out of character and become very serious. Twelve learners do not show enjoyment, expression or use whole body movements. In general all dancers are much better in presenting themselves than in the studio, they have more concentration and more energy. However, the same individual weaknesses regarding emotional connection to the dance learners' dancing, that we have observed during the course of the school year are present in each individual, albeit in a lesser form.

4.7.8.Observations of creation process with V. Wellencamp, invited choreographer (4 classes)

Tasks: The choreographer asks for participation, collaboration, and personal input during the creation process. He asks the learners to interpret the choreography directly, with focus on movement quality and individual musical sensibility. V. Wellencamp uses visual imaginary, emotional and musical stimuli throughout the creation process and asks for versatility from the interpreters. He explains to the learners that technique is not the most important, but he insists that an internalisation and awareness of movements deep in the body, and a movement quality with feelings that you give to the audience is most important. He says that in current professional companies they will need these skills to perform with their whole body. He asks for their full commitment, support, and concentration, adding that they are creating the work together, that it gives pleasure to him, and hopefully also to them. Even for very fast or short movements, V. Wellencamp explains the pretended intent and asks the dancers to develop their own tastes and emotions, to internalise movements and feel them. Most of the rehearsal time is spent on movement quality and intent, with great detail to differences of walking or running and transitions. This detailed work includes differences of breathing, suspensions and interiorised feelings that help the movement quality according to V. Wellencamp. He often asks for calmness, even though they might be late on the music, with elements of surprise, that the dancers should use their own sensitivity and dance as if it were performance, during each rehearsal.

Observation: Dancers working directly with Vasco are committed and concentrated, however, once they go to the side they play on their phones, talk, eat, sleep or go outside. Learners 1 and 6 are focused, committed, collaborative, and concentrated throughout the work with the choreographer, although Learner 6 is not always using the whole body, but he improves whole body connection. Learner 8 seems frustrated at a certain point during the

creation process with V. Wellencamp, the choreographer asks her to work on the side and starts working with other dance learners. The learners before or after their direct work with the choreographer observe very little the work of the choreographer and their colleagues, in general during these moments of waiting they play with their phones, talk, or eat. Learner 2 starts crying near the end of a rehearsal, Vasco asks her to stop, saying that being overwhelmed is counterproductive. All learners work with concentration, commitment, and interest, except learner 3 who seems, as in our other observations, less focused and concentrated.

4.7.9. Observations of performances of piece by V. Wellencamp (4 performances)

The dance learners are able to stay in the style of the piece and transmit the concept of the piece. The movement quality of most dancers is adequate and whole body involvement is observed. The focus of the dancers is not clear, however, their commitment and concentration is very good.

Analytical Memorandum: The high demand for details paid off and the learners dance like professionals on stage, except for their focus, which was not worked in the rehearsals during our observations. Learner 3 still struggles with concentration issues throughout the piece, but because of the flow of movement and detailed quality of movement, this was in our opinion not observed.

4.8. Supervised teaching

(5 classes)

Supervised teaching in the Composition Course, in collaboration with prof. P. Ramos. Prof. P. Ramos teaches different movement qualities connected to the Alchemy elements, water, fire, air, and earth. After speaking with prof. P. Ramos about his idea for teaching movement qualities related to the Alchemy elements, we proposed to work the alongside prof. P. Ramos with the emotions related to the same elements. We made a list of the four elements and its related emotions. We added possible actions, movement qualities images and possible Classical Ballet repertory characters that may use these qualities. We choose Classical Ballet since the results from our Questionnaire suggested that most dancers liked Classical Ballet, certainly the foreign exchange learners, which we felt were not fully motivated for our classes. We hoped by relating these movement qualities to Classical Ballet repertory and by showing them the added value that these exploration classes can bring them for interpretation and movement quality in other disciplines.

The first exercise is based on the water element and focuses on using the least amount of effort and a deeper understanding of oneself through the body.

Tasks: prof. P. Ramos teaches over 6 classes differences in movement quality.

- Water can liquefy (flow) or dissolve (least amount of energy, separation)
- Air can be light or hard
- Earth can be heavy (dense) or dry
- Fire can flow or expand.

Observation: Not all learners work with regular concentration and commitment and some learners do not do the requirements of the task. The minority is connecting body and mind in the exercises.

Supervised teaching: Designing exercises to improve inter-disciplinary learning connecting the Alchemy elements proposed by prof. P. Ramos, to emotions and Ballets from the Classical Ballet repertoire.

We propose that the movement qualities can be related to emotional states that occur in the Classical Ballet repertory. We give the learners a paper (see annexes) with the elements, emotions, actions, movement qualities and images; and ask them to complete the possible Classical Ballets characters that could entail these emotions. We ask them that before they start they should ask themselves why the character feels a certain emotion, and how the character would then move. We proposed different characters and scenes from different Ballets throughout these classes, allowing the dance learners to choose. We also propose the learners to be in pairs and dance a duet, with each of them being a different character with its movement quality.

We ask the learners “why would you drink a potion, and what would happen in your body?”

We give a speech, relating our professional career, our passion, experiences and the importance of believing the concept of a choreographer and expressing that concept truthfully with the whole body and mind. We talk about enjoyment, dancing for the audience, breathing, energy, focus, movement quality, body awareness and how all these skills are related to emotional states. We ask them what do they like, and why. We ask them to use the movement qualities worked today and to start with a concept and combine movements and intent in the improvisation.

- Anger or passion
- Sadness or joy.
- Fear or love.
- Depression or vitality.

Boredom or lack of joy (the worst thing they can imagine doing) is an emotion we ask, because; a) the movement quality that we were working on suggested it, and b) one dancer seemed bored, we hoped to use this emotion to the advantage of the class, and to show that particular learner, that he could perhaps enjoy being bored.

Results from our supervised teachings:

Class 1:The difference in movement quality is very clear.

Class 2 : The difference in movement quality is better, although the focus is not adequate in all learners.

Class 3: All learners are more concentrated and participate, the learners drinking the potion have a very clear movement quality similar to the water element worked earlier in class, but with more intention and whole body involvement. However the learners interpreting *Romeo* are less clear in movement quality and seem more involved with the person in front of them without the use of their whole body, than with the dense and powerful movement quality.

Class 4: Differences in intention, improvement in concentration and movement quality.

Learners answered after the exploration the question:

We asked the learners to drink a potion for a reason and express their concept. Afterwards, we asked them why which potion, and how their movement quality changed because of the potion. The first learner answered: 'to be free', 'alcohol' and 'not in control'. The second learner said: 'being bored' and 'something', 'that creates me to be fluid on one side and sharp on the other side', the third learner answered: 'wanting to escape, feel relaxed', 'no idea' and 'soft and relaxed' the fourth and last learner said: 'I do not want to think', 'cocaine' and 'to experiment'.

Class 5: Five of the 6 learners present show a clear intent, have focus, use differences in effort, space, and time. They use whole body movements, with differences in movement quality. Learner 14 participates, but without whole body or energy.

Analytical Memorandum: Although we saw a big difference in attention and concentration in the first and second classes, some learners exaggerated and made gestures or facial expressions. Learner 9 said, that dancing the bored sequence gave her more pleasure and depth than dancing the joyful sequence, which she finds ironic. In the second class we felt that some learners were reluctant to do the exercise, and gave little energy and dedication to the task. Even though we saw improvements in the third and fourth classes, with the potion drinking interpretation, prof. P. Ramos said that the result was very good, and the reference very pertinent and we saw an increase in attention and commitment of the foreign exchange learners. We had been reflecting on ways to motivate these learners more, the results from the questionnaire suggested that the foreign exchange learners most like Classical Ballet. We received some surprising answers, although these learners are 17 to 21 years old. Some of the answers of their chosen potion and their reasons were somewhat extreme. However considering their honest answers we can deduct that they feel in a safe environment to experiment and to share their thoughts. Learner 11 showed a good improvement in energy and whole body connection, learner 3 was not clear, her answer 'no idea' explains that we did not observe a clear intention, learners 2 and 10 were very clear in their expression using their whole body. We observe an increase in focus, intention, and energy, unlike previously seen in the other composition classes. The personal speech seems to have given them more motivation, than all our other teaching strategies.

In retrospective, this class was the last composition class of the school year 2015-2016. All future scheduled classes will be canceled without prior notice, due to rehearsals for the performance of the end of the school year. We keep on preparing classes, that ended up not being implemented.

4.9. Collaboration with the Conservatory

Four hours of collaboration are proposed in the regulation of the Master Degree program of ESD, however, the nature of our collaboration was as such that it was necessary to be involved for more consecutive hours. We collaborated for over 24 hours combined, over the course of the days prior to the performances of the end of the school year and during the performance days, as the aid to the stage director of the conservatory.

4.9.1. In the collaboration capacity we helped with

- The light setting and cues during set up, rehearsals and performances.
- The markers and props on stage.
- The liaison with the security and House Master for the start of each show.
- The liaison between dancers and technicians.
- The dressing rooms, the logistics, and distribution.
- The liaison between production and school staff.

Analytical Memorandum: Due to the nature of our collaboration we were able to work close together with the direction and teachers of the school, discussing and reflecting on future developments and teaching strategies, as well as evaluating the learners. Our presence behind the stage throughout the days of rehearsals and performances also gave us time to interact with the dance learners and speak with them about their future. It is during these talks that oftentimes a learner would thank us for our contribution, confide in us that they were still unsure about their future plans, or share their happiness when they were offered an apprenticeship in a professional company. Before each show we would wish the learners enjoyment and fulfilment for the show and after we would congratulate them for their achievements.

4.10. Contact with the learners

We tried to hear the concerns of the learners with care and empathy. The learners after some time came to confide in us with their physical and emotional problems. One learner in particular, was often troubled, cried several times during observed classes, and spoke openly to us about her fear. Other learners talked freely about their physical pains, and

about their future professional insecurities. By giving the freedom to talk to us, without judgement, we allowed the learners to vocalise their feelings, and by doing so hopefully they became more aware and aided in their acceptance process, as suggested by Buckroyd (2000). We felt also that by letting them be honest and truthful, that their creative and sharing process in class was more profound and honest because of our relationship with the learners. They invited us, as they invited the other teachers and colleagues of the lower grades of EDCN for their graduation ball, during which everyone enjoyed themselves, and where some learners thanked us as well for our contribution. Two learners at this graduation ball said to us that they started understanding better our teaching method and objectives, now that they had been auditioning more and more. One learner told us that she remembered all of our classes, which we felt very pleased about, since the goal of our internship was especially about the hypothesis that learning with an emotional connection improves learning. We reflected on these statements and hoped that perhaps the learners could write such comments in our online group. We have since posted several requests on the group, however, besides some likes or learners wishing us all the best, no answers were recorded.

4.11.Contact with EDCN

We worked in close collaboration with prof. P. Ramos from the beginning, although we felt that the teacher of the Composition Course at first did not want too much interference from our part. After a few feedback sessions and talks before or after class, prof. P. Ramos felt that our goal and his goal was very similar, and because of our philosophical proximity a good collaboration was made possible. We proposed several teaching strategies during the school year, with regard to the material he wanted to teach, and were granted time to implement our teaching strategy. On many occasions prof. P. Ramos congratulated us with our approach and saw an improvement or a positive addition to his material. During the automatic writing exercises, he felt that participating would be impossible. We were in contact with other teachers, mostly during the performances of the end of the year, as with the director of the school, who gave us permission to hold the presentation of our workshop in a theatre, outside of the school and who thanked us for our collaboration several times.

We conclude this chapter with the professional whereabouts of the learners in August 2016. Learner 1 shared this information with us, because she was in contact with almost all the learners this month. Five dancers are in a junior Ballet Company, a school with a Ballet Company or a Ballet Company without pay, as apprentices. Three dancers have joined a Ballet Company and receive a salary. Five dancers have joined a Dance School. Three dancers are doing dance projects. One dancer is still auditioning, another learner stopped dancing, no information about the others is divulged to us.

5. Chapter V

Conclusion

5.1. Analysis of the teaching methods

As a result of this research, many different challenges have emerged. We will reflect and analyse in this chapter about our teaching strategies, our evaluations and suggest future research. We take into consideration the evaluation of the topics of our research, the feedback sessions, participation, supervised teaching, and observations the creative processes, our data collection instruments and our personal involvement.

5.1.1. First phase, feedback

During the creation processes of the learners, we wanted so much to please the learners, to be 'politically correct' and to implicate the theory in which we strongly believe in. However, we were not very convinced that this worked on these learners who seemed to be more used to a different teaching strategy. This resulted in a confused state, by both the learners and ourselves. In these feedback sessions, which occurred to our liking too early in the internship, we wanted first to know their names, personalities and group dynamic. Prof. P. Ramos invited us to join and participate in the feedback sessions, and we felt it would be unproductive to deny his request. It took us a few feedback sessions to get familiar with the learners and the class dynamics, as well as our theoretical strategy, that is, giving objective and positive feedback without judgement so that the learners need to think for themselves. The dance learners as creators improved their material, thought processes, and teaching strategies after our interventions. The dance learners as interpreters in the pieces of their peers seemed slightly more emotionally involved with the concept after involving them in the discussions.

5.1.2. Second phase, participation

The 'Canvas' exercises, now we felt already more at ease and familiar with the learners, prof. P. Ramos gave us during those classes also more freedom to work separately with the learners individually, and we felt more confident. This resulted in an improvement of both the understanding of the tasks, acceptance of our feedback and our relationship with the learners and prof. P. Ramos. The dance learners were more committed, concentrated and focused when we asked them to relate the exercise to an action image and to concentrate.

5.1.3. Third phase, workshop

We felt very confident and were eager to start. We wanted to implement our main objectives and teaching strategies during this period. The learners needed to be personally and emotionally involved and fully participate in the classes and on our online platform. We were content with the initial start, however, the online platform was not used both ways, and this was not our goal. We needed the learners to be emotionally involved and when a few learners did not remember their own answers to our questionnaire, we felt surprised. It was a challenge to try to understand how a person could forget to 'be afraid of terrorism', or about the 'possibility of a third world war'. The workshop exercises were very clear to us because we planned very carefully the classes. However, we felt that, due to the many other disciplines, the learners were at times lost and confused. This was later confirmed when we interviewed the learners. We were also surprised that some of the learners did not arrive on time, or come for the warm up classes on the two Saturdays. We did see an increase in concentration and autonomous work the closer we came to the presentation. It seems that their intrinsic motivation was most enhanced days before the presentation, and on the day of the presentation their commitment, involvement, and learning was optimal. Although in our view too late. The day of the presentation their interpretation, focus, inner sensations, teamwork, commitment and whole body involvement was substantially greater than in the previous classes. We felt disappointed, that this surge in good work ethic, came this late, and are certain that if the dance learners would have worked consistently in such a manner throughout our workshop that more learning would have occurred. We reflected upon these observations and changed our teaching strategies for the upcoming classes.

The dance learners were very concentrated in the first class of our workshop, they explored autonomously and generated material by themselves. During the following classes, this autonomous work declined and the learners were more dependent on our feedback. Closer to the presentation date the learners asked specifically which part they wanted to work and asked to repeat again and again the same sequence so that they could improve the specific difficulties. On the day of the presentation, during the warm up and exercises the learners were more committed, concentrated and eager to learn than in all the other previous classes. The proximity of the presentation and the professional setting of the stage, theatre, production team and technicians, gave the learners a boost in energy and focus. The dance learners were more at ease and more focused, concentrated and motivated outside of their school setting. These reflections were confirmed in the interview directly after the presentation.

5.1.4.The Questionnaire

The results of the questionnaire were not altogether confirmed in the actual working methods of the dance learners. We would have liked more time to discuss the results of their written answers about their commitment and work ethics in the classes, both observed and taught. The time schedule did not allow for such development. Many learners said that they enjoyed experimenting, but this did not show in their actual way of working. The learners also said that they would do their best in all different workings with a choreographer. However, only eight out of 18 learners participated in our workshop. This brings us to conclude that the learners were not totally honest in their answers.

5.1.5.The group, Portuguese and Foreign Exchange learners

Teaching the group was at times difficult, more specifically when it came to the foreign exchange learners. The language barrier between us, teachers and foreign exchange learner seemed at times too great to achieve the required understanding of tasks. The foreign exchange learners had very similar answers to many questions. When we asked about the questionnaire, many foreign exchange learners did not know what we talked about. These two facts made us reflect that perhaps one learner had filled in the questionnaire for several foreign exchange learners. The foreign exchange learners were also the group that most responded 'I do not know' on several questions, which proves that a dance career for them has perhaps different cultural meanings, as opposed to Western learners. The foreign exchange learners did not share opinions or participate in discussions, except for one learner, from Taiwan, who perhaps has a different cultural upbringing than the Japanese or Chinese learners. This non-participant behaviour did not reflect well on the group and we observed at times that there was a great division, both mentally and emotionally between the Portuguese learners and the foreign exchange learners. We heard many comments and have seen many facial expressions, that concurred these reflections, in that the foreign exchange learners were less involved and committed to the disciplines of the school, besides Classical Ballet. Both from teachers, staff, and learners we heard comments about these foreign exchange learners, suggesting that they came to the school solely for the purpose of receiving Classical Ballet technique classes, dancing Classical Ballets in the school's performances, and improving their Contemporary dance technique. It was such comments and observations that made us in part relate Classical Ballet to the exercises of the Composition Course, with some success.

5.1.6. Fourth phase, supervised teaching

During the Alchemy and Emotions classes we used our observations and analytical memorandum from our workshop to enhance and improve our strategies, more specifically to this term of learners. We had seen that the learners did improve with an emotional connection and we had noticed that such a connection needed to be less complicated and more concise, and that our directions and exercises needed to be shorter and more direct. The results from these classes were in the beginning too obvious and at times overly exaggerated. It became more personal and profound when we related the exercise material to Classical Ballets. In the classes after relating Classical Ballets to the movement qualities, the learners started inventing by themselves stories and movement qualities, much more personal to their own individual selves, they shared their intimate thoughts and feelings with us. We wanted to share our own experience with the learners in the last class and gave a personal speech about our workings in the Ballet Companies we had worked in. We explained our experiences working with choreographers, our feelings when performing and confided with the dancers how much pleasure and depth dance had brought us. After this speech we saw some truly innovative improvisations, combined with intent of movement, freedom of expression and an internalisation of their thought process in the body. We felt as if our passion had transpired in some way to the learners and that they had found a new autonomous way of exploring movements combined with feelings.

5.1.7. Private conversations with the learners

In our conversations outside of the class, during the performances of the end of the year, the learners acknowledged our contribution and seemed genuinely thankful. The learners confided in us, and a few learners said that they started only later on understanding our goal.

5.1.8. Observations after interventions

After analysis of the observation logs we can assume that the composition discipline is not the most desired course for the majority of the learners, considering the overall motivation, attendance, participation, commitment and concentration observed during the composition classes as opposed to other dance disciplines such as the Choreographic Workshop, Rehearsals, Classical Ballet, or Contemporary Dance classes. Perhaps our main goal was not an enormous success, however, we believe that we managed to relate the composition course and its requirements to the other disciplines and to the future goals of the learners. The dance learners were more focused, committed and concentrated during the

rehearsal period with V. Wellencamp than they were in the rehearsal with B. Roque. The rehearsals of V. Wellencamp occurred after our teachings. It is not clear if our contribution brought such a change, it seems more likely that a combination of several aspects brought such a positive outcome. One of which is probably that V. Wellencamp a veteran choreographer and well-respected dancer and artistic director, is simply very good at bringing out the best qualities in his dancers. He requires the dancers to be emotionally involved and firmly demands this.

5.1.9. General conclusion

More teaching time would have been needed to implement our strategies and obtain improved results, this is concurred by both the teacher and the learners. We still believe that by providing a theatre to the learners for the presentation, and englobing the answers of the learners together with the exercises was a positive learning cycle where results were achieved. However, due to a lack of time, such challenge was somewhat limited and proven to be challenging both for the teacher and the learners. The learners were more emerged in the workshop when we taught several hours consecutively. The simple task given to the learners to 'concentrate' or have an action image in mind, did prove to be successful. Perhaps more so than asking to dance with too many requirements at once. We conclude that skills such as interpretation, commitment, focus, expression personal involvement or concentration improve when specifically focussing on them. It is thus our assumption that learners improve whatever the teacher focusses on.

During our research of emotional involvement and the internship we have observed that the strategies proposed for learning in theory, are not the same in practice, nor are they the same for the dance learners as a group. Using different teaching strategies has a different result and not all dance learners respond positively on each strategy. Only a select few were able to commit and use their skills in all tasks. Most students were appreciative of one set of teaching strategy and were less responsive to another. We also found that in maintaining the same teaching strategy for over several classes, that their focus drifted and motivation and thus emotional involvement lessened. The six students that reacted positively to all exercises and all different stimuli did not loose concentration, commitment or emotional involvement in the same time frame as their peers. It seems that their motivation is more intrinsic and that their ability to transfer knowledge is higher. It was also these dancers that participated during discussions and were involved in most classes. There seems to be a convergence between participation, motivation and emotional involvement and overall learning, although that such a statement seems quite obvious, it can help us for future research by designing classes that are even more individual orientated and that integrate the students own universe together with the required skills necessary to become an all-rounded artist. We have had a short time to work with these dance learners during this Internship, and

as some students stated, perhaps more classes could benefit the dance learners comprehension understanding of concepts, and learning of the required skills.

We concur with the theory of the theoretical framework that suggests the following points and each point suggests that more research in this field would be required to optimise the learning development:

- A) Learning does not occur when the learner does not want to learn
- B) Learning is impeded when the learner is overwhelmed by an emotion
- C) Learning is optimal when the learner has a positive and intrinsic motivation
- D) Negative emotions can improve learning, however with less convergence in all disciplines, less impact and with less depth in understanding
- E) Individual emotional involvement only occurs when a learner is confident and understands the repercussions of the objectives of the exercises in combination with his or her future goals moreover, if the task is not in connection with his or her beliefs of the importance and objective of the tasks themselves, considering their previous educational standard, then it is harder to achieve results
- F) Emotional involvement does not occur, even when all the parameters are favourable, when the technical requirements of the movements, musicality, the use of space, or dancing in unison is too challenging
- G) Depth through emotional involvement for inner sensations, a profound understanding of the concept, expression or intent of movement is only achieved by few learners and only after a significant amount of classes taught
- H) Finally, the learners seem more fulfilled with their technical achievements, more so than with the learning process itself, their commitment or ability to convey a concept through expression of the body and mind. Their individual success is measured mostly through the reactions of the group and the perceptions of the viewer and not by their personal intrinsic fulfilment or a sense of achievement

To conclude we would like to show our gratitude to the Master Degree Program of Escola Superior de Dança by adding that our development allowed us to be invited by a vocational dance school to join their artistic staff. Where during the school year 2016-2017, we will intend to continue this research in the Classical Ballet discipline and will strive to improve these teaching strategies and the artistry of our future learners.

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Appendixes.

Appendix A, Audition table

The following table was construed with information from au-di-tions.com and worldwideauditions.com.

(continues)

Companies	technique requirements	experience	other artistic requirements
Alexander Whitley Dance Company Dancing opportunities.com		Experience.	
Alonzo King Lines Ballet Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		
Alvin Ailey Dancing opportunities.com	Modern Dance techniques, Jazz Dance technique.		
American Ballet Theatre Studio Company Dancing opportunities.com	Classical Ballet technique.		
Aura Dance Theatre Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		improvisation creative passion/motivation
Australian Dance Theatre Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.	Experience.	commitment hard working teamwork passion
Autin Dance Theatre Dancing opportunities.com			versatile theatricality
Axis Dance Company Dancing opportunities.com		Experience.	improvisation creative artistry committed collaboration teamwork individuality/personality
Balkan Dance Project Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		improvisation.
Ballet BC http://balletbc.com/get-in-touch/careers/	Classical Ballet and Contemporary Dance technique.		creativity theatricality passion
Ballet de l'Opera de Paris Dancing opportunities.com	-	-	
Ballet Finland Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		

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Companies	technique requirements	experience	other artistic requirements
Ballet Ireland Dancing opportunities.com	Classical Ballet technique.		
ballet national marseille Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		improvisation individuality/personality experimenting
Ballet Preljocaj Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		
BalletBoyz Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		improvisation.
Baltic Dance Theatre Dancing opportunities.com			passion/interest
Bayerisches Staatsballett	Classical Ballet technique.		
Bejart Ballet Lausanne Dancing opportunities.com	Classical Ballet technique.		
The Bucharest National Opera House (BNO) danzaeffebi.com	Classical Ballet technique.		
bodytraffic Dancing opportunities.com	Classical Ballet technique.	Experience. Partnering.	open-minded team work individuality/personality
BodyVox Company Dancing opportunities.com	Contemporary Dance technique.		Improvisation theatricality commitment
Brandon Ballet au-di-tions.com	Classical Ballet and Contemporary Dance technique.		creative personality
Broken talkers Dancing opportunities.com	Contemporary Dance technique.		artistry collaboration improvisation
Carolyn Dorfman Dance au-di-tions.com	Modern Dance technique.		theatricality
Carte Blanche Dancing opportunities.com	Contemporary Dance technique.	Experience.	improvisation artistry individuality/personality
Chantry Dance Company Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.	Partnering.	theatricality collaboration personality passion
CircuitDebris dance.nyc/listings/auditions	Excellent dance technique.		improvisation.
CNB danzaeffebi.com	Classical Ballet and Contemporary Dance technique.		

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Companies	technique requirements	experience	other artistic requirements
Companhia Danca Matosinhos Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.	Partnering.	improvisation teamwork passion/perserverance
Company Linga Dancing opportunities.com	Excellent dance technique.	Experience.	
Delattre Dance Company danzaeffebi.com	Classical Ballet and Contemporary Dance technique.	Experience.	improvisation motivation passion/dedication
Edifice Dance Theatre Dancing opportunities.com		Partnering.	improvisation.
Eliot Smith Company Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		
En-knap Dancing opportunities.com		Experience.	
EnKnapGroup Dance Company danzaeffebi.com	Workshop (3 days) = audition	Workshop (3 days) = audition	
Gallim Dance au-di-tions.com		Experience.	improvisation creative theatricality passion/interest commitment
Gallim Dance Dancing opportunities.com		Experience.	improvisation theatricality passion/interest commitment creative
Gary Clarke Company Dancing opportunities.com	Contemporary Dance technique.		improvisation theatricality versatile passion/emotionally connected commitment open-minded team-player
Gary Rowntree Dance Dancing opportunities.com	Contemporary Dance technique.	Experience.	improvisation theatricality working with text
Greek National Opera Ballet Danzaeffebi.com	Classical Ballet and Contemporary Dance technique.		
Greek National Opera Ballet Dancing opportunities.com	-	-	
Hagit Yakira Dancing opportunities.com		Experience. Partnering.	creative improvisation collaboration passion/interest, desire to learn

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Companies	technique requirements	experience	other artistic requirements
Hessisches Staatsballett Wiesbaden-Darmstadt	Classical Ballet and Contemporary Dance technique.		
Hong Kong Ballet Dancing opportunities.com	Classical Ballet and Modern Dance Technique.		
James cousins company Dancing opportunities.com			passion artistry versatility
Johannes Wieland/ Staatstheater Kassel Dancing opportunities.com	Contemporary Dance technique.	Experience.	improvisation theatricality
Junior Company BNMNEXT (from Ballet National Marseille) Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		improvisation individuality/personality experimenting
Kamea Dance Company Dancing opportunities.com	Classical Ballet and Modern Dance Technique.		creative commitment passion/motivation
Kibbutz contemporary dance company Dancing opportunities.com	Contemporary Dance technique.	Experience.	
Le theatre du Capitole Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		
Leipzig Ballet Dancing opportunities.com	Classical Ballet and Modern Dance Technique.		
les ballet du monte carlo http://www.balletsdemontecarlo.com/ballets-de-monte-carlo/page.php?id_menu=89	Excellent dance technique.		
Limon Dance Company Dancing opportunities.com	Modern Dance (Limon) technique.	Partnering.	passion/dedication, eager to learn individuality/personality fantastic mover
Lucy Guerin Inc Dancing opportunities.com	Contemporary Dance technique.		improvisation
Luke Brown Dance Dancing opportunities.com	Contemporary Dance technique.		improvisation collaboration working with text collaboration theatricality
Martha Graham Dance Company Dancing opportunities.com	Classical and Modern (graham) technique		

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Companies	technique requirements	experience	other artistic requirements
Momix au-di-tions.com	Classical Ballet and Contemporary Dance technique.		creative imaginative collaboration individuality/personality
National Dance Company Wales Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		improvisation collaboration theatricality
New English Ballet Theatre Dancing opportunities.com	Classical Ballet technique.	Partnering.	
Nimbus Dance Works au-di-tions.com	Classical Ballet and Modern Dance Technique.		commitment collaboration teamwork
Norrdans Dancing opportunities.com	Contemporary Dance technique.	Experience.	artistry individuality/personality
notetoSELF DanCe Company Dancing opportunities.com	Contemporary Dance technique.		versatile passion/dedication committed team work hard work individuality/personality
ocd/dance company au-di-tions.com	Classical Ballet, Modern and Contemporary Dance technique	Experience. Partnering.	
Olympic Ballet Theatre Dancing opportunities.com	-	-	
Opera Australia Dancing opportunities.com	Contemporary Dance technique.		improvisation teamwork collaboration creative
Polish National Ballet Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		
Rambert Dance Company Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		
Richard Siegal/Ballet of difference au-di-tions.com	Classical Ballet and Contemporary Dance technique.		individuality/personality
Ririe-Woodbury Dance Company au-di-tions.com			versatile collaboration creative
Royal Ballet of Flanders danzaeffebi.com	Classical Ballet and Contemporary Dance technique.	Experience.	versatile open-minded passion artistry

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Companies	technique requirements	experience	other artistic requirements
Royal Swedish Ballet Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		
Shelley Owen Dancing opportunities.com			artistry improvisation commtment
Shobana Jeyasingh Dance Dancing opportunities.com	Contemporary Dance technique.	Experience.	creative collaboration artistry
Sonia Plumb Dance Company Dancing opportunities.com	Modern Dance technique.	Partnering.	
spark movement collective au-di-tions.com	Classical Ballet and Modern Dance Technique.		collaboration creative individuality/personality
Springs Dance Company Dancing opportunities.com	Contemporary Dance technique.	Experience.	
Stephen Petronio Company Dancing opportunities.com		Experience.	commitment awareness/flow through the body passion/interest, curiosity.
Tanz Company Gervasi au-di-tions.com		Experience.	improvisation.
Tanz Luzerner Theater danzaeffebi.com	Classical Ballet and Contemporary Dance technique.		improvisation versatile open-minded motivation passion/desire collaboration hard work committed
Tanzcompagnie Konzert Theater Bern Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.	Experience.	improvisation theatricality passion/joy
tanzmainz Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		improvisation versatile
tanzmainz, Staatstheater Mainz tanzmainz.com	Classical Ballet and Contemporary Dance technique.		versatile improvisation
The Ballet National de Marseille Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.		improvisation individuality/personality experimenting
The National Moravian Silesian Theatre Dancing opportunities.com	Excellent dance technique.		
The Young Vic Dancing opportunities.com	Contemporary Dance technique.		improvisation collaboration

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Companies	technique requirements	experience	other artistic requirements
Valencia Dancing Forward danzaeffebi.com	Classical Ballet and Contemporary Dance technique.		
Vienna Festival Ballet danzaeffebi.com	Classical Ballet technique.		
wee dance company Dancing opportunities.com			commitment passion (enjoyment) creative collaboration individuality/personality
Xaoc Contemporary Ballet au-di-tions.com	Excellent dance technique.		open-minded hard working
ŻfinMalta Dance Ensemble Dancing opportunities.com	Classical Ballet and Contemporary Dance technique.	Experience. Partnering.	versatile open-minded working with text
Zurich Ballet https://www.opernhaus.ch/en/kiosk/jobs/	Classical Ballet and Modern Dance Technique.		

(conclusion)

Appendix B, Response e-mail from J. KYLIAN

Below are Jiri Kylian's answers to your questions:

After our conversation on Tuesday, I sent you a small list of questions. Perhaps by answering one question you answer them all or perhaps you would like to explain you view in an entire different matter, however I am confident that any input of your part will be beneficial for report. Thank you very much for your precious time, I wish you and your family happy holidays, merry christmas and happy new Year!
Greetings from Karel, Marie and Barbara as well.

1. Does having an Emotional connection to the body give a dancer an advantage in the art form? or does only technique count ?

A: Emotionality and technique should go hand in hand

2. Did you explain to your dancers emotions, symbols, images, feelings, energy? Or only technical explanations ?

A: I explained to my dancers as much about everything, as I was able to, in different stages of my life.

3. Did you ask a dancer to improvise or did you present all the steps for them already technically, shape wise and musically set ?

A: When I was young, I asked the dancers to more or less follow my choreography. In my later age I much preferred them to contribute through their improvisation to my choreography.

4. Is it important for you that the dancer you work with, has a personality, or is his technique the most important ?

A: Personality and technique should compliment each other....!

5. When you do auditions what do you search for in a dancer ?

A: Their soul, mentality and commitment.

6. When you are creating what do you need or like from a dancer ? (personal input, that he tries to understand what you are trying to achieve, that he is a body that you as choreographer can manipulate ? That he does what you tell him ?

A good choreographer is a teacher, as well as an observer and a very good student in one person....

7. Is it important for you that a dancer is versatile, open-minded and able to portray different emotions?

A: It is essential!

8. Any other information is welcome

I include a pdf file, a word document, and a pages document, they are the same as what is written here above, but in a different format depending on the system you prefer to use.

You can read about my work in my official website—www.jirikylian.com

Hope this helps you on your way. Best wishes,

Carmen

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Appendix C, Report of audition process with A. Khan

Akram Khan

Workshop in CNB, Vitor Cordon, September 15th, 2015.

From 11.30 till 13.30 and from 14.30 till 16.30.

With all the available and willing dancers from CNB.

Present were Director Luiza Taveira, Olga Roriz, Maria Jose Fazende, 2 teachers (Barбора Hruska and Adeline Charpentier), 45 dancers and personal assistant of Akram Khan.

Akram Khan came only for 1 day to CNB in Portugal to do a workshop.

It was not clear if there was a secondary reason for his coming, such as doing an audition for a piece, for a creation he would make with the company, to know if a repertory piece from Akram would be suitable for the company, to give the dancers an experience, Nobody besides the artistic director Luiza Taveira had any idea.

After witnessing the ballet class, Akram started by asking everyone to gather around. He sat on the floor as did the dancers and spoke with a soft voice and a personal tone about his upbringing, his love for dance, his culture, and about emotions.

The audience needs to experience something big and important in this new era.

He explains how he learned dance in his garage. He would be dressed to go to school, say bye to his parents, seek into the garage, change into dance clothes and dance all day. He would then change into his school uniform again and “come home” say hi to mum and dad and lie to them about his day at school.

He goes on explaining that by understanding his weaknesses in life and dance he could make them his strengths, these weaknesses gave him his identity.

It is important for him to tell stories and emotions on the stage, and make the dancer feel emotions.

“I want to find the essence of things”

Research is very important to him, research everything. When he works with artists he wants to see and achieve authenticity from them. How would you act when no one is watching, at home for instance when you are angry... “like this I want to see you”. He explains the dancers that in order for him to believe the dancers, they have to believe in themselves and truly believe what they are doing, seeing, thinking, feeling. Don't act, but be truly angry, fragile, show us the raw emotion and experience it every time again and again. It will never be the same but it will be honest. He would get to know the dancers on a personal level, speak with them, observe them and then use the dancer's personal experiences for the development of the idea, story or choreography.

“I steal choreography, but put my emotions or ideas inside” he continues. He explains how the work of Rite of Spring came about. He first started reading about Stravinsky, why and when he wrote the piece, Stravinsky’s past and his mental state.

Akram explains how Stravinsky loved classical music, but that according to Stravinsky’s teachers he was not good enough. Stravinsky was looking for his voice, and in order to do so he had to destroy everything that was given to him, this sacrifice made him great. When we are talking about freedom we must research, we must first fully understand what imprisonment is before we can feel free. This freedom should be inside yourself, internal. Akram wants to know what kind of person the dancer is, he needs to know the dancer. “If someone else can do what you do, then it isn’t you, nor your piece” He explains that the work is not about Akram himself, but that it is free. In creating characters of “wildness”, where it seems that they don’t have structure but an animal quality, meeting the music.

He asks of the dancers to show their love, devotion, sacrifice and themselves, then he can believe them. Our experiences, our doubts, to question things, makes us powerful, don’t assume everything otherwise you lose it. I want to bring you on a “journey of emotional exercises during the creation process”. There is a structure, but we constantly have to keep searching, it is for Akram important to understand the music, the rhythm, the musical structure. He goes to great lengths in explaining how to count and break down musical phrases, but in the end he says: “It’s about the story, not the structure”.

We will use patterns and rhythm but they are not as important as the story.

After this 50 minutes introduction he asks his assistant to work a little with the dancers, he takes a seat in front of the studio and watches.

The assistant gives a few warm up exercises, where the focus is on being free, dancing, awareness of the body and energy, reaction of the body on movements from its limbs, connecting, soft/fast, small/fast, smooth/sharp, smooth/fast/stop and precise/big.

When the assistant proposes the dancers to move, look, smell and crawl like an animal, Akram jumps in and explains them this animal is inside of them, a metaphor for the devil. Asking for physical and emotional energy, to make the emotional energy, physical.

“Technique is important, but just by standing you need to speak to me” this internal movement, not form, this belief is most important, you need to feel it, there is no good or wrong.

He goes back to the story of Rite of Spring and explains the dancers that Stravinsky’s demon the fight against frustration is the caged lion.

“Don’t think what the animal would do, but what you would do, connect the emotion to the physicality. Explaining how Method actors like Daniel-Day Lewis go about when preparing for a role (Lewis would walk around carrying a knife inside the house in the presence of his family, to feel like a killer)

You need to believe in yourself, you need to be in a relationship with the idea, story, emotion,

...

Then Akram proposed the following exercise;

The group of dancers were divided into 2 groups, 1 group sitting in the centre of the studio in 1 line facing the “audience” and the other group watching their colleagues.

He told them the rules, “ when I say” :

- Neutral (you are sitting straight watching in front of you, don't think about anything special).
- Sadness, (think of something that made you fragile) your body drops
- Wonderment, (think of something you desire) open chest and look diagonally up
- Happy, (think of something funny) smile/laugh looking forward
- Anger, (think of something that enrages you) bring the body in tension down, make a fist with 1 hand

He asked them to think of different emotions, different occurrences, to first see the emotion in their heads and then to react physically on it. Always starting from neutral and going back to neutral before changing in the next different emotion on Akram's cue. They should imagine the emotion as something they can walk towards, something that is in front of them. The movement becomes secondary, humanity is important. Going away from interpreting physically, less is more, not acting.

After a few repetitions where some of the dancers actually were crying, (in both the “working” group and the “watching” group), they seemed all very emotionally involved.

He told them that it is his job to be provocative, so that you can believe the movements. The audience shouldn't expect what is next, so the changes of emotions have to be extreme.

Attempt to try for perfection, even with emotions, but it will never be pure, but attempt, practice.

Connect to something from yourself.

The power of dance is to be ambiguous. The audience will have their experience, they don't have to know exactly what, but they should walk away with a feeling.

You can see everything in movement, the body doesn't lie, you cannot hide it. We should have a narrative journey and keep it to ourselves, and the audience should experience something not just visually but emotionally.

Lunchbreak

After the break the assistant of Akram starts teaching the dancers a sequence from Rite of spring.

Showing and explaining that all movements have consequences in the rest of the body (push/pull, hold/release, take/throw, kick/softness,hold/break), asking for consciousness and awareness of the movements and the body.

When the dancers know the sequence and its required rhythm Akram explains to them the concept/idea/story and the emotions they should join into the structure. Telling them that they are all different characters in the same piece with the same structure. He acknowledges that the dancers time with him is very short and for this reason he will not explain or go too deep into the details, and not give too much information. He however insists that they try to think about the story, individualism, feelings and details. Asking them to have their imagination be more real than reality, so that the audience can comprehend the emotional state of the dancer, thus it must be real for the dancer. Focus on details correctly, for example when acting that there is a small girl in front of you, you should look at her at the right height, when you kneel down your focus must be kept at the same level, otherwise the public will see that you are not seeing anyone and lose the magic.

Then before finishing he asks the dancers to sit down and they do a rhythmic exercise together.

when we count from 1 to 12 in the same rhythm there are gaps between the counts, in between these gaps you can have various counts/breaths/words/movements. He asks one dancer to count steadily to 12 while Akram counts/sings a sequence of numbers/sounds very fast but in the same rhythm to end at the same time as the dancer.

1	2	3	4	5	6	7	8	9	10	11	12
1,2,3, 4	1,2	1,2,3	1,2,3,4, 5,6,7,8,	1,2,3,4, 5,	1,2,3,4 ,	1,2,3,4,5,6	1,2 ,	1,2,3,4, 5,6,7	1,2,3	1,2 ,	1,2,3,4, 5,6,7,8

Sowing them that in-between these counts, you could breathe, say a name, stay in the rhythm but completely alter the structure (waltz, fast, slow, ...)and still be within the same structure. Learn to listen to music he concludes.

Death creates life, it continues

At 16.30 Akram sets off with his Assistant to the airport, leaving the dancers after a “standing ovation” and a group photo. In the corridor you hear some dancers say words like: “inspiring”, “great”, “wow”, “emotional”, “so special”, “difficult”, “he’s a great artist”, “amazing”...

Tom Colin, September 2015.

(conclusion of appendix C)

Appendix D, Planned classes

It is the goal in the composition and choreographic workshop to create a work of art with the cooperation of the dance learners of the 8th Year in Vocational Dance Education. Dancing with the goal of creating a work of art, using imagination, improvisation, problem-solving tactics, structuring a storyline and using emotional connection to the theme. As a means to express authentically the movements and the theme chosen by the dance learners. A formulated whole will need to be structured to obtain a coherence between the dance, the dancers, the music and the theme. We will use both the educational/process/Laban model and the professional/product/theatre model to achieve a balanced curriculum ('midway' model). The use of this model is proposed because we are working with dance learners of the advanced level, prepared to audition for professional companies. Composing, performing and appreciating dance will be the general objective by using this model. In accordance to the requirements of the Vocational curriculum we will promote the content to be taught, they will be explained and written in the exercises tables through the use of Labanotation. We will try to make the dance learner as much as possible part of the creation process in order for them to fully understand the structure and working process. They will acquire knowledge through experiencing, understanding and practising the process. We will explain and make them part of the material elements of the dance, the methods of construction to give form to the dance and create with the teacher and their colleagues the style of work. Throughout this process we will use different strategies, and models.

It will be the intention of the piece to communicate to the public an idea and emotion using authentic aesthetic expression. We will use Play and improvisation exercises to expand their means of expression with a wide range of movement vocabulary, and construct at the same time our storyline. Verbal expressions, moods and thoughts will be translated into movement vocabulary, and enlarged, refined and/or exaggerated according the needs for the composition. During the improvisation process we will explore range of motion, emotional connection and aesthetic movements. Meaning of the movements to support the storyline enabling the communication between performer and spectator, not using a literary form of communication but a metaphoric language to obtain curiosity of the onlooker and an artistic style of the art work.

Through the classes; auditory, visual, kinaesthetic, tactile and ideational stimuli will be used, it is however our goal to focus with these classes on ideational stimuli. The intention to convey an idea, will be our main objective, but the other stimuli will be used throughout the working process to achieve a more complete movement language, suitable for the piece.

The type of dance we will try to create will be focused on dance drama, and dramatic dance involving conflict, tension and excitement, using emotions and moods to develop the characters and story. However pure dance, a study, abstract dance, lyrical dance and comic dance will be incorporated during the classes so that the dance learners obtain knowledge of

the different forms and approaches. These different types of dances will also be used to maintain an open-mind during the creative process.

The presentation mode will be fairly representative and slightly symbolic, presenting dancer's experience of meaning in movement.

During the improvisational process we will search for movements that have meaning and are relevant for the theme. The movements found through this process will be subjected to analysis for originality, style, potential of development and coherence for the story's purpose. We will strive during the improvisation process for a balance between feeling and emotional connection to the movement, and knowledge of material and form, in search for the motif of the piece. The motif will be subjected to research, questioning, adaptation and development throughout the improvisational framework process. Action features, quality of movement dynamics, spacial features and relationships will help construct and define the individual and group motif for the benefit of the overall piece. The motif will also be used repeatedly in different forms, throughout the classes other forms of repetition of the motif will be sought after (restate, recapitulation, re-echo, recall, reiterate, revise and reinforce). Using variation by action, quality, space and relationship, for the development of variation of the motifs and their content emphasis. A well established idea will be set at the beginning of the creation process to ensure that the catalysts for the remaining creation process, built upon the motif is; organised, varied, interesting, and enhances the meaning of the movements and the piece.

The use of the group, in contrast to the individual solo parts will be used to emphasise the effect of the basic idea of the piece, the struggles of the characters to achieve their objective and to make for unison dramaturgical settings. It will at the same time be used to have more impact on the audience, and as a means for all the dancers to be as often as possible involved in the performance. The group will be used as a pack, in unison (in contrast or foreground), as separate individuals or as representatives of 1 character experiencing different though processes. The narrative form of the piece will enables us in the further construction of the piece, developing the storyline and the overall choreography to as relevant as possible.

During the classes, time will be made for conversation and discussion about the steps of the construction. These moments will be different each class, but are thought to occur when a global physical tiredness is perceived. We will benefit from these moments to relax the body and work on strategies, develop ideas and share opinions.

The incentive. internal and external.

A story line will be created, based on Cron's *Wired for story* (2012). To communicate the idea and give it form and convey the message to the audience. The construction of the piece will receive frame as part of our working process develops.

“It's how what happens affects someone who's in pursuit of a difficult goal, and how he or she changes as a result.” (Cron 2012) A story line has a beginning (the setting) a middle (complications, conflicts) and an ending (resolution). According to Stanton (2012) a good story makes the public care about the characters. We will through questions and stimuli from actual events procure what is of interest, and preoccupies the dance learners. Through this stimuli we want the dance learner to have a personal connection to the theme and the working process.

We will ask the dance learner to bring some story from the news, something from their generation that occupies them, something in their lives that is important to them, (society, political, environmental, relations, being different, bullying, future, past), and discuss and question in detail:

- What are the consequences of the “problem”?
- Why is this happening?
- How does it make you feel?
- Where does this take place?
- When did this start?
- Who is involved by this?

What are the future dangers for this if it continues? What can you do about it, what can humans do about it? How can we make this story told, how can we make others to care about this, how can we tell this story so that it is relevant, beautiful but touching?

Art but leaving the audience with something to think about. Asking questions suggested by Lavender (2011), for better cooperation with the dance learners.

Content, structure, strategies and models suggested by Smith-Autard in *Dance composition* (2010, 6th ed.), and Lavender in *Creative process mentoring* (2011).

Some choreographers will not let you into their creative thought-process, storyline, structure, or method. But it is our goal to propose a structure, a method and to have the dance learner create and join in the creation so that they have an idea of the choreographer's thought process. Some choreographers will have a more abstract structure, a more kinaesthetic movement language, and choreographers using the ideational stimuli will often still be more focused on the aesthetic look of the piece and its movements. It is however our goal that the dance learners have more input in the aesthetic look of the piece and movements and by letting them choose the theme and motif to have a more personal involvement in the piece. It is our goal through this method to have them personally involved. It is our hope that when working with a different choreographer and method the dancer will be more involved in the process because he will better understand the difference he/she can make, tries to understand the needs and wants of the choreographer to benefit the performance, and has an authentic relation to the material and the theme to better interpret and express himself.

The language:

How does this make you feel? Have them find 2 positions in their body.

Improvising in between these 2 positions, connecting in the most organic way but with the feeling of the emotion the 2 positions. Have them find different ways to go from A (1st position) to B (2nd position). Have them explore different ways, more complicated ways, detours from A to B and back to A. Have them create stops in-between A and B, have them create longer, more complicated, more space-time-relationship different ways to go from A to B.

Teaching and learning

Have them teach the reason and the movements when a sequence has been established to the colleagues. Explaining all the movements and their motives clearly, with reflection on the why and the how. In context with the starting idea, the thought process from A to B and the end goal.

Having them explain the idea and the movement sequence will challenge them to research deeply their own motives and will in turn teach them even better their own sequence.

Have them connect 2 or more sequences.

Group-work/duets.

Have them construct in pair or in trio with and from the material, new material.

- Combine or fusion movements (e.g.: making sequence different in space, levels, or time; arms from 1 sequence, legs from the other; emotion from 1 and movements from the other, bringing a change in dynamics)
- Have them join movements to each other, touch, lifts, contact, relationship, mirror, contrast, cause-effect, action-reaction.

Have them reflect on own work, have them interpret other's ideas and interpretation.

Have them give constructive ideas to colleagues.

Guidance from teacher:

Guide them in aesthetics, reasoning, expression, technique and sequence.

Guide them in explaining/understanding.

Guide them in exploring even further, challenge them in going deeper into movement and thought process.

Guide them in finding more original ideas.

Guide them in individual, duet, and group approach.

Guide them in bringing their idea across to the audience, while maintaining authentic control of the movement and expression.

Progression of proposed classes.

• Class 1..Incentive for choreography, bringing idea to body/movement

- Warm-up. To create an open space, relaxed and individual, to be stimulated and ready to improvise.
- Finding own movement language, connecting with own theme.

- Connect 2 positions horizontally, vertically, choosing.
- Choose Stimuli, Guided improvisation.
- Motif research.
- Focus on details
- **Class 2. Teach and learn**
 - Warm up. Play to be more creative in an open space
 - Teaching his/her own motif to colleagues; learning motif from colleague.
 - Decision on type of dance.
 - How does the subject make us feel, what is our body language when we think about the emotion connected to the idea, what are the mental pictures in our mind when imagining this
 - Stamina, condition, technique.
 - Myself and my reaction, how I feel about it, how i react to it, what it does to me (frustration, sad, happy, hopeful, angry, scared, despair,...shocked, surprised).
- **Class 3. Duets, action/reaction**
 - Warm-up, starting with massage and gentle touch to initiate partner work.
 - Decide the mode of presentation.
 - evaluation of improvisation
 - Duet work defending and questioning own motif, understanding and questioning motif of colleague.
 - Develop the structure of the creation.
- **Class 4. Group work**
 - Warm up. Reacting on group, group reacting on the individual to feel the power of the group and the possible consequences of the individual.
 - Selection and refinement.
 - Framework improvisation.
 - Adaptability, unison, following, leading, awareness.
 - Follow the leader(s), changing motif randomly, reacting on the group, group reacts on the individual.
- **Class 5. Group and individuality.**
 - Warm up. Play and be integrated in the group, follow and be followed to feel a unison.
 - Further development and variation of the motif.
 - Control your surroundings, adapting yourself to the surroundings, making a change.

Class 1.

Exercise 1: Warm up

Warm up	Connect to natural movement
Objective	Warm up body-parts, connecting body-parts, finding different qualities of movement.
Content	<ul style="list-style-type: none"> • Actions of the body (bend, stretch, twist; transfer of weight; balance; symmetrical and asymmetrical use of body shapes; isolated and emphasised body parts) • Qualities of movement (time- quick or slow; weight- firm, light, relaxed; flow- free, bound, ongoing, stoppable; combinations of more elements) • Space environment (size of movement, extension in space; levels- low, medium high; shape in space- curved, straight; directions in space- 3 dimensions, planes, diagonals) • Relationships (alone in a mass, relating to body-parts; copying, mirroring)
Description	<p>massage face, move left hand in all directions with different movement qualities, move left elbow in all directions with different movement qualities, now move and connect left hand and left elbow and find all possibilities and find different movement qualities.</p> <p>continue doing the same with shoulder first separately, than connecting hand, elbow and shoulder.</p> <p>repeat with right arm.</p> <p>do the same with head, upper back, chest, ribs, lower back, hips, knees, feet. after each step every time join all the body-parts that have already moved, so that at the end the whole body moves in different directions, connected and with different movement qualities.</p>
Stimuli	<ul style="list-style-type: none"> • Auditory, teacher's voice (in water, shaking, strong, flow, without gravity, heavy, circles, lines,...) • Visual, Imagined. • Tactile (floor, air, body) • Kinaesthetic (form, style, dynamic range, pattern) • Tactile (feel of own body)
Duration	15 min.
Music	Ambient music.

Exercise 2: connect 2 positions horizontally

Theme to movement	Connect 2 positions horizontally
Objective	Connect 2 positions, connect theme into movement, explore possibilities, describing moods or thoughts in terms of movement.
Content	<ul style="list-style-type: none"> • Actions of the body (bend, stretch, twist; body parts, isolated, space environment, relationship, drama, quality of movement) • Qualities of movement (Time, weight, flow, combinations of elements) • Space environment (size of movement, extensions in space; levels- low, shape in space- curved or straight; pathways- floor patterns; directions in space- the 3 dimensions, planes, diagonals) • Relationship (alone in a mass, relating to theme, relating to body)
Description	<p>Lay on the floor in a relaxed position, think about the theme and choose a position that describes best the mental image you have when thinking about the theme, how it makes you feel.</p> <p>find another position thinking about the theme, think about a mental image what you want to do about the theme.</p> <p>go back and forth between these 2 positions in the most organic, easy and efficient way possible.</p> <p>go from position A to B, go from position A to B but stop at the first movement. Go from A to B and stop before you start moving, think about what muscles you use, what your thoughts are, think what will be the very first muscle attached to the bone need to do in order to start moving. Think about that micro-movement and feel the implementation of this micro-movement in the rest of your body. start making this micro-movement bigger and start connecting this movement more with connection to the whole body. Try to find 8 steps in between A and B and every time do the same research of initiation. and built slowly to a more controlled way of moving, aware of the connection of all your body thinking about the theme.</p>
Stimuli	<ul style="list-style-type: none"> • Auditory (teachers voice, own breathing) • Visual (Imagined) • Tactile (floor, air, body) • Kinaesthetic (style, mood, dynamic range, pattern, form) • Ideational, (convey an idea, unfold a story, chosen by the dance learner, find different ways to connect these 2 positions, body-awareness, drama,
Duration	30 min.
Music	no music

Exercise 3: connect floor to standing.

Going vertical	Connect floor to standing
Objective	connect the 2 positions, use different dynamics, learn how to fall, get up, explore possibilities, work technique, improvisation
Content	<ul style="list-style-type: none"> • Action of the body (bend, stretch, twist; transfer of weight-stepping; travel; turn; jump, 5 varieties, stillness, balance; body shapes- symmetrical and asymmetrical; body parts- isolated, emphasised). • Qualities of movement (time- sustained, quick, slow; weight- firm, light, relaxed; flow- free, bound, ongoing, stoppable; combinations of more elements). • Space environment (size of movement- size of space; extension in space; levels- low, medium, high; shape in space- curved, straight; pathways- floor patterns, air patterns, curved and straight; directions in space- 3 dimensions, planes, diagonals). • Relationship (relation to floor, alone in a mass, spatial relationship, over, under, around, inside)
Description	<p>Find standing position B (may need to be altered slightly), and imprint this position in your mind. start on the floor in position A and find the most organic, easy and efficient way to go to standing position B, find your way back to laying position A, reverse the movement or find a different way to go to position A. do the same 8 step research as when lying down.</p> <p>Try it really slow with stops, try it slow but flow, try it flow and go with different impulses, (fast in beginning, explosion, heavy,...) try it so fast that when you reach position B you will be in the air, and when you come down you fall down to position A.</p>
Stimuli	<ul style="list-style-type: none"> • Auditory (teachers voice, own breathing) • Visual (Imagined) • Tactile (floor, air, body) • Kinaesthetic (style, mood, dynamic range, pattern, form) • Ideational, (convey an idea, unfold a story, chosen by the dance learner, find different ways to connect these 2 positions, body-awareness, drama, chosen by the dance learner, guided by teacher)
Duration	10 minutes
Music	no music

Exercise 4: connect 2 movements standing

Staying vertical	Connect 2 movements standing
Objective	connect the 2 movements with theme movement quality, balance, body-awareness,
Content	<ul style="list-style-type: none"> • Action of the body (Bend, stretch, twist; transfer of weight- stepping; travel; turn; gesture; stillness, balance; body shapes- symmetrical, asymmetrical; body parts- isolated, emphasised. • Qualities of movement (time- sudden, quick, sustained, slow; weight- firm, light, relaxed; flow- free, ongoing, bound, stoppable; combinations of more elements) • Space environment (size of movement- size of space; extensions in space; levels- low, medium, high; shape in space- curved, straight; pathways- floor patterns, curved or straight; directions in space- 3 dimensions, planes, diagonals). • Relationship (relating to imaginary object, relating to imaginary people, alone in mass)
Description	<p>Find standing position A (may need to be altered slightly) Find the 8 steps of initiation between A and B Make these 8 steps bigger, longer, Find and explore different ways to go from A to B, followw the energy and the gravity pull in all directions when finishing step 1, and follow the energy until it fades out, then continue with step 2 etc until you reach step 8 to go to B.</p>
Stimuli	<ul style="list-style-type: none"> • Auditory (teachers voice, own breathing) • Visual (Imagined) • Tactile (floor, air, body) • Kinaesthetic (style, mood, dynamic range, pattern, form) • Ideational, (convey an idea, unfold a story, chosen by the dance learner, find different ways to connect these 2 positions, body-awareness, drama, chosen by the dance learner, guided by teacher)
Duration	10 minutes
Music	no music

Exercise 5: Connect and choose

Interpret	Connect and choose
Objective	use previous material, start creating a motive, cognitive creation, musicality, drama, movement,
Content	<ul style="list-style-type: none"> • Action of the body (bend, stretch, twist; transfer of weight- stepping; travel; turn; gesture; jump- 5 varieties; stillness- balance, body shapes; symmetrical, asymmetrical use; body parts- isolated, emphasised) • Qualities of movement (time- sudden, quick, sustained, slow; weight- firm, light, relaxed; flow- free, ongoing, bound, stoppable, combinations of more elements) • Space environment (size of movement- size of space, extension in space; levels- low, medium, high; shape in space- curved, straight; pathways- floor patterns, air patterns, curved, straight; directions in space- 3 dimensions, planes, diagonals. • Relationship (relating to objects, relating to people, alone in a mass; space over, under, inside; theme)
Description	choose (each for your-self) movements in-between A+B on the floor, A on the floor to B standing, or A+B standing, or reverse (B floor to A standing, A standing to B in the air,...) connect the theme to the movement, to the music, improvise 5 minutes, start creating and setting the movement
Stimuli	<ul style="list-style-type: none"> • Auditory (music) • Visual (Imagined) • Tactile (floor, air, body) • Kinaesthetic (style, mood, dynamic range, pattern, form) • Ideational, (convey an idea, unfold a story, chosen by the dance learner, find different ways to connect these 2 positions, body-awareness, drama, chosen by the dance learner, guided by teacher)
Duration	20 min
Music	solaris

Exercise 6: Cool Down

Cool down		Focus and relax
Objective	Listen to own heartbeat, concentration, body-awareness, relaxation, release stress, centring, breathing, concentration, focus	
Content	<ul style="list-style-type: none"> • Action of the body (bend, stretch, transfer of weight, gesture, stillness, balance) • Qualities of movement (time- slow; weight- relaxed) • Space environment (shape in space) • Relationship (alone in mass, intergroup relationship) 	
Description	• Count own heartbeat (1 min) eyes closed, focus on your heartbeat, bring attention back to heartbeat if mind wanders away,	
Stimuli	<ul style="list-style-type: none"> • Auditory (teachers voice, own breathing) • Visual (Imagined) 	
Duration	2 minutes	
Music	none	

Exercise 7: ask them to find more information about the theme, ask them to find music that they feel has a connection to the theme, to bring information and music to the next class.

class 2

Exercise 1: Warm up

Warm up	Play
Objective	warm up, concentrate, focus, coordination, Natural movements, copying, fun.
Content	<ul style="list-style-type: none"> • Action of the body (bend, stretch, twist, transfer of weight, travel, turn, gesture; jump- 5 varieties; stillness- balance; body shapes; symmetrical, asymmetrical use; body parts- isolated, emphasised) • Qualities of movement (time- sudden, quick, sustained, slow; weight- firm, light, relaxed; flow- free, ongoing, bound, stoppable; combination of more elements) • Space environment (size of movement- size of space; extension in space; levels- low, medium, high; shape in space- curved, straight; directions in space- 3 dimensions, planes, diagonals). • Relationship (relating to people, copying, mirroring, following, unison, inter-group relationship, spacial relationships- over, under, around).
Description	<p>All dance learners are placed in a circle, teacher as well.</p> <p>The teacher asks the dance learners to stand relaxed and focused and to follow <i>everything</i> he does.</p> <p>All learners never completely stand still, there will be at least 1 student who fixes her hair, puts his t-shirt straight, scratches a body-part, leans more on leg than the other. The teacher will take these micro-movements from the dance learners and will exaggerate and repeat these movements, some people will maybe yawn, cough, laugh, speak, breathe loudly, these “sounds” will be incorporated in the exercise. Some dance learners may copy wrong, use a different leg or arm, look left instead of right, this information will also be used in order to create a more diverse and complex movement repetition.</p>
Stimuli	<ul style="list-style-type: none"> • Auditory (human voices, sounds of environment) • Visual (patterns, shapes, bodies,) • Kinaesthetic (style, mood, dynamic range, pattern, form) • Tactile (floor, own body, colleague) • Ideational, (convey an idea, unfold a story, chosen by the dance learner, find different ways to connect these 2 positions, body-awareness, drama, chosen by the dance learner, guided by teacher) <p>From the dance learners, colleagues and teacher.</p>
Duration	10 min.
Music	none

Exercise 2: learning a colleagues combination.

learning/teaching learn the combination of a colleague/teach your combination from class 1 to your colleagues.	
Objective	<p>continue the creation, learn technique, learn different movements, understand the theme and interpretation of your colleague.</p> <p>Teach and reflect more profoundly about own sequence, explain the motive, feeling, emotion and your exploration process.</p>
Content	<ul style="list-style-type: none"> • Action of the body (bend, stretch, twist; transfer of weight- stepping; travel; turn; gesture; jump- 5 varieties; stilness- balance; body-shapes- symmetrical, asymmetrical; body parts- isolated, emphasised.) • Qualities of movement (Time- sudden, quick, sustained, slow; weight- firm, light, relaxed; flow- free, ongoing, bound, stoppable; combinations of more elements) • Space environment (size of movement, size of space; extension in space, levels- low, medium, high; shape in space- curved, straight; Pathways, floor patterns, air patterns, curved and straight; directions in space- the 3 dimensions, planes, diagonals). • Relationship (relating to people, alone in mass, copying, mirroring, leading, following, unison, inter-group relationship, spatial relationship)
Description	<p>The dance learner who is chosen will take on the role of teacher and show his movement sequence, he will also have to explain his thought process and the reason why he came to these positions, thoughts, emotions, and the technical part of the movements, quality of movement.</p> <p>This process will be repeated, with 4 other dance learners.</p>
Stimuli	<ul style="list-style-type: none"> • Auditory (colleague's voice, music) • Visual (Imagined, colleagues movements) • Tactile (floor, air, body) • Kinaesthetic (style, mood, dynamic range, pattern, form) • Ideational, (convey an idea, unfold a story, guided by teacher, and dance learner)
Duration	65 min
Music	The music the dance learner chose for this theme.

Exercise 3: combining the sequences

Dancing until you drop	Combining the 5 sequences.
Objective	continue the creation, learn technique, learn different movements, understand the theme and interpretation of your colleague. Teach and reflect more profoundly about own sequence, explain the motive, feeling, emotion and your exploration process. copying movements, copying and interpretation theme. Cardio, technique, cognition, stamina,
Content	<ul style="list-style-type: none"> • Action of the body (bend, stretch, twist; transfer of weight- stepping; travel; turn; gesture; jump- 5 varieties; stilness- balance; body-shapes- symmetrical, asymmetrical; body parts- isolated, emphasised.) • Qualities of movement (Time- sudden, quick, sustained, slow; weight- firm, light, relaxed; flow- free, ongoing, bound, stoppable; combinations of more elements) • Space environment (size of movement, size of space; extension in space, levels- low, medium, high; shape in space- curved, straight; Pathways, floor patterns, air patterns, curved and straight; directions in space- the 3 dimensions, planes, diagonals). • Relationship (relating to people, alone in mass, copying, mirroring, leading, following, unison, inter-group relationship, spatial relationship,
Description	The 5 sequences are put together in 1 bigger sequence.
Stimuli	<ul style="list-style-type: none"> • Auditory (teachers voice, music) • Visual (Imagined, teacher, colleagues) • Tactile (floor, air, body) • Kinaesthetic (style, mood, dynamic range, pattern, form) • Ideational, (convey an idea, unfold a story, guided by teacher)
Duration	20 min
Music	Ólafur Arnalds (this place was a shelter)

Exercise 4: Cool down.

Cool down	Imagine & feel
Objective	emphatic and understanding for self and others
Content	<ul style="list-style-type: none"> • Action of the body (bend, stretch; stillness; symmetrical and asymmetrical use; isolated body part). • Qualities of movement (time-slow, flow- ongoing; weight- light) • Space environment (size of movement; pathways-patterns; directions in space-planes) • Relationship (relating to people, relating to self, relating to object, mirroring)
Description	<ul style="list-style-type: none"> • Go 3 by 3, 1 person puts arm on the table, a person behind puts the other arm on the table (as if the 1st person has his 2 “arms” on the table, 1 arm is yours (keep other arm out of own view), the other someone else’s, stroke both arms at the same time until persons “believes” and “feels” his arm is being stroked.
Stimuli	<ul style="list-style-type: none"> • Auditory (teachers voice, own breathing) • Visual (Imagined, movements of colleague, body-part of self) • Tactile (body, touch by colleague) • Kinaesthetic (pattern) • Ideational, (imagined)
Duration	5 min.
Music	none

Class 3.

Exercise 1: Warm up.

Warm up	Massage & react
Objective	Getting to know the other, the other's body, his reactions, your strength, your actions have reactions, listen to touch, be comfortable being touched, be comfortable with someone manipulating you, let go, trust.
Content	<ul style="list-style-type: none"> • Action of the body (Bend – Stretch – Twist Transference of weight – stepping, Travel, Turn, Gesture, Jump – five varieties, Stillness – balance, Body shapes, Symmetrical and, asymmetrical use, Body parts – isolated –, emphasised) • Qualities of movement (Time – sudden – sustained – quick – slow; Weight – firm – light; relaxed; Flow – free – bound– (on- — going) – (stop- pable) Combinations of more elements) • Space environment (Size of movement, Directions in space: the three dimensions, planes, diagonals) • Relationship (relating to people, meeting – parting; question and answer; spatial relationships over, under, around etc.)
Description	go in pairs; 1 starts to touch the other (other has eyes closed), warm up the articulations, the muscles, move the body parts of your partner, use different dynamics(fast slow), different strength (soft-hard), different movements(small-big) different intention (kind-“aggressive” not exaggerated !!!)
Stimuli	<ul style="list-style-type: none"> • Auditory (teachers voice, own breathing -wind, fire, water, drops, sandstorm, feather, leading the blind, physiotherapist, gentle, kneading bread, tickle, Chinese palms, drumming, push/pull,...) • Visual (Imagined, movements of colleague, body-part of self) • Tactile (body, touch by colleague) • Kinaesthetic (style, mood, dynamic range, pattern, form) • Ideational, (imagined, suggested by teacher)
Duration	10 min. (5 min. each)
Music	ambient.

Exercise 2: Duets; speak and listen.

Duets	Speak & Listen
Objective	duet work, improvisation,
Content	<ul style="list-style-type: none"> • Action of the body (Bend – Stretch – Twist Transference of weight – stepping, Travel, Turn, Gesture, Jump – five varieties, Stillness – balance, Body shapes, Symmetrical and, asymmetrical use, Body parts – isolated –, emphasised) • Qualities of movement (Time – sudden – sustained – quick – slow; Weight – firm – light; relaxed; Flow – free – bound– (on- — going) – (stop- pable) <p>Combinations of more elements</p> <ul style="list-style-type: none"> • Space environment (Size of movement – size of space; Extension in space; Levels – low, medium and high; Shape in space –curved or straight <p>Pathways – floor patterns– air patterns, curved or straight; Directions in space: the three dimensions, planes, diagonals)</p> <ul style="list-style-type: none"> • Relationship (relating to people, meeting – parting; question and answer; spatial relationships over, under, around etc.
Description	<p>Go in pairs, tell your story (dance your theme, and change your theme because of the reactions you receive from the “listener”) and the other listens (recognising what other is saying, understand the cause and consequence, labels the theme accurately, supports, reacts, questions)</p> <p>Change sides who is telling and who is listening.</p> <p>After 15 minutes change “speaker” and “listener”,</p> <p>After the 2 have interchanged, find new partner and repeat process.</p>
Stimuli	<ul style="list-style-type: none"> • Auditory (teachers voice, own breathing • Visual (Imagined, movements of colleague, body-part of self) • Tactile (body, touch by colleague) • Kinaesthetic (style, mood, dynamic range, pattern, form) • Ideational, (imagined, suggested by teacher, reaction on colleague)
Duration	60 min. (15 min each)
Music	none.

Exercise 3: repeat sequence from class 2.

Rehearse	Working on the motif.
Objective	Further working in detail the theme, movements, emotional connection, dynamics, phrasing, from Class 2 and exercise 2 combined.
Content	<ul style="list-style-type: none"> • Action of the body (Bend – Stretch – Twist Transference of weight – stepping; Travel; Turn; Gesture; Jump – five varieties; Stillness – balance; Body shapes; Symmetrical and asymmetrical use; Body parts – isolated – emphasised) • Qualities of movement (Time – sudden – sustained– quick – slow; Weight – firm – light, relaxed; Flow – free – bound – (ongoing) – (stoppable); Combinations of more elements) • Space environment (Size of movement –size of space; Extension in space; Levels – low, medium and high; Shape in space –curved or straight; Pathways – floor patterns– air patterns, curved or straight; Directions in space: the three dimensions, planes, diagonals) • Relationship (Relating to objects –relating to people; Alone in a mass; Duo: copying – mirroring; leading– following; unison; meeting – parting; question and answer; Group work: numerical; variation; group shape; inter-group; relationship; spatial relationships, over, under,around etc.)
Description	dance sections created in class 2. After 2 sections (1 motif of a dancer, combined with a motif of another dancer,) meet your first partner from exercise 2, do the duet, at end start with sequence 3 and 4 in group; at end, meet other partner from exercise 2, do duet; at end start with sequence nr. 5 in group.
Stimuli	<ul style="list-style-type: none"> • Auditory (teachers voice, own breathing, group breathing, sounds, music) • Visual (Imagined, movements of colleague, group, body-part of self, bodies of others) • Tactile (body, touch by colleague) • Kinaesthetic (style, mood, dynamic range, pattern, form) • Ideational, (imagined, suggested by teacher)
Duration	18 min.
Music	Max Richter (departure)

Exercise 4: cool down.

Cool down	Listen & focus
Objective	inner body awareness.
Content	<ul style="list-style-type: none"> • Action of the body (stillness) • Qualities of movement (weight- relaxed) • Space environment (Shape in space) • Relationship (alone in a mass, relating to self)
Description	<ul style="list-style-type: none"> • Listen too own bodily functions (skin, bladder, breathing, heart, thoughts, .. but only choose 1 at a time and focus on the 1)
Stimuli	<ul style="list-style-type: none"> • Auditory (teachers voice, own breathing) • Visual (Imagined) • Tactile (imagined) • Kinaesthetic (imagined) • Ideational, (imagined, suggested by teacher)
Duration	2 min.
Music	none

Class 4.

Follow the leader(s), changing motif randomly, reacting on the group, group reacts on the individual.

Exercise 1: Warm up

Warm up		Actions of 1 changes all
Objective	group work, action/reaction, listen and understand	
Content	<ul style="list-style-type: none"> • Action of the body (Bend – Stretch – Twist ; Transference of weight – stepping; Travel; Turn; Gesture; Jump – five varieties; Stillness – balance Body shapes; Symmetrical and asymmetrical use; Body parts – isolated – emphasised) • Qualities of movement (Time – sudden – sustained– quick – slow; Weight – firm – light, relaxed; Flow – free – bound– (ongoing) – (stoppable); Combinations of more elements) • Space environment (Size of movement – size of space; Extension in space; Levels – low, medium and high; Shape in space – curved or straight; Pathways – floor patterns– air patterns, curved or straight; Directions in space: the three dimensions , planes, diagonals) • Relationship (relating to people; group shape, inter-group, relationship, spatial relationships, over, under,, around etc.; mirroring, leading- following; meeting- parting) 	
Description	all in a circle, 1 dance learner is in the centre, de dance learner does movements and the group tries to react together on these movements.	
Stimuli	<ul style="list-style-type: none"> • Auditory (voice of teacher directing stimuli, sounds) • Visual (Shapes, patterns, movements, imagined) • Tactile (movement, dancers) • Kinaesthetic (mood, movement, dynamic range, pattern, form) • Ideational, (proposed by teacher, interpretation of middle person, interpretation of group) 	
Duration	20 min.	
Music	none	

Exercise 2: actions of all impact 1.

action/reaction		Actions of all changes 1
Objective	group work, action/reaction, listen and understand	
Content	<ul style="list-style-type: none"> • Action of the body (Bend – Stretch – Twist ; Transference of weight – stepping; Travel; Turn; Gesture; Jump – five varieties; Stillness – balance Body shapes; Symmetrical and asymmetrical use; Body parts – isolated – emphasised) • Qualities of movement (Time – sudden – sustained– quick – slow; Weight – firm – light, relaxed; Flow – free – bound– (ongoing) – (stoppable); Combinations of more elements) • Space environment (Size of movement – size of space; Extension in space; Levels – low, medium and high; Shape in space – curved or straight; Pathways – floor patterns– air patterns, curved or straight; Directions in space: the three dimensions , planes, diagonals) • Relationship (relating to people; group shape, inter-group, relationship, spatial relationships, over, under,, around etc.; mirroring, leading- following; meeting- parting) 	
Description	all in a circle, 1 dance learner is in the centre, de dance learner reacts on the movements of the group; the group tries to act together supportive, helping, obstructive, aggressive, ignoring the middle dancer	
Stimuli	<ul style="list-style-type: none"> • Auditory (sounds) • Visual (Shapes, patterns, movements, imagined) • Tactile (movement, dancers) • Kinaesthetic (mood, movement, dynamic range, pattern, form) • Ideational, (proposed by teacher, interpretation of middle person, interpretation of group) 	
Duration	20 min.	
Music	none	

Exercise 3: follow the ever changing leader

Follow/Lead	Follow the point man
Objective	group work, action/reaction, listen and understand, mirror, lead, adapt
Content	<ul style="list-style-type: none"> • Action of the body (Bend – Stretch – Twist ; Transference of weight – stepping; Travel; Turn; Gesture; Jump – five varieties; Stillness – balance Body shapes; Symmetrical and asymmetrical use; Body parts – isolated – emphasised) • Qualities of movement (Time – sudden – sustained– quick – slow; Weight – firm – light, relaxed; Flow – free – bound– (ongoing) – (stoppable); Combinations of more elements) • Space environment (Size of movement – size of space; Extension in space; Levels – low, medium and high; Shape in space – curved or straight; Pathways – floor patterns– air patterns, curved or straight; Directions in space: the three dimensions , planes, diagonals) • Relationship (relating to people; group shape, inter-group, relationship, spatial relationships, over, under,, around etc.; mirroring, leading- following; meeting- parting)
Description	all in a group, facing the same front, the person on the edge starts leading a movement, when the “front” changes their will be someone else on the “edge”, he will take over the leading part. starting in groups of 5, at end doing all together.
Stimuli	<ul style="list-style-type: none"> • Auditory (sounds, music) • Visual (Shapes, patterns, movements, imagined) • Tactile (movement, dancers) • Kinaesthetic (mood, movement, dynamic range, pattern, form) • Ideational, (proposed by teacher, interpretation of middle person, interpretation of group)
Duration	20 min.
Music	Barbatuques (Baianá)

Exercise 4: Create & rehearse

Rehearse		Continue creation process	
Objective	group work, action/reaction, listen and understand, mirror, lead, adapt		
Content	<ul style="list-style-type: none"> • Action of the body (Bend – Stretch – Twist ; Transference of weight – stepping; Travel; Turn; Gesture; Jump – five varieties; Stillness – balance Body shapes; Symmetrical and asymmetrical use; Body parts – isolated – emphasised) • Qualities of movement (Time – sudden – sustained– quick – slow; Weight – firm – light, relaxed; Flow – free – bound– (ongoing) – (stoppable); Combinations of more elements) • Space environment (Size of movement – size of space; Extension in space; Levels – low, medium and high; Shape in space – curved or straight; Pathways – floor patterns– air patterns, curved or straight; Directions in space: the three dimensions , planes, diagonals) • Relationship (relating to people; group shape, inter-group, relationship, spatial relationships, over, under,, around etc.; mirroring, leading- following; meeting- parting) 		
Description	1st and 2nd sequence, meet 1st duet partner, on the way to partner people obstruct your path. react on this, then move on to duet (duet focuses on conflict), after this, sequence 3 and 4, then go to partner of duet 2, on the way people help you to reach your destination (2nd duet focuses on understanding)		
Stimuli	<ul style="list-style-type: none"> • Auditory (sounds, music) • Visual (Shapes, patterns, movements, imagined) • Tactile (movement, dancers) • Kinaesthetic (mood, movement, dynamic range, pattern, form) • Ideational, (theme) 		
Duration	25 min.		
Music	Barbatuques (Baianá)		

Exercise 5: Cool down.

Cool down		Breathe together, move together zen style
Objective	Cool down and focus as a group, together.	
Content	<ul style="list-style-type: none"> • Action of the body (Bend – Stretch – Twist; Transference of weight – stepping; Travel; Turn; Gesture; Stillness – balance; Body shapes; Symmetrical and asymmetrical use; Body parts – isolated – emphasised) • Qualities of movement (Time – sudden – sustained– quick– slow; Weight – firm – light, relaxed; Flow – free – bound (ongoing) – (stoppable); Combinations of more elements) • Space environment (Size of movement – size of space; Extension in space; Levels – low, medium and high; Shape in space –curved or straight; Pathways – floor patterns– air patterns, curved or straight; Directions in space: the three dimensions , planes, diagonals) • Relationship (relating to people, following, group shape, spatial relationship) 	
Description	breathe together in the group, follow teacher’s movements connected to breathing and together with everyone, flow in water, walk on the moon, crawl on the beach, wind in your face)	
Stimuli	<ul style="list-style-type: none"> • Auditory (sounds, music) • Visual (Shapes, patterns, movements, imagined) • Tactile (Imagined proposed by teacher) • Kinaesthetic (mood, movement, dynamic range, pattern, form) • Ideational, (proposed by teacher) 	
Duration	5 min.	
Music	Ambient	

Class 5.

Class 5: controlling your surroundings, adapting yourself to the surroundings, making a change, using the surroundings for the benefit of your goal, using your powers, your ideas to convince and conquer and achieve a change.

Doing good, doing bad, doing for own benefit, doing for benefit of others, doing to make a change doing to maintain the status quo.

Exercise 1: Warm up.

Warm up	Play
Objective	synchronised togetherness, observe, react and follow
Content	<ul style="list-style-type: none"> • Action of the body (Bend – Stretch – Twist Transference of weight – stepping, Travel, Turn, Gesture, Jump – five varieties, Stillness – balance, Body shapes, Symmetrical and, asymmetrical use, Body parts – isolated –, emphasised) • Qualities of movement (Time – sudden – sustained – quick – slow; Weight – firm – light; relaxed; Flow – free – bound– (on- — going) – (stop- pable) Combinations of more elements) • Space environment (Size of movement, Directions in space: the three dimensions, planes, diagonals) • Relationship (relating to people; mirroring; leading-following; inter group relationship)
Description	stand all in circle, same game as day 2 but now the dance learners have to look at each other and copy whoever moves a little and look whoever changes the movement.
Stimuli	<ul style="list-style-type: none"> • Auditory (voices, breathing, sounds) • Visual (movements of colleagues) • Tactile (body, touch by colleague) • Kinaesthetic (style, mood, dynamic range, pattern, form) • Ideational, (imagined, suggested by colleagues)
Duration	10 min.
Music	none

Exercise 2: empathy

Empathy		Help each other reach destinations
Objective	group work, action/reaction, listen and understand, mirror, lead, adapt	
Content	<ul style="list-style-type: none"> • Action of the body (Bend – Stretch – Twist ; Transference of weight – stepping; Travel; Turn; Gesture; Jump – five varieties; Stillness – balance Body shapes; Symmetrical and asymmetrical use; Body parts – isolated – emphasised) • Qualities of movement (Time – sudden – sustained– quick – slow; Weight – firm – light, relaxed; Flow – free – bound– (ongoing) – (stoppable); Combinations of more elements) • Space environment (Size of movement – size of space; Extension in space; Levels – low, medium and high; Shape in space – curved or straight; Pathways – floor patterns– air patterns, curved or straight; Directions in space: the three dimensions , planes, diagonals) • Relationship (relating to people; group shape, inter-group, relationship, spatial relationships, over, under,, around etc.; mirroring, leading- following; meeting- parting) 	
Description	do your own sequence repeatedly until you see someone who's has a similar movement or theme as you, connect and “help” this dancer to reach his goals, “together you are stronger”; do the same; go closer; interact; do duet; do group work if more and more people start joining	
Stimuli	<ul style="list-style-type: none"> • Auditory (sounds, music) • Visual (Shapes, patterns, movements, imagined) • Tactile (movement, dancers) • Kinaesthetic (mood, movement, dynamic range, pattern, form) • Ideational, (Theme, interpretation each individual, interpretation of group) 	
Duration	20 min.	
Music	Barber (Adagio for strings)	

Exercise 3: Continue creating

Rehearse		Continue creation process
Objective	group work, action/reaction, listen and understand, mirror, lead, adapt	
Content	<ul style="list-style-type: none"> • Action of the body (Bend – Stretch – Twist ; Transference of weight – stepping; Travel; Turn; Gesture; Jump – five varieties; Stillness – balance Body shapes; Symmetrical and asymmetrical use; Body parts – isolated – emphasised) • Qualities of movement (Time – sudden – sustained– quick – slow; Weight – firm – light, relaxed; Flow – free – bound– (ongoing) – (stoppable); Combinations of more elements) • Space environment (Size of movement – size of space; Extension in space; Levels – low, medium and high; Shape in space – curved or straight; Pathways – floor patterns– air patterns, curved or straight; Directions in space: the three dimensions , planes, diagonals) • Relationship (relating to people; group shape, inter-group, relationship, spatial relationships, over, under,, around etc.; mirroring, leading- following; meeting- parting) 	
Description	1st and 2nd sequence, meet 1st duet partner, on the way to partner people obstruct your path. react on this, then move on to duet (duet focuses on conflict), after this, sequence 3 and 4, then go to partner of duet 2, on the way people help you to reach your destination (2nd duet focuses on understanding)	
Stimuli	<ul style="list-style-type: none"> • Auditory (sounds, music) • Visual (Shapes, patterns, movements, imagined) • Tactile (movement, dancers) • Kinaesthetic (mood, movement, dynamic range, pattern, form) • Ideational, (theme) 	
Duration	55 min.	
Music	Max Richter (the blue notebooks, on the nature of daylight)	

Exercise 4: Cool down.

Cool down		Breathe together.	
Objective	Cool down and focus as a group, together.		
Content	<ul style="list-style-type: none"> • Action of the body Stillness • Qualities of movement (Weight– light, relaxed) • Relationship (relating to people, following, group shape, spatial relationship) 		
Description	breathe together in the group, follow teacher’s movements connected to breathing and together with everyone, flow in water, walk on the moon, crawl on the beach, wind in your face)		
Stimuli	<ul style="list-style-type: none"> • Auditory (breathing) • Visual (movements, imagined) • Tactile (Imagined) • Kinaesthetic (mood,imagined) • Ideational, (imagined) 		
Duration	5 min.		
Music	none		

Throughout this creation process we will also work on the specific required skills for this work, break down phrasings and work in group, trio, duet or individually. We will design suitable exercises for each of these skills, so that the dance learner feels comfortable with them and will be able to perform them without struggle. The video-recordings made during the process will be made available online on a private channel so that the dance learner can evaluate and reflect on the progress, in private or together with his or her peers.

Class, 3 March, 2016. EDCN e7.

, CONCENTRATE AND WORK INTELLIGENTLY, FOCUSED AND EFFICIENTLY!

Whenever you wait, work for yourself the solo! Remember, solo needs different dynamics and

levels! Technique is the minimum ! That you should already master, now dance with this technique.

Duets. - Conflict - Resolve

17h. Warm up

Stand in front of a person. People not present on performance day together.

Look at the body only, limbs, shape, form, size, muscles,

Look at eyes, do not smile! Concentrate, if you smile or turn focus away, regain confidence and concentration, and focus again on the eyes. Imagine this person represents someone or

something that you do not like, or a part of someone you do not like (a body part can represent a

characteristic or a moment that this person said something bad to you, the imagined person, not the colleague in front of you!) Now imagine the person in front of you is someone you like, or part of this person, again, Imagined!

Choose 1 duet to fight.(hug first, no abrupt movements, stay in (imagined) square, no punching or pulling hairs).

Divide group into 2, 1 group fights (staying on their place), others watch/observe.

Change group (fight is 1.30min).

17.15 Conflict duet.

This duet is a metaphor for believing in something so strongly that often we do not listen to others and push our beliefs onto them. What you are criticising (most of you), I want you to act out. You will do your 3 movements (big body movements but no facial expression) and try to

explain your movements to the other without any regard for his thoughts, reactions or feelings. You will move as being emerged totally in mud. slow, powerful with great tension in the whole body. Stability is most important.

You will focus with your eyes on yourself, and only 'see' the limbs of the person in with you, no eye contact or whole body view.

17.40 Resolve duet.

This duet is a metaphor for empathy, to really listen and understand the point of view of another is to put yourself in their shoes and imagine what this person is experiencing.

Focus is on whole body and eye contact is established. do your 3 movements as in water, find

gaps to be free to move and at the same time see what your partner is doing. If your partner leans you can give them support, if your partner goes down you may trust that they will be a support to you. When you see your partner down (literally) you may help them up. Always in dance and using

03.03.2016 Class 3, Tom Colin 1 of 2 your 3 movements but adapted. Choose 1 gesture/movement of your partner and copy it, your partner will guide you in perfecting this movement. Slow and light, help each other and remember this feeling/sensation. When you see that your partner is (trying) to copy one of your movements guide them, help them understanding your movement by repeating it, showing it slow, guiding your partner's body so that the movement is correctly made. The movement should have the same direction, intention, quality and details, focus on the details!

Challenge yourself to be thorough!

Take your time, do not rush this process ! and remember how this process goes so that you can reimagine this moment on stage and repeat it as if it were the first time it happened.

The process is the choreography, not the movement itself.

Once both of you have captured authentically this fourth movement, make it your own, change it to match your own style and movement and flow your 4 movements together. Slowly part from each other.

18.05 Flow Solo.

Now do these 4 movements and create 1 flowing movement in 7 counts. You need to turn (at least a quarter, do at least 1 step in one direction, change level downward, and upward) Imagine your body is a veil being manipulated by a warm soft desert wind, and flow your movements together. You can do the same flow in different directions, levels or in space. Think of the relationship you have toward you body and the space and wind that flows between your limbs.now watch your colleagues and continue with this flow.18.20 Information about performance, costumes, Facebook, hours, music, story.

Saturday 19 March, Camoes (13.00 - 18.00) (Permission papers) Who will not be present will do the workshop,only change is costumes, spacing and partners.

Costumes: all black with skin (e.g.: tank top, t-shirt, shirt with sleeves rolled up, trousers, tights or loose).

Saturday 12 March, EDCN e7: 9.30 warm up, 13.30 finish.

Questions.

No time (5 classes), all information via Facebook. (Music, publicity, event creation all together via messenger for ideas etc. costumes, discussions about personal story, can be in private chat or group chat, however you feel comfortable)

Invite 5 people, for performance, motivate them by explaining the concept of the piece. Not only family, or dance colleagues, but also friends outside of the performing-arts.

03.03.2016 Class 3, Tom Colin 2 of 2

Further classes

In the following classes we will focus on learning and teaching the other sequences of the dance learners. It is will be objective for the dance learners to have taught and learned

the motifs of all their peers in the next 5 classes. During these classes we will keep evolving and creating group and duet/trio work, and continue on working stamina and expression. We will keep enlarging the vocabulary and the length of the piece. We will focus on the theme-line and further structure of the piece. It will be the continued objective to work expression/technique/stamina in the following classes each day to maintain and expand their condition and the creative process. After these 5 classes we will start the completion process as all the “new” material will be learned. It is then the objective to focus more on the composition and how to put the pieces into place. During this period we will start using some video-recordings for auto-evaluation of technique, interpretation, togetherness of the group, good use of space, dynamics, the overall communication of the idea, recognisable motifs, interaction between dancers, and to better understand the progress and “look” of the work. Between the 10th and 15th class, all necessary changes should be made. The main and phrase motifs should be clear and defined, the aesthetic style should be shaped and uniform with all the dance learners, leaving enough space for individuality. It will be our goal to finish the piece on the 15th class, leaving us ample time to prepare and fine-tune the finished product to be performed after 25 classes in total. To deepen the learning of the dance learners it is our objective to reach the performance stage. During these performances deeper learning takes place, being engaged in the final product and having contact with the audience will enable them to be in contact with the material on a different level. The work leading to this phase has been for some maybe more introverted. In this final process projection, interpretation and technique will be evaluated by the public. The appreciation of the work will not only depend on the satisfaction of their individual and group achievement, but on the show of appreciation and feedback of the public. This knowledge will in turn bring more motivation to the dance learners during the working process and certainly during the final days before the performance. A continued improvement process; musicality, technique, unison, and expression will enable the dance learner to develop through this means a great deal. In many audition notices for professional companies experience is a requirement. Through this process the dance learner builds experience and overcomes or learns about stage-fright, stress moments and control of emotions. In *Dance Composition*, Smith-Autard states that:

As defined in school examination syllabuses and university assessments in many parts of the world, performance in the performing arts – music, drama and dance – requires interpretation of the score or script. It is this interpretation that exposes individuality of artistry. However, to reach the level of performance that integrates both accuracy of rendition in terms of the choreographed dance and an individual artistic interpretation, students need to develop their performance skills far beyond mere acquisition of the technique and the ability to reproduce the given steps in the dance. Performers do not become excellent in a vacuum, however. (Smith-Autard, 2010, p. 183)

Action of the body Bend – Stretch – Twist Transference of weight – stepping Travel Turn Gesture Jump – five varieties Stillness – balance Body shapes Symmetrical and asymmetrical use Body parts – isolated – emphasised	Q u a l i t i e s o f movement Time – sudden – sustained – quick – slow Weight – firm – light relaxed Flow – free – bound – (on- — going) – (stop- pable) Combinations of two elements – eg, firm and sudden Combinations of three elements eg, light, sustained and free	Space environment Size of movement – size of space Extension in space L e v e l s – l o w , medium and high Shape in space – curved or straight Pathways – floor patterns – air patterns curved or straight Directions in space: the three dimensions planes diagonals	Relationship Relating to objects – relating to people Alone in a mass Duo: copying – mirroring leading– following unison – canon meeting – parting question and answer G r o u p w o r k : numerical variation group shape inter-group relationship spatial relationships over, under, around etc.
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Have them bring some story from the news, something from their generation that occupies them, something in their lives that is important to them, and discuss in detail. What, why, how, where, when, whom, ... what are the consequences of the “problem” what is the reason for this, how does it make you feel, what is happening because of this, what are the future dangers for this if it continues, what can you do about it, what can we do about it, how can we make this understood by others, how can we make others to care about this, how can we tell this story so that it is relevant, beautiful but touching, art but leaving the audience with something to think about

Storytelling:

*Know the ending of the story, and start from the beginning with the end in mind, unravelling step by step to meet the end. Everything you are doing from the beginning leads to a single goal. With some truth and a deeper understanding of who we are as human beings. Make me care, emotionally, aesthetically, intellectually. Make in the beginning a promise that the story will lead to something, “once upon a time” , have a dialogue, make the audience reflect, think, deduct,
have the audience be engaged= 2+2,....*

all characters should have a spine, a story, a motive themselves. know yourself, and how you react, change, is important, not boring, learning all the time “drama is anticipation mingled with uncertainty” creating doubt, short and long term tension, have a theme, “who are you, who are we?, what is our place in the world?” the character, story should be honest, “the best stories infuse wonder/hope, “ strive to do your best,.. use what you know, draw from your experiences,

struggle and overcome your demons, but don't be perfect, be honest

show vulnerability, talk about what happened on the way to the end, this is what makes a story have spine, depth, the hurdles along the way is what makes a story relatable,

Structure:

- *clear moral or purpose: there's a reason why you're telling this story, to this audience, at this time*
 - **Personal connection** – *the story involves either you, or someone you feel connected to*
 - **Common reference points** – *the audience understands the context and situation of the story*
 - **Detailed characters and imagery** – *have enough visual description that we can see what you're seeing*
 - *Conflict, vulnerability, or achievement we can relate to – similar to point #4, show us the challenges*
 - **Pacing** – *there's a clear beginning, ending, and segue way back to the topic*

Ask open-ended questions

- *Something happens*
- *our reaction on it*
- *our struggle with it*
- *our cry for help*
- *our voyage and drive to reach our destination*
- *the resolution , or the question*

Set up (context

Conflict (voyage

resolution (end

Create.

Dance combines technical skills and interpretation (Smith-Autard, 2002)

Let them explore by trial and error their best way to link 2 movements, 2 ideas; how these 2 positions can make a movement with the quality in accordance to the idea of the overall concept.

C.I.A.

Create

Interpret

Analyse

Choreographic composition

Research, improvisation, movements, relationships, music, awareness of body and space and time, the concept, communication, expression, construction, motivation, knowledge of structure, intuition and intellectual thought process, exploration of possibilities.

Choreographing, an internal process to find creative movements. (...)

- translate thoughts or ideas to the body/movement
- improvise as a tool to create
- research the stimuli
- construct and compose a movement phrase
- awareness of the elements (body, movement, phrase, transitions, sequences, sections, unity, variety, contrast, climax)
- the structural components of movement

Essential pedagogical principles for the creative process:

Create.

Dance combines technical skills and interpretation (Smith-Autard, 2002)

Let them explore by trial and error their best way to link 2 movements, 2 ideas; how these 2 positions can make a movement with the quality in accordance to the idea of the overall concept.

C.I.A.

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Choreographic composition

Research, improvisation, movements, relationships, music, awareness of body and space and time, the concept, communication, expression, construction, motivation, knowledge of structure, intuition and intellectual thought process, exploration of possibilities.

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- research the stimuli
- construct and compose a movement phrase
- awareness of the elements (body, movement, phrase, transitions, sequences, sections, unity, variety, contrast, climax)
- the structural components of movement

Essential pedagogical principles for the creative process:

- **exploration and experiment**
 - (stimulate research of body and movements in constructing the dance, valuing the creative process, challenge new research, allow sufficient time, promote openness of motions in order to address their diverse perspectives)
- **Implementation/Materialisation**
 - (Develop decision-making skills; develop the ability to articulate, transform and redefine ideas; value the importance of the creative product through its materialization singular choreographic proposals.)
- **Critical Reflection**
 - Enlarge aesthetic and technical knowledge of the intervention area; stimulate reflection as a place of questioning.

Teaching composition:

Teaching composition should be a process that follows the artistic direction where students should choreograph by trial and error, observe critically and use verbal feedback as an evolutionary process. Students will learn how to compose choreography and how to talk about composition.

Davenport 6 principles of choreographic composition:

CREATE

C = Critical reflection (critical reflection to an evolutionary process of learning);

R = Reason for making dance (choreography motivation);

E = Exploration and experimentation (exploration and experimentation in search of creativity and movement);

A = Aesthetic schedule (aesthetic and artistic sense);

T = Thematic integrity (thematic thread and integration);

E = Expression and experience (expression, experience and work of the student).

Strategies of teacher:

- * Transform mental ideas to body/movement.
- * Decide whether idea is appropriate for a dance form
- * Draw improvisation as a key tool to create
- * Explore different movement phrases to the same idea; promoting the notion of an internal logic between sentences and sequences;
- * Applying the concept of a whole in relation to focus, facial expression, energy, dynamics, performance, actions and body parts involved
- * Movement manipulation sections; rate of change and dynamic directions and space utilisation; finalisation "organic", finding the proper and logical resolutions in dance; consideration of public view
- * Learn to be an observer of his own creation, developing self-criticism and visual perception; etc ..
- * Be clear in providing a structure, music, rules, story line, have them practice these theories, have them understand these theories, have them control these theories.
- * Incentive propositions: auditory, visual, kinaesthetic, tactile, conceptual.

Creation steps (according to Smith-Autard)

1. Stimulus
2. Monitoring
3. Decision on the type of dance
4. Decision on the mode of representation
5. Improvisation
6. improvisation Assessment
7. Selection and refinement of reasons

8. Developing and varying motives to create repeat
9. Construction of design time and space
10. Rating
11. Change
12. Refinement

Marques & Xavier: technique, artistic and creative skills should be developed in the choreographic composition course.

“The five processes defined in this spectrum are all considered part of a choreographer work possibilities, and both professionally as in educational contexts, can be part of a unique process of creation and construction of a choreographic work.”

Didactic Democratic Model

Focuses on different ways of working, ways of passing knowledge and experiences as well as the situations that motivate the creation through self-direction and construction of new challenges and choreographic paths

(The teaching term not just about how it is transmitted knowledge "Teaching by Showing", but also the way they are developed certain capabilities (skills) and skills through practice. The democratic term, it has to do with the concepts of post-modern dance of the 60s, rejects the hierarchy, extolling values such as equality, cooperation and collective work.)

“In perspective it is essential to define and reflect on guidelines, some pedagogical principles, which objectively substantiate the definition of teaching and learning choreography, the contribution of Butterworth seems to us fundamental in the sense that it approaches very way precise methods of contemporary choreographic creation and models of teaching and learning choreography.

(Marques and Xavier, 2013)”

One of the primary aspects of this model is the notion of slippage and overlap. These five models that the author presents, are considered to be parts of the choreographer's palette and can be used at any stage of the choreographic creation process, both in professional contexts such as in educational contexts. These give the dancers / students the opportunity to learn, experiment and reflect on the different methods used, helping them to define their choreographic preferences in their career paths.

Class

1. Why? -	2. Transformation. -	3. Continuous evolution. -	4. Resolve.
ELEMENTS 五大 / 五行	ACTION	- <u>EMOTIONS</u> -	-Energy- Movement Quality
FIRE	destroys heat and dryness, and the quality of expansion	Anger All-consuming, egotistical, irritable, quick to anger, macho, obsessive, jealous, snobbish, critical, gluttonous / Passion High self-esteem, enthusiastic, courageous, passionate, natural leader, productive, self-respecting, creative, original, resourceful	Strength, Transformation, energy Fuel to power energy, drive, courage, ambition, impulses, will-power, wanting, Danger, Out of control, Warmth, Compassion,
Calcinitio, Gases	heat and dryness, and the quality of expansion	power, control, leadership, inspiration, spirit, and respect	Romeo, Tybalt, Don Quichotte, Ktiri, Basli, Swan Lake, Solor,
WATER	liquid, dissolving	Sadness Apathetic, low self-esteem, stagnant, cowardly, jaded, sexually addicted, naive, lazy, self-doubting, needy / Joy Self-aware, tranquil, adaptive, empathetic, modest, devoted, reflective, authentic, integrating, co-operative	Flow, Storing information, Adaptable, Intuition, Fluid, giver of life, Mutates,
Solutio, Liquids	symbolized coldness and heat, and the quality of contraction or shrinking,	love, passion, gratitude, forgiveness, purpose, and unity	Juliet, Giselle, Swan Lake, Nikiya, Syphide,
AIR	moves	Fear Anti-social, sloppy, uncaring, gossipy, unpredictable, fickle, dishonest, unpredictable, flaky, slow, Love Progressive, can see the big picture, flexible, curious, penetrating, independent, adventurous, intellectual	Breathing, Flexible, Constantly moving, Flying, Reaching out, Freedom,
Sublimatio, Plasma	heat and wetness, and the quality of lightness	fun, laughter, curiosity, interaction, intelligence, and passiveness	Juliet, Giselle, Swan Lake, Nikiya, Syphide,
EARTH	solid, stone, weight	Depression Superficial, restrictive, stubborn, hesitant, boring, serious, compulsive, objective, uncreative, mentally dull / Vitality Respectable, hardworking, pay attention to detail, stable, reliable, cautious, punctual, practical	Tangible, Specific, holding you back, weigh you down, obstruct your path, preventing to achieve goal, helps you grow, listen to the earth/gravity, texture of objects, shape-shift, Fertility,
Cuagaliatio, Solids	coldness and dryness, and the quality of heaviness.	stability, loyalty, patience, realistic, fairness, and conventional	King, Queen, Nutcracker, Swan Lake, Brahim, James,

Element is inside or outside your body? -

Action can be macro-action to extreme action.

Emotion can evolve, change, increase or decrease! -

Energy (10 levels), (Movement quality) needs to built up and be released (sudden, gradually, in crescendo or in diminuendo).

Images, memories, story, concept or ideas can fuel and guide your sequence.

Emotions help you

All movements have an emotional meaning and or impact.

Why do you start moving, why do you choose dance, why do you choose a specific movement, why do you choose a specific movement quality. Imagine something or remember a past experience, but be involved. How would you breath when feeling such a feeling, how would your body posture be, how would you be connected to energy, your limbs separately or joint. How would you move? How can you transform this simple movement of walking or a piece of choreography to have meaning in the proper context? What are you expressing and how can you be as clear as possible about this ? Challenge yourself to be clear, precise and enjoy the process by itself, not only the outcome or the technical virtuosity of the movement itself. All technique can be learned and perfected but without meaning and your individual input it could be done without any meaning and it will have no impact on your own experience, nor of the audience. There are thousand ways to explore or hundred ways to be technically good, however without your passion it could be executed by any gymnast or robot. Energy, focus, breathing, movement quality, use of space, speed, body awareness and the relationship with these elements all are directly related with the emotional connection you hold with the concept of the task or choreography. You like dance... What do you like specifically ? The flow, the virtuosity, the speed, the grace? Search and question yourself and then show the answer to these questions to yourself and the audience. Experience these feelings in real time and take your time for your body to experience this voyage. Your body in turn will provide you with its answers and with different feelings that you can then also use and experience. The more you are feeling and experiencing the more you will have a complete body awareness and feel this emotional connection radiate in your whole body with all of your senses.

After our last participation where the theme was loss of control, awareness of body, departure of 1 point, looseness of the body, defragmentation, center work and all based on the element of water. We found that the movement quality resembled with a body out of control, or a 'dying body'. Much like in Romeo and Juliet (where many die, or where Juliet and finally Romeo take a potion). We proposed that we play the scene (without predetermined steps) where 1 takes the potion and starts to 'fall asleep' and where the other tries to manipulate help, hold or dance with the other. Pedro Ramos felt that this was very pertinent for the dancers and asked us to repeat this exercise for our next class.

Since the majority of this term of students prefer classical ballet we proposed to find a Classical Ballet where such movement quality is required. More so in most productions of Romeo and Juliet these scene interpretation are often improvised and need much interpretation. We also thought Romeo and Juliet to be appropriate because it tells a story of 2 young people (just a few years younger than our focus group). Where family rules, friends and their disputes; and first love are at the forefront. We have been trying to connect with this focus group through many mediums to find the best way to motivate them. It has come to our attention that for most of these students motivation is very important. Sadly they do not believe "composition" to be of great importance (as they choose more often than not to take the time of these classes to go to the osteopath, play on their phones, talk, stay away from class with any or no excuses, or to simply be present but not be involved in the exercise or in the discussions.

Class preparation:

1st Act: Large fight scenes between Capulets and Montagues : Many die movement quality of loss of mobility, strength and form. Fear, anger, sadness, contempt, happiness, surprise

2nd Act:

- Fight between Mercutio and Tybalt, fight between Romeo and Tybalt. Movement quality: Strong violent movements, loss of mobility, loss of strength. Anger, fear, surprise, contempt, sadness, happiness.
- Juliet drinks sleeping poison: movement quality; loss of control, loss of strength, flailing of body parts .Despair, sadness, surprise, fear, love.

3rd Act:

- Fight between Paris and Romeo
- Pas de deux of Romeo with Juliet
- Death of Romeo by poison
- Death of Juliet by knife

For greater motivation we will propose the task at the start, and give them 5 minutes time to present to us a result, that will be showcased to their peers.

The task:

Warm up:

- Work in pairs, using Romeo and Juliet as story possibility.
- We need to see two clearly different individuals, with two entirely different quality of movements and different dynamics. Without any explanation we should be able to understand this from your body language. From the way you move. Using the movement quality learned in the past classes you have many choices. We insist on exaggeration of movement and clarity of expression with the use of movement quality, not facial expressions or gestures.
- Examples:
 - Mercucio vs Tybalt: Mercucio is water; Tybalt is earth
 - Romeo vs Tybalt: Tybalt is water, Romeo is earth
 - Paris vs Romeo Fight (not real fighting but quality of movement) Paris = water; Romeo = earth.
 - Romeo & Juliet duet (not real pas de deux but quality of movement) Romeo = earth; Juliet = water.
 - Tomb with Romeo & Juliet (not overly dramatic but quality of movement) Romeo = earth; Juliet is water; or Romeo is water; Juliet is earth.

Speech: Emotions help you

Dance for joy, not for the teacher, dance for yourself with passion and the audience will be overwhelmed.

All movements have an emotional meaning and or impact.

Why do you start moving, why do you choose dance, why do you choose a specific movement, why do you choose a specific movement quality. Imagine something or remember a past experience, but be involved. How would you breath when feeling such a feeling, how would your body posture be, how would you be connected to energy, your limbs separately or joint. How would you move? How can you transform this simple movement of walking or a piece of choreography to have meaning in the proper context? What are you expressing and how can you be as clear as possible about this ? Manipulate movements with artistic integrity. Challenge yourself to be clear, precise and enjoy the process by itself, not only the outcome or the technical virtuosity of the movement itself. All technique can be learned and perfected but without meaning and your individual input it could be done without any intention and it will have no impact on your own experience, nor of the audience. There are thousand ways to explore or hundred ways to be technically good, however without your passion it could be executed by any gymnast or robot. Energy, focus, breathing, movement quality, use of space, speed, body awareness relationship with these elements all are directly related with the emotional connection you hold with the concept of the task or choreography. You like dance... What do you like specifically ? The flow, the virtuosity, the speed, the grace? Search and question yourself and then show the answer to these questions to yourself and the audience. Experience these feelings in real time and take your time for your body to experience this voyage. Your body in turn will provide you with its answers and with different feelings that you can then also use and experience. The more you are feeling and experiencing the more you will have a complete body awareness and feel this emotional connection radiate in your whole body with all of your senses.

The list we have provided for you is a start, during the course and during your careers you will find other elements, emotions, actions and possibilities. We invite you to add information or questions or discuss here or in class more about this subject.

After this we ask them to improvise in small groups about a subject, using the movement qualities of today's elements. We observe that their energy and commitment is elevated due to our speech, Pedro Ramos concurs.

Concentration and energy.

All start with more concentration, and seem to reflect on what we asked. They do not look at each other and are fully focused on the task. Each in their own world. Use of body, space, time, effort and relationship is well used in the overall context (we did not ask them to interact with others and they do not)

Appendix E. Questionnaire

2. Would you be willing to join a private group on Facebook during the time of the internship?

Yes	12	70.6%
No	1	5.9%
I do not have Facebook	0	0%
I could make an account for the purpose of this internship	0	0%
Other	4	23.5%

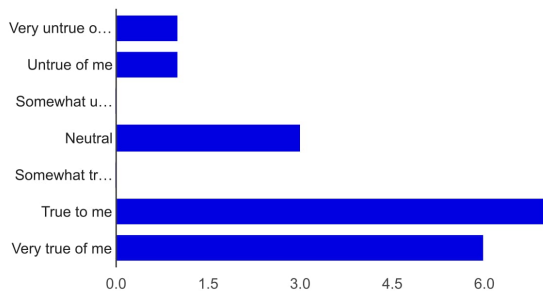
3. What is your future work prospect/goal?

I do not know	2	11.8%
A professional Company (Classical Ballet only)	2	11.8%
A professional Company (Modern/contemporary only)	1	5.9%
A professional Company (mixed styles, with creations, working with choreographers)	10	58.8%
A professional Company (mixed styles, only repertoire)	1	5.9%
Choreographing, teaching, studying	0	0%
Tanztheatre, experimental or alternative dance group	0	0%
Whoever will accept me	0	0%
Other	1	5.9%

4. What do you like to dance most ?

Classical Ballet	10	58.8%
Modern repertoire	0	0%
Contemporary repertoire	2	11.8%
Creations	0	0%
Abstract dance	0	0%
Dance with a story, theme, emotion	2	11.8%
A piece made for or with me	0	0%
A piece made by myself	1	5.9%
Something I can be involved in	1	5.9%
Other	1	5.9%

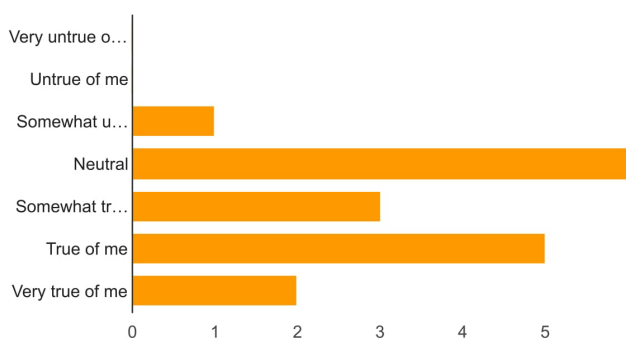
5. I learn something from all experiences.



Very untrue of me	1	5.9%
Untrue of me	1	5.9%
Somewhat untrue of me	0	0%
Neutral	3	17.6%
Somewhat true of me	0	0%
True to me	7	41.2%
Very true of me	6	35.3%

6. I like working in a group, teamwork and together creating is fulfilling to me.

DANCING WITH AN EMOTIONAL CONNECTION TO MOVEMENT QUALITY, RESEARCH PROJECT IN THE COMPOSITION COURSE WITH THE EIGHTH GRADE LEARNERS IN VOCATIONAL DANCE EDUCATION FROM ESCOLA DE DANÇA DO CONSERVATÓRIO NACIONAL



Very untrue of me	0	0%
Untrue of me	0	0%
Somewhat untrue of me	1	5.9%
Neutral	6	35.3%
Somewhat true of me	3	17.6%
True of me	5	29.4%
Very true of me	2	11.8%

7. What do you think is the working method of a choreographer?

I don't know	4	23.5%
Choreographer shows steps, dancer copies	2	11.8%
Dancers improvises, choreographer selects	0	0%
It is a collaboration process	3	17.6%
Multiple methods used by the same choreographer	2	11.8%
All the above can be right, depending on the choreographer	6	35.3%
Other	0	0%

8. I like to improvise.

Very untrue of me	2	11.8%
Untrue of me	0	0%
Somewhat untrue of me	2	11.8%
Neutral	6	35.3%
Somewhat true of me	1	5.9%
True of me	4	23.5%
Very true of me	2	11.8%

9. I struggle most with technique, the motivation for emotional connection gets less attention.

Very untrue of me	0	0%
Untrue of me	1	5.9%
Somewhat untrue of me	4	23.5%
Neutral	7	41.2%
Somewhat true of me	2	11.8%
True of me	3	17.6%
Very true of me	0	0%

10. I know before I start moving where a movement internally will start.

Very untrue of me	0	0%
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Untrue of me	0	0%
Somewhat untrue of me	0	0%
Neutral	9	52.9%
Somewhat true of me	7	41.2%
True of me	1	5.9%
Very true of me	0	0%

11. I add genuine feelings or emotions to movements when in a creation process or when learning a choreography.

From the 1st rehearsal	0	0%
After I know the whole choreography	2	11.8%
Gradually	7	41.2%
Never, I don't know how to connect emotions to movements,...	0	0%
Never, I am afraid to show my emotions	0	0%
Never, I don't believe a dancer should	0	0%
Depending on the music	2	11.8%
Depending on the choreographer or teacher	0	0%
When I am on stage	2	11.8%
With a creation I do, but with a repertoire piece I do not	0	0%
With a repertoire piece I do but with a creation I do not	0	0%
I do not know	4	23.5%
Other	0	0%

12. If you do not like the working method of the choreographer will you.

Do my best anyway	13	76.5%
Try to find something i like about the piece	4	23.5%
Try to hide and not do my best (so maybe I will not have to dance the piece)	0	0%
Do it anyway, because I am paid for it	0	0%
Don't care what the choreographer wants and do my best anyway	0	0%
Other	0	0%

13. (Not dance related) Watch or read the news tonight and write which news item you felt strongly about (or have a strong opinion about).

Terrorism all over the world.

The news about the terrorist attack in paris.

News of the ISIS.

The legalization of the adoption by two people of the same gender.

Well I haven't watched today's news but from what I've heard recently the adoption by homosexual couples as been legalized in Portugal and I was very happy about that because everyone should have the right to build a family of their own, regardless of sexual orientation. Also Brussels was under max terrorism alert this weekend. I think the world is going on a dilemma about these terrorist attacks about what they mean, who's to blame and how to stop it. I personally didn't give it much thought yet, but right now it's the "hot" topic of the moment and people are scared and nervous so it's normal to have increased security around the world. It's quite a complicated topic because it involves religion and

ethics and social problems which aren't easy to solve. I don't really find myself qualified to talk much about it. About Portuguese politics, I know our government isn't really on the best shape right now and that concerns me a bit because even though I would like to leave the country, it affects my friends and family and also I like Portugal very much, I think it's a very unique country that we should be proud of.

Refugees crisis

The declaration of the 3^o world war by ONU.

The latest news that shocked the world was the situation of Paris, for me is very sad what happened and the fact that we are joining the 3rd world war. I think that world doesn't need revenge as bombings and all that can destroy the world and killing people around you, because of people who die have nothing to do with the situation, and many deaths are unfair, so asks If world peace.

The Paris tragedy and everything else that happened that night

I felt a strong connection regarding a photographer who spent two weeks trekking across the Arctic who is sharing incredible images from his epic 1,800-mile journey. His name is Peter Cox, and he's goal is to capture the awe-inspiring shots of melting glaciers and wildlife using a camera attached to a drone. He travelled across Norway's Svalbard archipelago in a bid to document the area's stunning natural beauty. This touched me personally because I am concerned about our planet, and throughout this photos we can see how damaging our lives are to the place where we live. Also because it is our fault that the mother earth is dying, and the big riot in Paris is a sign that there are people that still care and have a word against global warming. There is still hope if we control the emissions of greenhouse gases to the ozone layer. It is a matter of knowing what our world is worth, and what the human kind has control of.

Terrorism in France

technology is completely changing the world, a few decades ago were unthinkable that people could use technology to so many purpose like we are using now, people just couldn't imagine how tech works or how to do it. the numbers show that 4 in 10 kids already have a phone or a PC till the age of 13. Can this work only for good? we all know that in our time people can be easily tricked, can get addicted for thinks that only exist in a virtual world. in my opinion tech enter in our world in a wild way, crushing, breaking, taking everything in front, and he will decide the future of mankind.

I read a piece of news that talked about ISIS, and the possibility of a third World War. It said that it would be a cibernetic war, and that the USA wasn't properly ready for a cibernetic war. This is a little frightening to me, since everyday the news about the Islamic State and the attacks get more and more real, and I never really thought about living through a war. At the same time, Portugal is a really small country that hasn't been too involved in the terrorists attacks or attacks to Syria.

My fault I have ever experienced

My family, friends, teachers, and the other person who support me a lot They make me strong. But most important is myself.

Nothing

One taiwanese girl go to Korea performing arts company be trainee and she debut now, but she use Taiwan flag, and make some people disagree Taiwan is a independent's people very mind!

14. (Not dance related) If there is something wrong, explain what you think 'people' can do about it.

I think people could just try to respect and let others live their lives like they want to.

I don't know.

I dont know.....

The only thing, i think i'ts wrong in here, it's just the opinion of some people, (like homophobic one's) , that think that this is the worst ideia ever, and criticize this approval.

That's a hard one. I think the world is so big, and full of so many different people, exposed to so many different situations and circumstances, that it's almost impossible to keep the world free of "evil". I think a lot is wrong with the world, but it's my vision of "wrong" and like I said, the world is so big that it might not be the same for other people or they just simply don't care if it's wrong. Pedophilia, organ traffic, exploitation, raping, racism, hunger and poverty, animal hunting, etc... I think all are bad and our society has tried to raise awareness and fight those evils according to new ways of thinking and that's probably the only way humanity can evolve. It's not something sudden but something gradual that takes a lot of time.

All countries all over the world need to host and help them

It's very complicated, i don't have a strong opinion about.

As we know the world is too big and people are many, and what I think is wrong is the people, because to have these wars / conflicts in the world is because many people fail to deal with situations differently and how obvious to the world every person in the world has its own personality and his vision for things that exist around us and react or horrible form / bad as attacks in countries or a good way, as no peace in the world!

In spite of our believes we should respect others and we should never try and force out opinions or/specially religions

In my opinion people are not aware of what is happening in our world. They are more concerned about second life problems and not they should be concerned about. it's the place where we live and they know nothing about it or how we should take care of it. If everyone in this planet knew what the world is made of and how to procede there would be peace. Not only all the things we do as humans, like take a shorter shower, or not using the car as much. Reducing gas and water as much as possible. But also the diet we are following as meet eaters and the whole leather and animal products are destroying the flora. If everyone contributes, even if it is just a little bit, it might help. Also we would put our efforts in bigger dreams. If we have a planet that need rescue why are we looking for another one instead of helping this one?

I don't know Sorry

nowadays people tried to avoid most of their problems, trey try to get around of them, and that´s not always the most correct option, actually i think that people have to face their fears their problems in general. We could learn facing them, and that is always worth it whether for good or bad, we grow no matter what.

When something is wrong I think people should never turn their backs to the problem. Facing troubles is the first step towards success, and giving up is the first and last towards failure. People should always analyze the problem, search for a solution or think their way to one.

People can talk about it

people can talk about it.

I don't know

Each people can choose who she/he is, not need put your opinion, on other, different people, different personality, everyone have the story you maybe don't know, do not discuss other.

15. How do you feel about expressing yourself ?

I am afraid to show my emotions in front of my colleagues	0	0%
I am afraid to show my true self to others	0	0%
I have never expressed myself authentically	0	0%
I always say what I think and feel	2	11.8%
I am shy	5	29.4%
I love to express myself in dance, more so than in words	3	17.6%
I do not know	4	23.5%
Other	3	17.6%

16. Why do you dance ?

Because I can't not dance. When I move I'm complete.

I just like dance when I was child.

I never think about this. But maybe because I love dance.

I just discovered recently that Dancing is the way i can feel better with myself .

I dance because I love art and I love what can be expressed in movement. Dancing gives me pleasure in the way that what I feel, physically and mentally, on stage, with the mix of the lights and music and people and the set, it's such sensational and strong trip. I work everyday to be able to express myself (or what others want to me express) so I can give it all out on stage and really enjoy that fleeting moment. Watching a dance piece is great but to dance it and experience it with your own body with your own emotions is completely another level.

Dance completes me and it's the only thing in my life that I really love to do and that I'm proud about myself. That feeling when I do an awesome class or rehearsal or show it worth every single pain I feel in my way to persue my dream of dancing throught my life.

After so much time dancing, i can't picture myself doing anything else. It makes me feel good with myself.

In my case I started to dance with five years so at the time did not know why I started to dance, but over time and my development, dance created ties with me and it's a way for me to express what I want to demonstrate to me and to people what I feel moving in the movement for me is something fantastic and interesting because everything is interconnected and everything becomes beautiful to see.

To be honest I don't remember why but I can't imagine myself doing anything else. Dance makes me happy

It is the only way I can put my feelings apart and enjoy every second.

Because I want to make a person happy by one's dance

actually i really don't know why, i just like to dance, i think the answer is in my body and not in my mind. maybe i can easily answer this question while i am moving, dancing. its the music the floor the environment that all kind of thinks that flows in me and make me who i am when i`m dancing

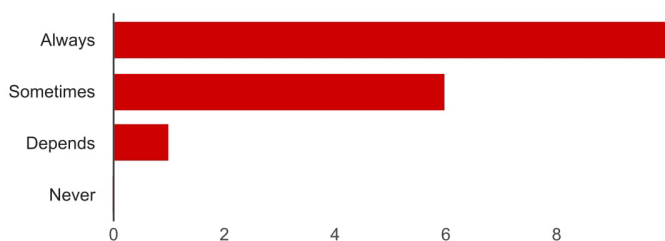
I dance because it's a way to free my body, a way to enter a different zone where the world kind of fades away and for those minutes all that matters is the music, the way my body reacts to it. It's a way to express not what I can't say, but what my body wants to say.

I like ballet

Because every time I can find the things I want to be "more great", so I want to dance, I very enjoy fix the dance but sometimes I feel tired, because very hard be perfect, so I want more great, I dance.

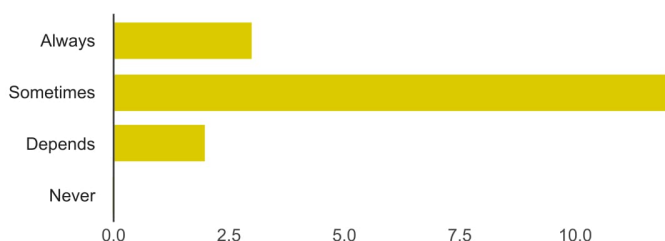
Audience [17. Are you willing to show your emotions (authentic, sincere, real) to

the audience, your teacher and/or your colleagues, when you are acting/performing/dancing/rehearsing/interpreting ?]



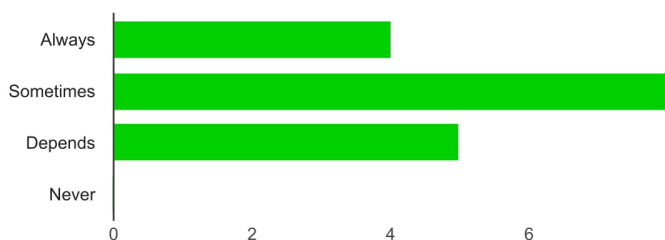
Always	10	58.8%
Sometimes	6	35.3%
Depends	1	5.9%
Never	0	0%

Teacher [17. Are you willing to show your emotions (authentic, sincere, real) to the audience, your teacher and/or your colleagues, when you are acting/performing/dancing/rehearsing/interpreting ?]



Always	3	17.6%
Sometimes	12	70.6%
Depends	2	11.8%
Never	0	0%

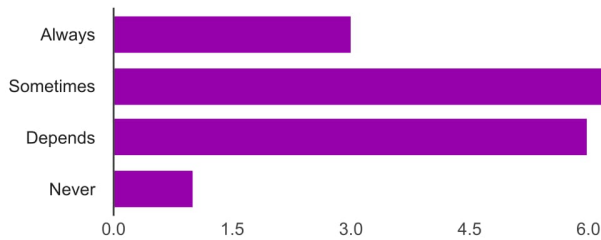
Colleagues [17. Are you willing to show your emotions (authentic, sincere, real) to the audience, your teacher and/or your colleagues, when you are acting/performing/dancing/rehearsing/interpreting ?]



Always	4	
Sometimes	7	
Depends	5	
Never	0	

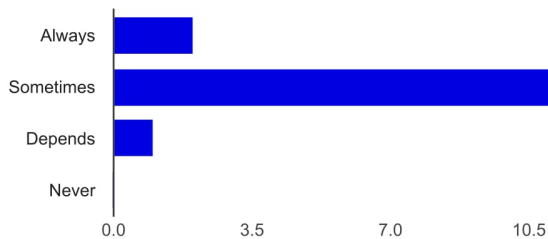
Always	4	23.5%
Sometimes	8	47.1%
Depends	5	29.4%
Never	0	0%

In words [17. Are you willing to show your emotions (authentic, sincere, real) to the audience, your teacher and/or your colleagues, when you are acting/performing/dancing/rehearsing/interpreting ?]



Always	3	17.6%
Sometimes	7	41.2%
Depends	6	35.3%
Never	1	5.9%

In the studio [17. Are you willing to show your emotions (authentic, sincere, real) to the audience, your teacher and/or your colleagues, when you are acting/performing/dancing/rehearsing/interpreting ?]



Always	2	11.8%
Sometimes	14	82.4%
Depends	1	5.9%
Never	0	0%

18. In general, do you like to experiment ?

Yes	10	58.8%
Sometimes	3	17.6%
Depends	1	5.9%
No	1	5.9%

I do not know | **2** | 11.8%

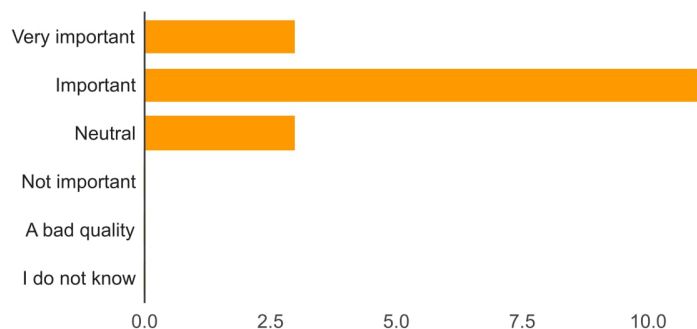
19. Do you feel a mind-body connection ?

Yes, I feel a mind and body connection	9	52.9%
No, I do not feel a mind and body connection	0	0%
Depends	7	41.2%
I do not know	1	5.9%
Other	0	0%

20. Does a dancer need versatility (technical skills- both classical as contemporary, interpretation skills, improvisation abilities, adaptability, both excel in group and in solo work,)?

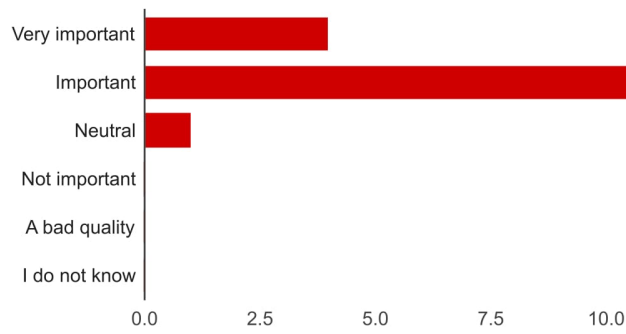
I think a dancer just needs technique	1	5.9%
I think a dancer is an artist and needs above all personality	4	23.5%
I do not know	1	5.9%
I think all dancers are versatile	0	0%
Yes, a dancer needs to be open minded, learn many different skills and be adaptable.	11	64.7%
No, the skills we learn in school are sufficient for the rest of my career.	0	0%
Other	0	0%

Physicality [21. When a choreographer or director does an audition,]



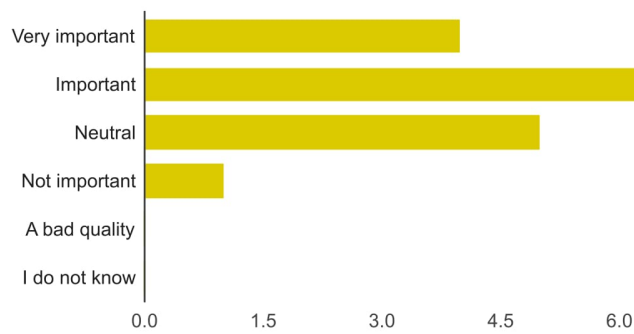
Very important	3	17.6%
Important	11	64.7%
Neutral	3	17.6%
Not important	0	0%
A bad quality	0	0%
I do not know	0	0%

Technique [21. When a choreographer or director does an audition,]



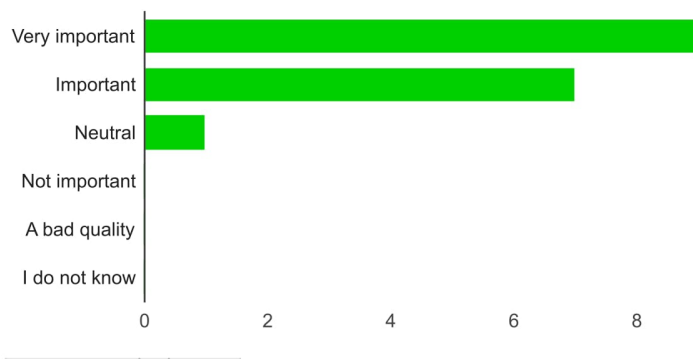
Very important	4	23.5%
Important	12	70.6%
Neutral	1	5.9%
Not important	0	0%
A bad quality	0	0%
I do not know	0	0%

Experience [21. When a choreographer or director does an audition,]



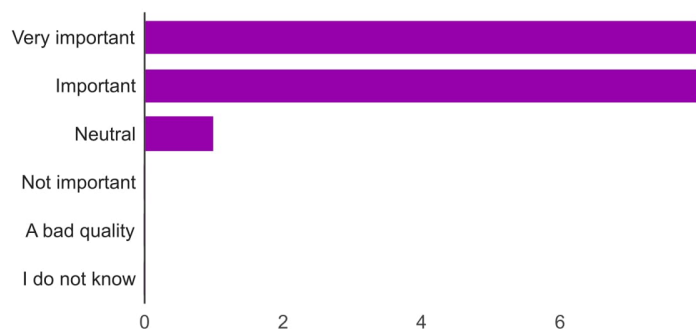
Very important	4	23.5%
Important	7	41.2%
Neutral	5	29.4%
Not important	1	5.9%
A bad quality	0	0%
I do not know	0	0%

Versatility [21. When a choreographer or director does an audition,]



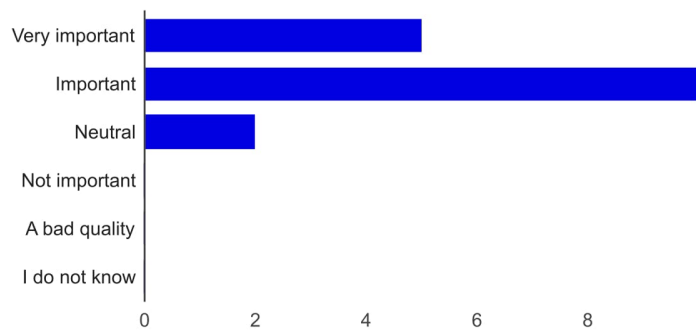
Very important	9	52.9%
Important	7	41.2%
Neutral	1	5.9%
Not important	0	0%
A bad quality	0	0%
I do not know	0	0%

Individuality/personality [21. When a choreographer or director does an audition,]



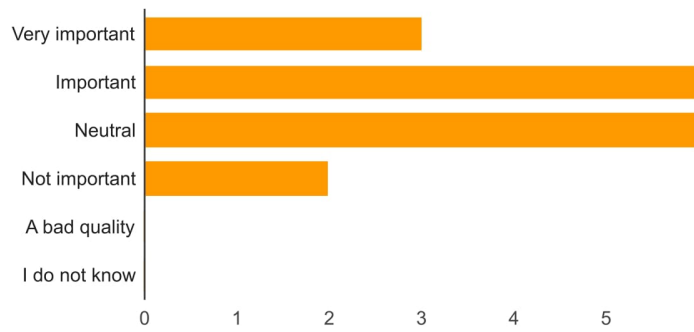
Very important	8	47.1%
Important	8	47.1%
Neutral	1	5.9%
Not important	0	0%
A bad quality	0	0%
I do not know	0	0%

Body-awareness [21. When a choreographer or director does an audition,]



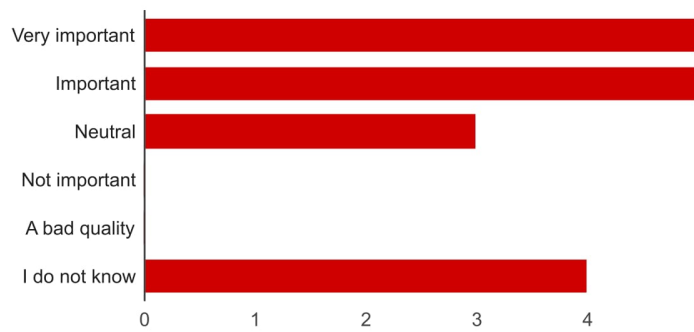
Very important	5	29.4%
Important	10	58.8%
Neutral	2	11.8%
Not important	0	0%
A bad quality	0	0%
I do not know	0	0%

Good improvisational skills [21. When a choreographer or director does an audition,]



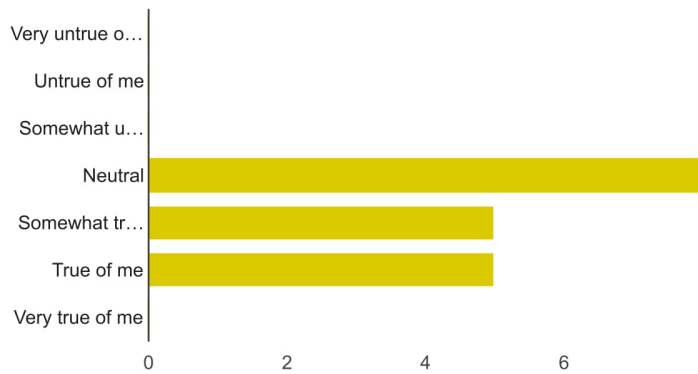
Very important	3	17.6%
Important	6	35.3%
Neutral	6	35.3%
Not important	2	11.8%
A bad quality	0	0%
I do not know	0	0%

Other [21. When a choreographer or director does an audition,]



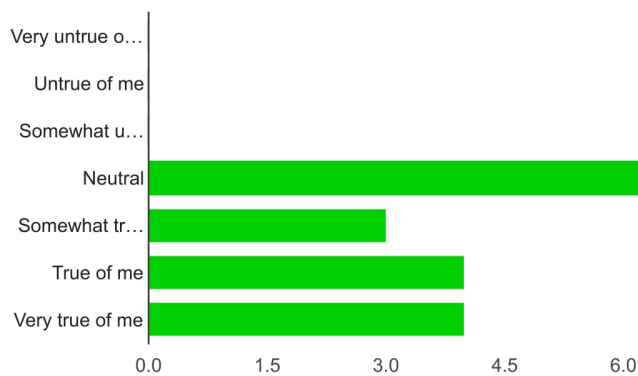
Very important	5	29.4%
Important	5	29.4%
Neutral	3	17.6%
Not important	0	0%
A bad quality	0	0%
I do not know	4	23.5%

22. I manage to find an outlet in dance to express my emotions.



Very untrue of me	0	0%
Untrue of me	0	0%
Somewhat untrue of me	0	0%
Neutral	8	47.1%
Somewhat true of me	5	29.4%
True of me	5	29.4%
Very true of me	0	0%

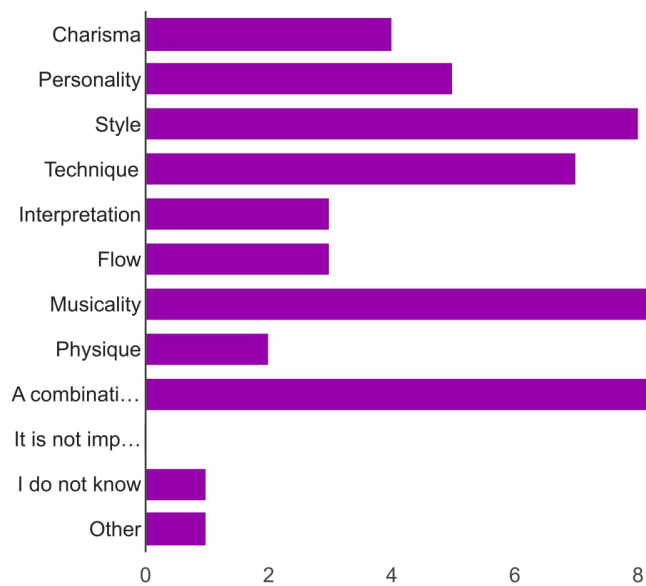
23. I think it is important to have an emotional connection to my body.



Very untrue of me	0	0%
Untrue of me	0	0%
Somewhat untrue of me	0	0%
Neutral	7	41.2%
Somewhat true of me	3	17.6%
True of me	4	23.5%
Very true of me	4	23.5%

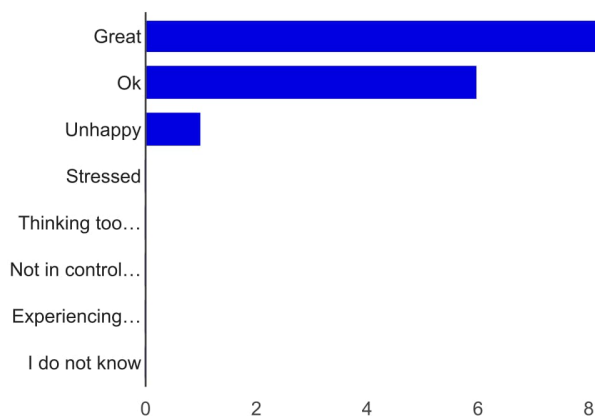
24. What do you admire in another dancer ?

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Charisma	4	23.5%
Personality	5	29.4%
Style	8	47.1%
Technique	7	41.2%
Interpretation	3	17.6%
Flow	3	17.6%
Musicality	9	52.9%
Physique	2	11.8%
A combination of many above mentioned attributes	9	52.9%
It is not important, only what they dance is important	0	0%
I do not know	1	5.9%
Other	1	5.9%

Stage without audience [25. How do you feel when dancing ?]

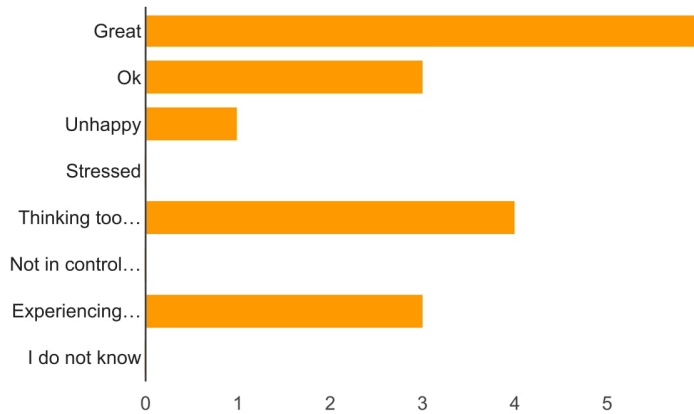


Great	10	58.8%
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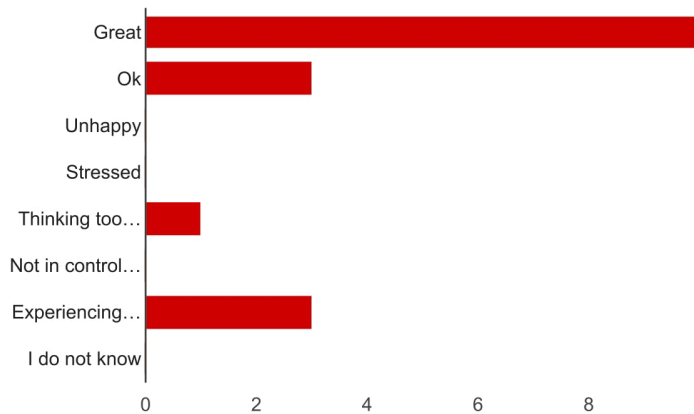
Ok	6	35.3%
Unhappy	1	5.9%
Stressed	0	0%
Thinking too much	0	0%
Not in control of my emotions	0	0%
Experiencing the moment	0	0%
I do not know	0	0%

Studio, alone [25. How do you feel when dancing ?]



Great	6	35.3%
Ok	3	17.6%
Unhappy	1	5.9%
Stressed	0	0%
Thinking too much	4	23.5%
Not in control of my emotions	0	0%
Experiencing the moment	3	17.6%
I do not know	0	0%

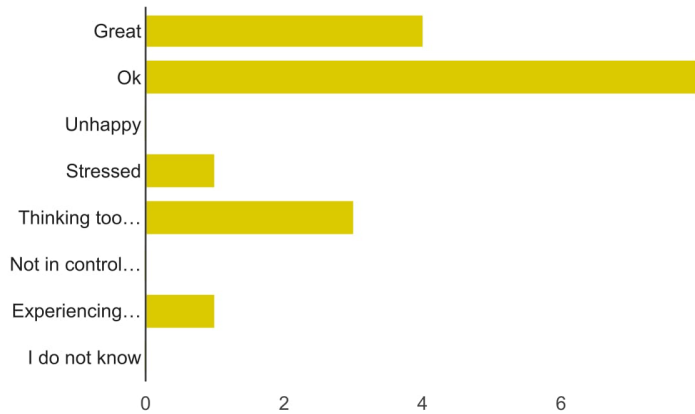
Stage with audience [25. How do you feel when dancing ?]



Great	10	58.8%
Ok	3	17.6%
Unhappy	0	0%

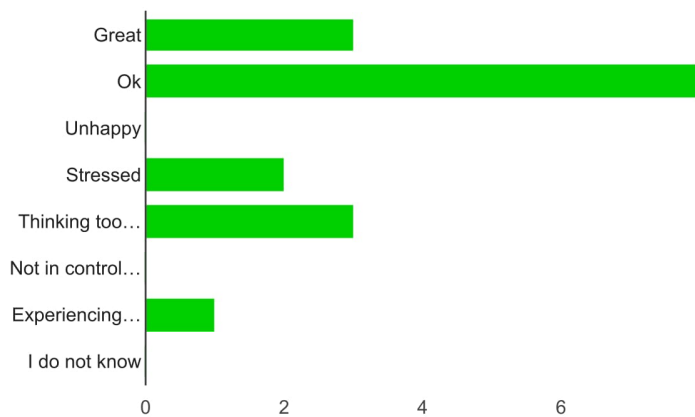
Stressed	0	0%
Thinking too much	1	5.9%
Not in control of my emotions	0	0%
Experiencing the moment	3	17.6%
I do not know	0	0%

Studio with colleagues and ballet master [25. How do you feel when dancing ?]



Great	4	23.5%
Ok	8	47.1%
Unhappy	0	0%
Stressed	1	5.9%
Thinking too much	3	17.6%
Not in control of my emotions	0	0%
Experiencing the moment	1	5.9%
I do not know	0	0%

In front of director [25. How do you feel when dancing ?]

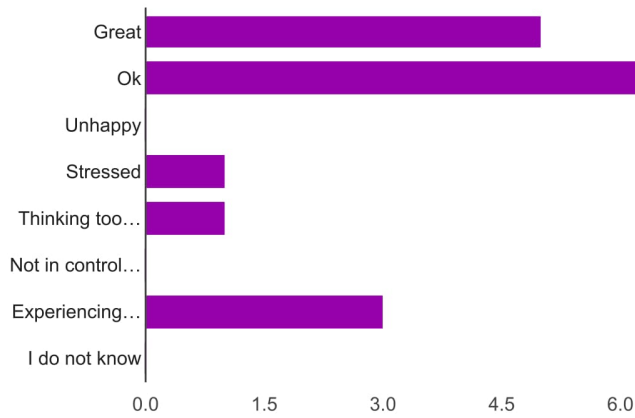


Great	3	17.6%
Ok	8	47.1%
Unhappy	0	0%
Stressed	2	11.8%
Thinking too much	3	17.6%
Not in control of my emotions	0	0%
Experiencing the moment	0	0%
I do not know	0	0%

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Not in control of my emotions	0	0%
Experiencing the moment	1	5.9%
I do not know	0	0%

In front of choreographer [25. How do you feel when dancing ?]



Great	5	29.4%
Ok	7	41.2%
Unhappy	0	0%
Stressed	1	5.9%
Thinking too much	1	5.9%
Not in control of my emotions	0	0%
Experiencing the moment	3	17.6%
I do not know	0	0%

Appendix F new media

We have created a Private Group on Facebook, as suggested by McCutchen and Buckroyd, to work outside of the classroom, and as a means to have the students more involved and reflecting outside the composition class about their work.

The Page has beside this large goal several objectives.

Through the page we provide the following topics:

- Updates of upcoming auditions.
- Interviews and testimonies of dancers, choreographers and directors (concerning their professional careers, what they seek for in dancers, how to audition, what to think about when sending CV's, ...)
- Video's of their solo's of our progression and making of the choreography in collaboration with the students. Here we ask the students to provide comments (we insist on positive feedback only, as suggested by McCutchen, this critical thinking promotes higher learning)
- We asked the choreographers to post their own pieces on the page for further investigation and reflection, we ask through comments for the students to reflect on their own performance as dancer or choreographer. (as of now, February, they have posted 3 videos all from different pieces)
- We have Posted several classical and contemporary pieces of dance, and have asked the students to share dances they like (as of now- February, they have not posted a piece)
- We have posted reading material or dance related material about the subjects or concepts of the choreographers. They have thanked us for this material in person.
- 1 student thanked us for this page, by adding it was very helpful and interesting.
- We receive likes and views for most of the audition notices
- We have posted news items, some answers in the questionnaire where related to the news and a few students replied "I do not know". Since our piece is directly related to current events we hope to stimulate these students to be more interested.
- We have posted 1 personal comment; to congratulate the 8th year for their performance of "the Nutcracker" performance in CCB, and to wish them happy holidays.
- A link to the questionnaire was also provided through a post.

We hope that when we start to truly interact with the students (up until now we have been giving little time to be considered a mentor to them), that more feedback will be given, comments made and video's and articles will be shared.

We hope to improve their critical thinking, and emotional involvement with these measures. All these critical thinking improvement concepts were found in McCutchen, 2006, Buckroyd, 2000; we hope that in a short time it could prove to be beneficial to the students and their development.

We feel however that this approach is new to them and that they are more used to receiving feedback, or be told what to do.

Tasks on Facebook:

Please fill in the ...

Why would you feel

(excited, curious, surprised, sad, angry, happy, love, envy, wonderment, contempt, hungry, confused, hopeful, tired, excited, fearful, passionate, joy, depression, vitality, ...)

Why are you feeling this ?

then :

How would you breathe when feeling (...).

How would your posture be when feeling (...)

How would your energy be when feeling (...)

Where would your direction be focused to when feeling (...)

How would the relationship to air or gravity, be when feeling (...).

How would the relationship to you body be when feeling (...)

How would your movement quality be like ?

And how would these feelings evolve during your resolve ?

What would be the element most accurate for this feeling (water, fire, air or earth) ?
.....

How would you stand, walk, move, dance, listen to music, look to another, interact with another,

Is there something you only realise or find out after the improvisation ?
.....

What did you learn ?

Dance composition, is having the intention to create and perform a concept in dance, using the body, space, time, energy and relationships, with an emotional connection to the concept in body and mind and express that concept, with body and mind, artistically to the viewer.

Write on the back what you observe: What, why and how does the dancer expresses ?

Movement quality, concept, emotion, and element. Is the expression and execution clear for you to understand?

Facebook Group Task	January through July 2016. results	Objectives
Write in a comment on your own video what you liked about your movement, what you intended to express, and ask a question about your performance.	One comment, learner 5 comments on learner 17, we remind learner 5 that the task is for self-reflection only and delete the comment. No other comments are made. All participants viewed the video's.	Participation, commitment, self-reflection, self-knowledge
Up coming audition notices	Over a hundred posted, by us, viewed by the learners, some thank us for this.	Participation, commitment, self-reflection, self-knowledge
Interviews and testimonies from dancers, choreographers, directors and teachers.	no comments	Participation, commitment, self-reflection, self-knowledge

Appendix G, observations

General Observation:

everything that goes on before during and after class.

- awareness of general mood of the group and of individuals
- students reactions on the material (for implementing strategies, being flexible)
- spacial awareness (close to each other, able to move, able to see the teacher, and the teacher to see all the students, awareness of feet position, stance, posture, direction of focus)

Dance technique and observation skills:

- is movement correct ? (does it require attention, what is lacking)
- what skills does the student and group have
- analyse,
- apply rules of discipline,
- musicality, rhythm,
- quality and emotion
- aesthetic, beauty, artistic, stylistic requirements
- awareness of student of himself, body, what is asked of him, is he observing correctly

levels of responsibility :

1. level 0 = irresponsibility (undisciplined, discriminates and makes fun of others, makes excuses, blames others, interrupts, intimidates, manipulates, physically and verbally abuses others)
2. level 1 = respect, (self-control, wants peaceful resolutions of conflict, accepts differences of opinions, wants to negotiate and resolve problems)
3. level 2 = participation (incorporates into daily life skills learned through dance participation, understands expectations of teacher, improves himself works in group and leads)
4. level 3 = self-direction (dancer is responsible for own choices, makes connections to self-identity, works on his own, without supervision, takes responsibility for own choices and actions, listens to teacher but improvement and mastery of skills lie with the dancer)
5. level 4 = caring (dancer reaches out to help, support, cooperate, shows concern,)
6. level 5 = outside the dance studio (skills learned in above levels used in daily life,)

Dance learner 1	
Classical Ballet class	Works technique, tries by herself, is concentrated...
Classical Ballet test class and variation	Class: Projects and smiles at the beginning, becomes more nervous and expresses less throughout the class, uses breathing well, but becomes more and more serious during the class. Some projection and pleasure depending on the exercise. Variation: Seems to enjoy the dancing, however she has nervous moments, her smile seems fake, she is not convincing throughout.
Contemporary Dance class	Has good concentration, participation and commitment in the beginning of the class, however during the class she seems to lose self-confidence goes to the back and works less focused.
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	<ul style="list-style-type: none"> - Rehearsal for test: works alone during the solo's or feedback session of others. Good use of dynamics, movement quality and energy, loses concentration and focus after making a mistakes, however she regroups herself very quickly (1 second) and continuous with good focus, concentration and commitment. She could be more convincing, and the differences in movement quality could be clearer. - (Test) Class: seems unsure, doubts, watches in the mirror, dances with whole body but projects little - Variation; Clear, involved, projects, could be more and bigger, intent is good. - Minus 16: somewhat connected to the concept of the piece.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	<ul style="list-style-type: none"> - Says to the choreographer (B. Roque) that she is nervous to speak, but that she will have to do it anyway. Watches in the mirror, avoids eye contact with a colleague. Not enough projection or confidence. - (V. Wellencamp) is committed, concentrated, participates, collaborates, and focused, - (Don Q.) interprets and enjoys in a concentrated way the rehearsals.
Stage performances	Uses differences in interpretation and differences in movement quality, projects and smiles while dancing, and during the bows. When technically challenged her eyes show fear and the body becomes tense. After the show she said she enjoyed herself. This learner seems to genuinely enjoy being on stage. (Nutcracker) Lacks concentration and focus, however confidence is better. (learners' pieces) Movements can be bigger and clearer, however concentration and confidence is better. (B. Roque) Don Q; ups and downs during performance, focus is not clear.
Composition class	Participates, is committed, concentrated, works well in the group and individually, talks during class with peers.
- as creator	This piece is selected by the jury. Creates a piece based on cancer, the disease, and how the cancer cells affect a human being. She has a personal connection to this concept, and researched the disease. Is not sure if she likes creating, feels that she always creates the same movements, and finds it hard to transform visual ideas into movements, however she likes creating images and figures with bodies. Listens and reflects on our feedback. Reflects about creating a structure, telling a story and transforming ideas into movement appropriate to the concept. Speaks with confidence when presenting her piece, and explains clearly the concept. Demands differences in dynamics to her dancers, allows them to experiment with movements, asks for concentration and focus. Welcomes our input and additional information. Asks for whole body involvement and intent to her dancers. First creates technical steps and then later tries to put the emotions into the movements already created.
- as interpreter in pieces by colleagues	Does not always use whole body movements, shows intent of movement, expresses herself, laughs easily when having eye contact with a colleague. Uses different dynamics, but often too soft or too little. Dances with clarity, but sometimes loses focus, or gets nervous. Looks to the mirror several times.
- during exercises	Explores movements, is committed, concentrated, participates, movements could be bigger, center can be more activated, looks in the mirror at times during inner awareness exercises. Says to reflect during exploration. Smiles when having eye contact. Responds in movement to feedback directly. Understands and executes tasks. Asks questions to the teacher if she has doubts, works independently.

Dance learner 1	
- during workshop	Fully committed, however focus is not always appropriate and movements could be bigger, have more differences in movement quality and be more expressive. Improves differences in time and dynamics throughout the workshop, has a problem with stability, but has good intentions in movements. Good use of flow, improves in differences of dynamics. Could be more energetic at times, could show changes in movement quality more clearly, has good use of space. Concentration is very good,
- during our participated teachings	Improves whole body involvement and expresses intent clearly. or : Uses her whole body to express a clear intent.
- during interview	was aware that the unison was a chaos. Found it to be stressful. Finds it hard to relate her concept during the unison. Is most involved emotionally when dancing solo, less when dancing in group. Found working different dynamics to be difficult and confusing in the beginning of the workshop, but enjoyed improving and learning them. Liked Facebook, it gave her a sense that we were truly involved in helping them for their future career.
- results from questionnaire	Is angry about the lack of gay rights and the injustice done to the gay community.

Dance learner 2	
Classical Ballet class	
Classical Ballet test class and variation	class; projects from the start and whole the way through the class, seems to enjoy (although being nervous), is able to express enjoyment to viewers, shows individuality, good movement quality differences, loves dance. variation; movement quality not appropriate with style, good projection.
Contemporary Dance class	Gets frustrated when she is unable to execute an exercise, and stops trying. Lyrical movements and suspensions are good, drops and release qualities need more attention.
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	class; clear dancing with intention, interpretation and enjoyment. variation; good on all fronts, however too safe, she could have risked more. Minus 16: somewhat connected to the concept of the piece
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	vasco; shows interest in the working process, even when directly and personally involved in the process. Starts crying when working with Vasco, Vasco asks her to work and not cry, that being overwhelmed is counter productive.
Stage performances (B. Roque, V. Wellencamp, Don Q., Nutcracker)	Bruno; Eyes are not focused, neck and shoulders are not involved in whole body movements. Don Q; not constant in expression, but seems to enjoy many moments on stage.
Composition class	
- as creator	co-creator with valentina, no involvement in the feedback sessions, we don't know what she did. when the piece is chosen , but valentina does not want to present, she says that the decision lies with Valentina, thus no involvement. She says that it was an obligation at first but that she likes doing improving movements.
- as interpreter in pieces by colleagues	looks most of the time in the mirror, is focused only on technique. does not seem completely involved in all the pieces of the creators. During rehearsals she has moments of concentrated work, at other times speaks, laughs or looks in the mirror. At times executes movements, while looking in the mirror. When she makes a mistake or falls she laughs.
- during exercises	looks in the mirror, is concentrated and tries to accomplish the tasks. participates in group discussions and shows differences in movement quality. is not consistent in concentration and development, and seems shy at times when she accomplishes different qualities of movements and gets complimented. Works alone, but she is easily distracted. Laughs and seems happy when an exercise works well, gets frustrated when it does not, is very concentrated in the beginning of the class, loses concentration after one hour.
- during workshop	participates with exercises and group discussions, but does not share opinions or collaborates with the creation process. Dances well the exercises, and keeps improving her interpretation.
- during our participated teachings	Explores individually and connected to her own concept. Uses all the elements we have provided and improvises with intention, with a good use of flow and energy.
- during interview	
- results from questionnaire	

Dance learner 3	
Classical Ballet class	
Classical Ballet test	class; Seems worried, not concentrated (looks at the jury and public in all directions), looks in the mirror but projects also, seems happier when an exercise is faster (jumps, turns), variation; better projection, at one point she falls and seems disappointed.
Contemporary Dance class	Improves technically during class, however does not seem confident nor projects.
Contemporary Dance test Rehearsal for variations for test and	she is not fully concentrated, laughs (not appropriate to concept), has little commitment, looks in the mirror.
Contemporary Dance test	class; looks in the mirror, not concentrated, dances lyrical with the whole body, with no differences in movement quality. variation; has moments of good use of movement quality and commitment, but is not consistent during the variation.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	bruno; seems shy, looks down, does not interpret, does not seem committed, is not concentrated, seems insecure, looks to teacher and colleagues, does not smile. don q. : dances well, but is not focused, looks around to others the whole time. Vasco; does not work with full concentration, commitment or interest as her peers.
Stage performances	focus is not clear, projects sometimes. Don Q; no clear focus, nor commitment.
Composition class	
- as creator	idea is about daily life, it occurred to her while waiting for the train observing people. piece in two parts, one theatrical presentation (pantomime), one technical contemporary/classical dancing. she welcomes feedback, does not want the piece to have two separate parts, asks us how to change, just relies on our suggestions, without more personal research. Speaks shyly to the judges, changed her piece after the feedback session, theatricality and dancing are more intertwined. Says to be happy with her piece. Does not want to present her piece to an audience (no reason is given)
- as interpreter in pieces by colleagues	Is not concentrated in all pieces, looks in different directions while dancing, does not stay focused. Does not use upper body enough. Not committed, does not show conviction in her dance, technique is good, but movements only have lyrical quality, she does not focus, seems shy and looks in the mirror or to other people often. Does not appropriate the style of a creator. Her concentration level is very low, although eager at times and technically very able, during rehearsals and dancing she looks to bystanders, to many different places, and is sometimes off music, not in line to not together and does not project.
- during exercises	Says she does not know what she is dancing, just enjoying the movements. Explores mostly soft quality of movements, lyrical dancing, she does not change exploration when the teacher asks for it. For brief moments she does, she improves differences of movement quality during the year. Seems genuinely happy and surprised when the teacher provides music for an exercise, on which she dances much better with more concentration than without music. not concentrated, stops often during exercises.
- during workshop	Is often not concentrated, forgot her own concept, is not opinionated in discussions. improved and said she learned a lot. also said to us that she found work because of Facebook and that our focus on emotional involvement made her see things differently. Liked and says to remember all our classes.
- during our participated teachings	She is more concentrated and focused after our speech, uses some dynamic differences as opposed to lyrical movements only.

Dance learner 4	
Classical Ballet class	
Classical Ballet test class and variation	class; does not project, does not move upper body. variation; looks to floor, no clear focus, gestures are not sincere, only when he bows he looks with focus and smiles.
Contemporary Dance class	Seems not to involve the shoulders in movement.
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	class; whole body, but no focus or intention. variation; appropriate use of movement quality, focus, tension and dynamics. Minus; does the choreography without expressing an emotional connection.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	bruno; Watches in the mirror. vasco; he says that it helps to like the choreography when learning a piece, it enables him to try to understand the wishes of the choreographer.
Stage performances	Vasco; no visual enjoyment, upper body and shoulders not involved.
Composition class	Gives more energy and effort near the end of the school year. Comes late often.
- as creator	story about addiction and help, has no personal involvement with concept, the idea came from nothing. When asked what he has made, carlos says almost nothing, laughs shrugging his shoulders. When Pedro Ramos says that his piece has potential, Carlos bursts out laughing, so do the other learners present. Pedro Ramos asks him why he did not create more, he reacts by laughing, shrugging his shoulders and putting his hands in front of his face.
- as interpreter in pieces by colleagues	strong involvement physical and emotional in filipa's piece. does not move whole body (upper body, shoulders, neck not involved). dances with low energy, does not seem involved. Inconsistent worker. Stuck in neck and pelvis. Improves days before the performances greatly, is more involved, gives more energy and projects.
- during exercises	Sometimes explores movements with great intention in body and face. Prefers that the pace of the improvisation is fast, that way he does not think and feels freer. In the beginning of one class he barely uses energy, suddenly he works with great energy, explores and dances interestingly and suddenly stops 30 minutes before class and says he is tired, and sits down. Very inconsistent learner.
- during workshop	committed and interested, participated asking questions and tries to help. Did not share opinions or collaborate with the creation process. Says that maybe he will work with V, Wellencamp next year, other wise he has nothing.
- during our participated teachings	uses only his arms (due to an injured back) and expresses with intention his concept with differences in time and effort.
- during interview	
- results from questionnaire	

Dance learner 5	
Classical Ballet class	
Classical Ballet test class and variation	class; works, without any pleasure or projection. variation; some difference in movement quality, no projection or joy.
Contemporary Dance class	
Contemporary Dance test Rehearsal for variations for test and	rehearsal; works concentrated, body language is clear, movement quality appropriate but movement execution could be clearer. class test; dances with connection to the body, shoulders and legs are less involved in movements. variation; good difference and intention of movement quality, however not in whole body (legs and shoulders). - Minus 16: somewhat connected to the concept of the piece.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	bruno; very focused and concentrated, seems to enjoy somewhat the rehearsal, but seems to be analysing a lot, movements lack fluidity. don q.: not connected to whole body, does not seem to enjoy himself as much as in contemporary dance.
Stage performances	Nutcracker: Smiles but looks mostly to the floor, or focus is inwardly. smiles and says thank you when we congratulate him. Don Q. not whole body, focus or conviction.
Composition class	says that some of the exercises give them more possibilities for exploration.
- as creator	his piece is about rituals, but when asked in the feedback session, he answers he does not know what kind of ritual his piece is about. The use of movements is original. Speaks normal and clear to the judges. In a later class he says he reflected more upon his piece, and says the ritual is close to Christianity, and that he will still do more research. Says to like creating because he has many ideas, he finds that too often in school the focus is on technique and not enough on individual exploration.
- as interpreter in pieces by colleagues	involvement, physical and emotional in filipa's piece. Acts more with facial expression than with the whole body. Is not connected with the extremities of his body.
- during exercises	Smiles nervously when having eye contact with a colleague. Explores movements with intention, but more in a theatrical way, and coordination between body parts is not synchronised. Uses more facial expressions than bodily expression. Movements are literal, gestures and theatrical, could be more artistic and in dance. center is not involved. Reflects on an exercise, saying that they are asked not to think, but actually they need to think a lot. Seems he is more thinking than body-thinking. exploration is more mental than bodily awareness. Near the end of the scholar improves whole body movements.
- during workshop	
- during our participated teachings	Pedro connects Classical Ballet to the movement quality and expresses his frustration with the technique.
- during interview	
- results from questionnaire	

Dance learner 6	
Classical Ballet class	
Classical Ballet test class and variation	class; seems very concentrated, nervous and serious. No projection, pleasure or artistry. variation; very focused, serious, no projection or joy.
Contemporary Dance class	Works concentrated, but has no flow in the movement, his neck does not move in coordination with the movements. Lacks whole body coordination and connection.
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	class; works, but does more positions than whole body connection in flow. variation; no expression, movement quality is adequate, little expression. - Minus 16: somewhat connected to the concept of the piece.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	B. Roque; is very serious, works hard but does not smile, use breathing properly and does not project nor interpret. don Q. works, but lacks joy, Vasco; focused, committed, collaborative, concentrated and serious.
Stage performances	Nutcracker: Smiles but looks mostly to the floor, when technically challenging he does not smile. Vasco and Don Q. no clear focus, not enough enjoyment, does not smile in don Q, very serious in Vasco's piece.
Composition class	
- as creator	Says he has pain, but finally says to be scared to create, the teacher and ourselves spend over 5 minutes to motivate him to create anyway. However he never presented a piece.
- as interpreter in pieces by colleagues	the acting is fake, cliché and overly theatrical. is involved and almost uses whole body during dancing (shoulders and neck less involved). Looks in the mirror. Upper body is less involved. whole body not involved, does not focus, looks often to the floor and sometimes in the mirror. Does not use suspensions but stops in positions. Is concentrated for all the works, but he suffers from the same ailments in all of them, shoulders stuck, serious face, lacks bending of the legs, stability and his center is not activated enough.
- during exercises	Explores with intention, however not involving all body parts in coordination, with his focus inward.
- during workshop	
- during our participated teachings	
- during interview	
- results from questionnaire	

Dance learner 7	
Classical Ballet class	
Classical Ballet test class and variation	class; seems insecure and doubts. variation; no connection to gestures, no connection to upper body.
Contemporary Dance class	Dynamics and cleanness improves during class, however does all movements small and compact. Seems confident.
Contemporary Dance Rehearsal variations for test	rehearsal; works focused, looks in the mirror, no expression, no intention, could do bigger movements, use more the space and extensions and use more differently movement qualities. test.class; lear dancing without interpretation or expression of emotional involvement. variation; whole body involved, some projection, some emotional involvement.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	
Stage performances	Nuckracker: does not seem to enjoy performance, when complemented, he shrugs his shoulders and says thank you. Does not smile during the bows. Vasco and Don Q. shoulders not involved, not fully committed in classical ballet, better in Vasco's piece.
Composition class	Says he does not know, when asked how an exercise felt like.
- as creator	The piece is about luck and illusion, the concept is linked to his view of our society. The piece comes out as a contemporary class. Speaks clear to the jury when presenting his piece. Says he will explain his piece and the meaning better to the interpreters after receiving feedback. Says he has enough material and will develop his piece further by adding spasm, shakes and tremors to the movements. He says he wants to present foremost his movements to the audience, and also the concept. Says he wants to explore his movement, and says that he has nothing to add to that comment. during the feedback he explains that he will add spastic, short hesitant moments to put emotion into his choreography, saying that all steps are done and he only needs to add reactions of the individuals to it.
- as interpreter in pieces by colleagues	in filipa's piece, he interprets the person with cancer, during his solo moves virtuously, looks in the mirror, with no emotional involvement. very technical with all dancers dancing in unison on electronic music. Does not use enough energy. looks in the mirror, shows differences in dynamics but is tensed. Good body control except for his head. Movement quality not appropriate to the concept. upper body is very tensed. Range of movement is small. flow and technique of movement is focused on, not on interpretation, dances while watching to the mirror, neck and shoulders are not involved in movements. Does not project, he seems completely inside his own world, dances for himself, and does not express the concept further out.
- during exercises	Explores with intention and expression in the whole body, although small and with tension in the neck and shoulders. He is the only learner who has intention in transition moments. Explains he is dancing and trembling because he touched the energy of someone.
- during workshop	participates and helps other learners with remembering movements, has a clear concept and uses specific movements to express himself.
- during our participated teachings	Expresses himself clearly with the use of whole body movements and posture. He uses different movement qualities with a clear intention.
- during interview	
- results from questionnaire	

Dance learner 8	
Classical Ballet class	
Classical Ballet test class and variation	class; seems nervous, looks in the mirror, seems anxious, dances nicely connected at some moments when technique is not too hard, projects sometimes, she stopped twice an exercise. variation; eyes are unfocused, no dynamics, scared, does not use breathing, not determined, little projection.
Contemporary Dance class	Does all movements correctly, however without differences in dynamics, lacks focus and concentration. Has doubts about the choreography, looks around and in the mirror. She sometimes stops before the end of an exercise, and seems upset.
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	rehearsal: She cries before starting her variation, looks in the mirror while dancing, her movements are not coordinated, beautiful lines but she does not use breathing, seems uncertain about the musicality, does not seem emotionally connected to the concept, movements have little intention, she cries after the variation. class test; uses whole body and is connected, however no projection. variation; no interpretation, little intention related to the quality of movement, whole body but not internalised, emotional connection missing. - Minus 16: somewhat connected to the concept of the piece.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	vasco; gets frustrated during work, vasco asks her to work on the side so that he can continue.
Stage performances	Nutcracker: bites her lips, doubts, looks to the floor. no presentation, expression, pleasure projection observed. Upper body not involved in dancing, dynamics missing in jumps. Looks up and smiles when we congratulate her. Don Q; no clear positions, nor conviction.
Composition class	Is easily distracted by others during exploration exercises. Looks around while dancing, is not fully concentrated. Says that the work makes her reflect differently and individually, and bring an awareness to the thought and physical processes.
- as creator	co-creation with caetana, is spokesperson for this piece. creation started as two separate solo's, that turn into a co-creation. The concept is about her own fear, that comes with an uncomfortable feeling and a fight against that fear. she wanted that caetana interpreted her fear as a means to see herself from the outside. in the first session that we observe, the piece is organic and virtuous, however with no relation to fear in the movement, gestures or facial expressions. Says she is bad in creating steps, asks us for help, we want the choreographer to stay owner of the piece, we can only suggest or help. She questions how to make movements to explain what she feels . she is very interested and interactive during the feedback, we first ask her what her intentions are, and when we realise that she wants to continue dancing 'fear' we propose to her to take all the movements and reflect on what she could do with these movements in actions of the body, qualities of movement, space environment and relationship. she is so emotionally involved that she is overwhelmed by her own emotions and unable to translate these emotions into movements and at the end does not want that her piece will be seen outside of the studio by others, even though the piece got selected by the jury. Wants to show facial expression and bodily expression to the audience. Valentina says that she hoped creating was not obligated, that it is a challenge but she does not like creating.
- as interpreter in pieces by colleagues	Does not use much energy during dancing.
- during exercises	Has moments of full commitment, however most of the time looks around and does not explore movements with awareness or feeling. Does not want to be observed by her colleagues, starts crying and does not do the exercise.
- during our teaching	
- during our participated teachings	She shows after our speech an increase of effort and energy (more than we are used to of her).

Dance learner 9	
Classical Ballet class	
Classical Ballet test class and variation	class; looks in the mirror, no projection, works (not dances), seems to struggle. variation; seems nervous, works (not dances), struggles, little play, little projection, no difference in movement quality.
Contemporary Dance class	A very eager learner, executes movements as are shown, however without flow, interpretation, feeling, or different dynamics. The head is late in movements or not involved.
Contemporary Dance test and>>> variations for test and Class and Variation test	class; executes movements, does not dance with the whole body. variation; no emotional connection or expression related to the concept. movement quality not adequate for the concept. minus; not involved.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	
Stage performances	don Q. works, does not perform, only smiled when she makes a mistake on stage.
Composition class	
- as creator	the piece is about relationships in general, and betrayal in friendship and love. According to her people are people, they might make mistakes but they are not bad people because of their actions. during the feedback andreia is involved in the feedback session, she is very confident and content about her creation and concerns herself more on the technical execution of her interpreters. Speaks in a normal tone of voice when presenting her piece to the jury. She did not explain her idea to her interpreters. Says to the teacher that she does not need time to think about her piece, that all is thought about. Says she will explain better the intention to the interpreters, so that they will develop their interpretation. She says that the audience does not need to understand her piece, but if they do it is all right. Pedro Ramos responds that the piece is very clear, she responds to the teacher that it is not, that her idea is more complicated. Says that creating first felt as an obligation, but found out she enjoys it, adding that in dance classes only technique is worked, and that in creations she can do her own movements.
- as interpreter in pieces by colleagues	Dos not interpret with whole body, does not project, center is not involved in dancing.
- during exercises	Says to feel like an observer while dancing in one exercise, it felt weird and good. seems bored and not connected in some of the exercises.
- during workshop	did not do the presentation nor the last 4 classes due to an injury. She was participating and vocalised her opinion. however she did not show many differences of movement quality, emotional involvement or whole body movement.
- during our participated teachings	
- during interview	
- results from questionnaire	

Dance learner 10	
Classical Ballet class	
Classical Ballet test class and variation	class; not concentrated and unrelated laughing. variation; enters with a lot of fun, however he has more energy in gestures and facial expressions than in his whole body movements. expression is not related to concept, dances with facial expressions and arms, not with whole body.
Contemporary Dance class	Improves during the class, good use of dynamics, upper body has good coordination, but legs are less involved. Struggles with cleanness of movement, and directions, uses the head as asked. Does not improve technique of the lower body during class, but keeps trying movements with dedication.
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	class; not whole body, no focus. variation; different use of dynamics, awareness of body (however not whole body legs not so much), and some interpretation. Minus 16: somewhat connected to the concept of the piece.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	
Stage performances	Nutcracker: seems to enjoy himself. After says he had enjoyed himself. was punished and did not do the last performances.
Composition class	
- as creator	piece is about new sensations and opinions. He says he cannot explain more that it is clear in his head but cannot put it into words. his piece is very technical, but says that he wants the main character to interpret a lot. Finds it difficult to create new steps, he feels blocked when creating, and feels he always makes the same steps.
- as interpreter in pieces by colleagues	Smiles nervously when having eye contact with a colleague in rehearsal, but manages to stay serious when presenting the piece for the jury. Uses whole body when not looking in the mirror, which he does sometimes. Is concentrated, acts more naturally than his colleagues. Seems to be in his own world, dancing in the moment. at times not concentrated, at times seems bored, does not connect with others in the same piece, blocked in the shoulders. In another piece his connection to others is better. Dances with god flow, legs are not in coordination with upper body, intention and focus is missing. When a certain style of movement is more pleasing to David, then his movements have more flow and his whole body is more involved. He has in those pieces more clarity and precision of movement, more intention and his movements become bigger with more amplitude.
- during exercises	explores movements with intent and expression, although legs are less involved and coordinated in whole body movements. Sometimes dances with too much tension in the body, needs to learn more flow and release. does not use full range of movement, however seems in his own world.
- during workshop	only did 2 classes, during which he participated and shared his thoughts. He explored differences in movement quality connected to his concept, however not connecting the legs in the exploration in coordination with the upper body.
- during our participated teachings	Explores individually and connected to his own concept with intention and energetic evolution.
- during interview	
- results from questionnaire	

Dance learner 11	
Classical Ballet class	
Classical Ballet test class and variation	class: is very serious, works, shows some projection, some playfulness. variation; projection is better, movement quality is better (some style)
Contemporary Dance class	Is involved, is the only foreign exchange learner in the group (the others or on the outside or in the back working), she keeps trying (the others stop trying sooner than the Portuguese learners)
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	class; very serious and concentrated, no enjoyment. variation; facial expression very dramatic, however no internalisation of concept in the whole body, no differences in movement quality.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	
Stage performances	Don Q; does not dance with whole body, executed movements.
Composition class	Participates also vocally by bringing ideas. She says 'no comment' in a group discussion.
- as creator	Her piece is based on the little prince by Saint-Exupéry, the part of the little prince with the rose, and she wants to tell that story.
- as interpreter in pieces by colleagues	Dances while making facial expressions, not transferred in the body. Sometimes dances with whole body involved. Dances in the last day of rehearsal of her own piece with projection and stylistic differences.
- during exercises	looks in the mirror during awareness exercises, movements are not connected in whole body and are stopped. Improves connecting and coordinating movements in whole body, dancing with fluidity near the end of the school year.
- during workshop	Dances with tensed energy, without flow connecting the movements. Has difficulty in understanding the exercises and concept however tries hard, is committed and concentrated.
- during our participated teachings	Explores individually and connected to her own concept. does not use space and levels optimally, however she uses less gestures and stopped movements, has more flow, energy and different movements and movement qualities.
- during interview	
- results from questionnaire	

Dance learner 12	
Classical Ballet class	
Classical Ballet test class and variation	class; seems unsure, stressed, no projection. variation; some expression and presentation, quality of movement is appropriate.
Contemporary Dance class	foereign exchange = general.
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	class; some interpretation, uses whole body variation; some interpretation, some connection to partner (motoya)
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	
Stage performances	Nutcracker: smiles, but not sincerely, when dancing becomes technical has serious expression, looks down often, smiles when we congratulate her. Don Q.; safe, does not play with or change movement qualities.
Composition class	
- as creator	co-creation with keita, ruika, minima, and motoya. mostly virtuous dancing, after feedback session more contemporary movements were developed.
- as interpreter in pieces by colleagues	They dance without concentration, laughing throughout the piece, looking in the mirror. focus only on virtuosity, jumps, rolls and lifts. looks in the mirror, laughs not in accordance with the concept. Their piece was not shown for the jury.
- during exercises	Sits on the floor while others are exploring. does not join group discussion. dances with low energy throughout, does small movements. Is not fully concentrated when working. Does not alter movement qualities.
- during workshop	Did 2 classes. In those classes she participated and explored movements however with little dynamical differences.
- during our participated teachings	
- during interview	
- results from questionnaire	

Dance learner 13	
Classical Ballet class	
Classical Ballet test class and variation	class; seems bored, shows some pleasure in the jumps. variation; some projection.
Contemporary Dance class	works in the back the entire time of the class, does not seem involved. Use of upper body is not enough.
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	class; copies and executes steps, no dancing. no connection to movements nor to partner.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	Don Q; is committed and concentrated, does not use adequate movement quality for the part he is dancing, but he shows some joy. Much more joy and commitment than in all the composition classes combined. Does not interpret, but at times he tries to act. Seems shy when interacting with a colleague in a duet. Does not smile in the solo, when it is technically more demanding he becomes more serious.
Stage performances	Don Q. ; better involvement, smiles a few times, but not involved with whole body.
Composition class	Participates only when directly and personally asked, on some occasions does not even respond then. Is not committed, laughs, speaks with colleagues, plays on smartphone. Does not work on tasks by himself, instead speaks with colleagues.
- as creator	co-creation with keita, ruika, minima, and motoya. the piece is about connection, that all and everything connects. motoya speaks in Japanese, Ruika translates for him. mostly virtuous dancing, after feedback session more contemporary movements were developed.
- as interpreter in pieces by colleagues	They dance without concentration, laughing throughout the piece, looking in the mirror. focus only on virtuosity, jumps, rolls and lifts. focus only on virtuosity, jumps, rolls and lifts. looks in the mirror, laughs not in accordance with the concept. Their piece was not shown for the jury.
- during exercises	Yawns and sits down while others are exploring movements. Says he does not understand feedback, when a translator comes, says that he does not want our help. does not join group discussion. We and Pedro ask him to come to speak with us, he shakes no with his head and exits the class. Movements have no dynamics, too little energy, not involved, not concentrated. Laughs during exercises, not according to task.
- during workshop	Did 2 classes, he participated, however was not committed until the end, he explored some dynamical differences with differences in levels and energy.
- during our participated teachings	
- during interview	
- results from questionnaire	

Dance learner 14	
Classical Ballet class	
Classical Ballet test class and variation	class; seems bored, shows some joy in the jumps. variation; little projection, no focus, no smile or pleasure, also none in the bows.
Contemporary Dance class	Has difficulty in copying the exercises. works in the back the entire time of the class, does not seem involved. Use of upper body is not enough.
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	class; copies and executes steps, no dancing. variation; executes steps, no dancing, projection, nor emotional involvement with the whole or part of the body.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	Don q.; does not give a lot of energy, causes problems with the teachers, they have to shout at him three times before he reacts, talks back at the teachers, or ignores them.
Stage performances	Nutcracker: does not interpret, does not smile. Arms and head are not coordinated, no difference in movement quality, presence or dynamics during variation. Even when bowing does not smile. Don Q. stuck in upper body, no enjoyment.
Composition class	Does not work on tasks by himself, instead speaks with colleagues.
- as creator	
- as interpreter in pieces by colleagues	They dance without concentration, laughing throughout the piece, looking in the mirror. focus only on virtuosity, jumps, rolls and lifts. focus only on virtuosity, jumps, rolls and lifts. looks in the mirror, laughs not in accordance with the concept. mostly virtuous dancing, after feedback session more contemporary movements were developed. Their piece was not shown for the jury.
- during exercises	Does the minimum of effort required during the exercises.
- during workshop	Did one class, said he does not want to do the class, showed little commitment, did the exercises with little energy or effort.
- during our participated teachings	Stays in the corner of the studio and moves a little.
- during interview	
- results from questionnaire	

Dance learner 15	
Classical Ballet class	
Classical Ballet test class and variation	class: projects, movement quality is appropriate, playful and fun. variation; plays, movement quality differences, projection, sells it, enjoys (public shouts bravo)
Contemporary Dance class	
Contemporary Dance test Rehearsal for variations for test and	rehearsal; expressive, good use of movement qualities, differences in focus, but too much focus on the floor and in the mirror. loses concentration near the end of the variation. class; copies movements, however internalises movements (does not seem to know the exercises well but can quickly internalise movements) sometimes committed (at these moments she is very good) variation; interprets, focus is good, movement quality is good, uses whole body.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	Don Q. interprets, has good movement quality differences, interprets less when doing duet, seems to enjoy herself when dancing solo, has much more energy in this rehearsal than in all the other classes combined. She is a different learner in this rehearsals, joyful available, committed, enjoys visibly the process and the dancing.
Stage performances	Don Q.; good performer, but cried while on stage during the bows.
Composition class	Does not participate in all exercises, Pedro asks her to do an exercise, she laughs, says nothing, and stays seated. Does not work on tasks by herself, instead speaks with colleagues.
- as creator	co-creation with keita, ruika, minima, and motoya. the piece is about connection, that all and everything connects. motoya speaks in Japanese, Ruika translates for him. In the piece, technique and virtuosity are primary, in a dramatic, contemporary jazz style with dramatic Japanese music. In the middle are placed two dancers who are moving slowly and who are connecting. However around them dancers are rolling and jumping up and down, and this takes the focus off the 'connecting' part completely. she is involved and interested in our feedback, says both virtuosity and the concept are important. Their piece was not shown for the jury.
- as interpreter in pieces by colleagues	They dance without concentration, laughing throughout the piece, looking in the mirror. focus only on virtuosity, jumps, rolls and lifts. focus only on virtuosity, jumps, rolls and lifts. looks in the mirror, laughs not in accordance with the concept. mostly virtuous dancing, after feedback session more contemporary movements were developed.
- during exercises	
- during workshop	Did not do any of the classes.
- during our participated teachings	
- during interview	
- results from questionnaire	

Dance learner 15	

Dance learner 16	
Classical Ballet class	
Classical Ballet test class and variation	class: has a strange focus, rolls her eyes, seems bored, does not project. variation; little projection, no differences in movement quality (no style)
Contemporary Dance class	Is in the back or at the side during class, does exercises, but often stops while others keep trying. Neck is not involved in movements.
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	class; copies movements, no dancing, concentration is focused only on colleagues to copy movements. variation; executed movements, little enjoyment, no difference in movement quality.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	
Stage performances	Don Q. ; no enjoyment
Composition class	
- as creator	co-creation miyu and saki.about opposites, front and black, black and white. The duet is athletic, push and pull and in a mixed jazz-contemporary, neo-classical style. they say they enjoy improvising and dancing their own piece. they say the movements were thought about, this enjoyment was not observed, pedro asked for more energy and togetherness. Speaks softly but with a normal tone and volume to the judges.
- as interpreter in pieces by colleagues	looks in the mirror while dancing, not whole body involved, does not project, interpret or give enough energy. When not looking in the mirror whole body is more involved.
- during exercises	Does not do all exercises until the end, stops and waits. While exploring is not concentrated, moves small with little energy. Does small movements .
- during workshop	Did 2 classes, does movements with little energy, no intent or dynamic qualities.
- during our participated teachings	
- during interview	
- results from questionnaire	

Dance learner 17	
Classical Ballet class	
Classical Ballet test class and variation	class; shows some projection, seems nervous. variation; a big difference, more fun, much better movement quality, sells it.
Contemporary Dance class	Does exercise, but without pleasure or connection in the whole body.
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	class; does not use whole body, struggles. variation; performs, movement quality is appropriate, some projection.
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	
Stage performances	Don Q.; better but not clear.
Composition class	
- as creator	
- as interpreter in pieces by colleagues	not whole body involved, uses too little energy. does not project nor interprets. When not looking in the mirror whole body is more involved.
- during exercises	Is not very concentrated, and does not explore movements profoundly. She does not participate voluntarily in tasks, and does not share her thoughts with the group in discussions. Does small movements. Gives little energy, we are unsure if she understands the tasks, seems more to copy her colleagues than to explore movements.
- during workshop	Did 2 classes, does soft movements throughout, no dynamical, intentional or energetic changes.
- during our participated teachings	
- during interview	
- results from questionnaire	

Dance learner 18	
Classical Ballet class	
Classical Ballet test class and variation	class; doubts, seems nervous, unsure, no projection, no differences in movement quality. Variation; no difference in movement quality (no style), little projection
Contemporary Dance class	copies movements, does not internalise movements
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	insufficient data
Stage performances	insufficient data
Composition class	does not participate, seems to copy movements instead of exploring.
- as creator	not available
- as interpreter in pieces by colleagues	insufficient data
- during exercises	Does not participate, is not focused, does not participate voluntarily, explores movements but not profoundly. Does not share her opinion in group discussions. She seems not to understand the tasks and does not do the tasks required, but copies movements from her colleagues.
- during workshop	Did 2 classes, looks in the mirror during the inner exploration exercise, does positions, does not control movements.
- during our participated teachings	
- during interview	
- results from questionnaire	

Dance learner 19 left the conservatory in December.	
Classical Ballet class	
Classical Ballet test class and variation	
Contemporary Dance class	
Contemporary Dance test Rehearsal for variations for test and Class and Variation test	
Rehearsals (B. Roque, V. Wellencamp, Don Quichotte)	
Stage performances	
Composition class	she left the Conservatory in December
- as creator	Says to the teacher she has nothing to show, when asked to work she shrugs her shoulders and stays seated down. She does not reply to the teacher, nor does she do anything besides staying seated. She does not understand most of the questions and needs translation from a foreign exchange student. We never saw her work
- as interpreter in pieces by colleagues	
- during exercises	
- during workshop	Did not do any class.
- during our participated teachings	
- during interview	
- results from questionnaire	

At 17h, the class starts, two learners are choreographing and the others speaking or on their smartphones. a dance learner, p1 is asked what his choreography is about. P1 replies that the story is about an addict danced by p2, receiving help from p3. As previously stated, Pedro Ramos invited us to participate, give feedback or ask questions at will, we in turn ask p1 where that idea came from, p1 replied that the idea came just like that, from nowhere. During the conversation with p1 some other learners started to try movements. P3 comes to speak with Pedro Ramos, saying that he has pain and also difficulties to finish his piece. Ramos tries to motivate p3 and also asks us if we might have advice. It seems more than physical pain that the issue is fear, when we address this, p3 concurs, and says to be scared that the ideas are bad, we reply that there are no bad ideas, only unfinished ones. Over the

course of our Internship we have more situations similar than the once just described, it tells us in the first case that **some students are making a work with no personal connection whatsoever**, and in the case of p3 with **low self-confidence in their ability to create**. At this point we would like to explain some of the ideas the learners had for their creations, so that we can make a baseline of their interests and to show the variety of thought processes. **It was important for us during this first stage of the Internship to get to know and understand these learners personally, how they think, their ideas, their likes and dislikes, so as to design our classes more individual orientated, as suggested by (Buckroyd, 2002; McCutchen, 2006; Immordino-Yang, 2016)**

- The idea of daily life, an idea that occurred while waiting for the train;
- Based on the learner's own fear, danced by two other learners, allowing to see the creator from outside.
- Cancer, and how it affects the body, some personal involvement due to cases of cancer in the family.
- Connecting, about how everything in life connects.
- **Front and back, opposites.**
- **Betrayal , friendships, and relationships in general, that humans are all the same regardless of their actions.**
- **Luck and illusion, about hidden things and chance in our society.**
- **A ritual.**
- **New sensations and opinions.**
- **The little prince and the rose.**

During the feedback sessions we asked open-ended questions so that the dance learner could reflect and answer. However to write a more fluent and concise report, we have chosen to report the most important information that was obtained during those feedback sessions.

The piece made by p4 has two parts, one is theatrical acting, and the other is danced, these two parts are not mixed but separate from each other. The learner asks for advice how this could be solved, we suggest to join these two parts artistically. The choreography of p5 is virtuous and organic, the teacher and ourselves do not observe a relation to the concept. The learner asks how to make movements to explain feelings, we propose that p5 reviews the choreography and reflects on how fear could change the actions of the body, qualities of movement, space and relationships, so that the style would be more suited for the concept. At this point in our observation/participation our goal is not the dancer, but the creator, however we notice that p6 is dancing throughout the piece while looking at the mirror. During the presentation of the creation of p8 we observe a lack of concentration and expression, all dancers are smiling, not in accordance to the concept, and look to the mirror, emphasis is on technique alone, the result is that the whole body is not involved in the dancing. P1 and p9 seem more involved physically and emotionally, their whole body dances and they are more coordinated and within the style of this piece. The piece made by p10, p15, p16 and p17 is virtuous and does not express the concept. The creators after hearing our comments reply that both virtuosity and the concept are important, p10 reflects on the fact that due to the high virtuosity the concept becomes lost and thanks us for our feedback.

At the end of the class we ask the learners to fill in our questionnaire online, and if they would be willing to participate during our Internship in joining a private group on Facebook.

In our analytical memorandum, we reflect and observe that in general the learners struggle mostly into translating their concept into movements. They seem to make technical movements and act out the concept with facial expressions or gestures. The dancers interpreting the pieces, are in general before and after presenting their work, not involved in the feedback process. We observe a lack of commitment, concentration and personal involvement in these projects in the majority of the dance learners. Learners shrugging their shoulders at comments, or rolling their eyes, others on the side laughing, not listening, playing on smart phones, talking .

- a) It seems that the creators are more focused on creating steps than on expressing their concept
- b) It seems that the dancers and the creators are more preoccupied with technical aspects of the dance than on movement quality and expression of the concept.

Analytical Memorandum 1st class:

What we observe in this first class, and Pedro Ramos concurs, is that in general the students have difficulty putting into movements the story, the idea or feeling. They seem to make movements on one side and have some moments of mimicking, acting, or some form of gestural movements to express their idea, and then fall back into movements.

1 girl says “The fear is easy to put into movements, but the steps, the movements I cannot.” Another girl (does not seem to understand well how to go about joining the steps and the theatrical part.

A small group under leadership of xxx (The xxx group) seems to want to exhibit “connection and virtuosity” at the same time. In the middle are placed two dancers who are moving slowly and who are connecting. However around them dancers are rolling and jumping up and down, and this takes the focus off the ‘connecting’ part completely.

In another piece from a student using the group as cancer cells and one boy as the person having the disease, we remark that his solo seems very virtuous without any signs of in relation to the concept, (weakness, troubles or pain). She explains us, however that the solo will be much longer and will have collapses, breakdowns, and other moments that implicate a person becoming ill from cancer.

The dancers interpreting the dances, are in general before and after presenting their work, not involved in the feedback process. We observe a lack of commitment, concentration and personal involvement in these projects.

Synths 2nd class

The teacher asks why p19 is sitting down, instead of working, and asks the student to show something so that he can help, p19 looks down and shrugging shoulders, p19 does not reply nor takes action. Pedro Ramos asks four creators to present their work. The first piece is an athletic choreography, no concept observed. After the presentation the creators and performers of their piece, explain to us that they enjoy improvising and dancing their work. The second piece is also athletic, during the duets the dancers smile nervously when they have eye contact, however this reaction is not choreographed nor related to the concept. A part of this dance is not danced but is seemingly a real fight, albeit obviously fake, with at the end some unconvinced acting. Pedro Ramos expresses his opinion in saying that translating a concept literally into movements, can become cliché. We ask what p11 thinks about the piece, p11 responds that there are technical aspects of the dance that needs to be addressed, The third piece seems very similar to a contemporary class, many technical movements without any transformation to express the concept. P2 says the steps for the piece are made, that spastic, short or hesitant reactions to the existing choreography will be added. The fourth piece has a different style, the creator explains that the movements are researched to express the concept, although when asked the creator does not know what the concept is about. At this point Pedro Ramos asks the dancers sitting and talking on the side, since the beginning of class to start working, some get up, others do not. The fifth piece is technical contemporary dance, all dance in unison. The creator (p7), when asked about the concept, says that all is clear in the mind, but is not able to explain it. After some reflection p7 says that the middle dancer will be attacked and will need to react upon those actions, adding that the middle dancer will need to interpret a lot. The sixth piece from p12, does not seem rehearsed, the dancer doubts and look to the creator, or to the mirror to copy the movements of p12.

Analytical memorandum; It seems that a few days before the selection of the presentations, some of the choreographers are still unsure of the reason of dance making. Some have ideas but these are not worked out thoroughly, or thought of extensively. More than half of the learners seemed confused and were not able to explain their own concept. We also noted a lack of interpretation or expression from the dancers. This could be due to an emphasis on technicality on the part of the creators. We have observed in our notes that when rehearsing or talking about the piece, the creators focus on the technical side of the movements, not about movement quality, nor expression of the concept. Most creators seem to wish to express their concept, but have not thought thoroughly about their concept nor

seem to know how to use movement for the purpose of expressing their concept. It seems as if they have a concept that they like, or in some cases are connected with, however they create movements, patterns and use music unrelated to these concepts. There are exceptions, a few creators did research further their concept, these are the learners that responded more clearly and determined to our questions. It is however hopeful, that the learners upon our questions start reflecting differently and more profoundly about their own work. When asking questions as to why they are creating, or why they choose such a topic, they do seem confused at the start, however we believe that this could be the start of a new thinking process. >>need quotes here ??>>> We will see in the upcoming presentations and classes if our questions lead to a different result. >>>As we found in Lavender (.....) asking profound questions leads to more convergent thinking,.....>>>Pedro Ramos and ourselves are mostly asking questions about the meaning and purpose of the dance, our feedback is not focused on technical movements but on artistic choices, and we link our feedback to how the viewer might perceive their creations. This could lead to a turn around, that the creator starts to focus more on the meaning of the concept to express and how the viewer will perceive the piece. We will try, during the next feedback session to include, besides the creator, the participant dancers. We hope by doing so that they also will feel more involved and that this will improve their concentration and participation level.

in general when speaking dance learners are very shy, silent and are not clear about their idea.

in general people looking in the mirror when dancing. In general, people having little eye contact when interpreting. in general, people smiling nervously when they make a technical error.

it seems in general that when dance learners often look in the mirror, that there upper body and certainly their heads is less involved in the movement. that the style of the dance stops either above the middle of the body or at the neck. it seems also that when a dancer is not concentrated, looking at different sides, or when a dancer is very nervous, that the body is moving less in the acquired style. we also remark that the involvement of the whole body is not constant with all and that the same energy does not always occur in the whole body. we notice that when a dance learner is doing easy movements (like walking`0 that their is less effort, awareness and interpretation reflecting in their body) We believe their to be a difference in interpretation when the movement is original compared to when a movement is from known vocabulary (be it classical or modern or contemporary) It is not clear if a dancer was not articulate that their dance was less or more expressive or clear. it is not confirmed that when a person uses their whole body that this improves their technique. It is however that these dancers that use their whole body seem to be dancing with heart and soul. and that when a very technical skilled dancer does not move with their entire body we see a disconnection between dance, projection, interpretation and technique. however it cannot be concluded that when a person uses their whole body that they do project, or interpret fully.

It is yet to know what exactly the choreographers have been focussing on (though from these brief feedback sessions we believe the focus up until now was (due to lack of time to rehearse) on creating steps, getting them technically well done, being on music and being together. It is clear that when their was no technique involved their was a lot of acting (most of the time exaggerated theatre facial acting) or in the case of walking that their was almost no interpretation or energy in the whole body. we have not seen different ways of walking or running. we have not seen different ways of falling (we see the same fall recurring in almost all the pieces, the falls learned in contemporary class) we see the same jumps and lifts occurring, (again from contemporary class)

we are left with some questions:

What are the skills that these dance learners are taught to interpret and create?

What are the objectives and tasks given by the teacher?

What do the dance learners want to create?

What would these dance learners want more from a teacher in a composition class ?

would they benefit from more specific feedback?

would they be more involved if the dancers would be also involved in the feedback process between the choreographer and the teacher ?

would the dance learner interpret better if the technique would be easier ?

would the dance learner improve more if in class more attention is had on the creation process itself and not only on the presentation part ? (flip classes)

would the dance learner benefit from working without a mirror so that they could use more the whole body ?

would the dance learner benefit from more whole body awareness ?

would the dance-creator benefit if they would research more a specific subject and create more movements that are original and are in sync with the concept ?

would the dance learner be more at ease if they would have more time to express their difficulties (of creating, of finding a subject, of dealing with frustration, of ...) and thus be more calm and more creative ?

would the entire class benefit from bigger projects including all dancers and so be involved in the feedback and workforces ? or do they learn more and better when in small groups, in duets or alone ?

are some choreographers using collaboration processes or are all imposing their style, language, steps and ideas upon their colleagues ?

what is the dance learner experiencing during his performance ? a story, the moment (with interactions and feelings, and sensory) something visual or imaginative, thinking about counts, enjoying the physicality of the dance, thinking about being 'good', thinking about technique, being clear with all movements with the whole body and mind to convey / express a concept to the viewer. , expressing themselves through their body while giving ample time for a viewer to understand and see what is happening at the moment,...???

We observed that after the presentations the students were not actively rehearsing before the class. That only the people who still had to do their presentation were active, besides 2 girls who did not have anything to show. These 2 girls however also did not make an effort to make something in the time that was provided to them. One boy who had not yet presented his work had apparently never worked on material and made in the time provided for him today a very short duet with 2 boys, however he did not feel satisfied by the result and refrained from commenting. Afterwards the 2 girls who did not present their piece and the boy who prepared his piece during today's class, they were not active participants in the group discussion and were on their phones the entire time.

The people who's work was chosen were active in the group conversation, and the students from erasmus were not.

We observed that in the group discussion few people gave their opinion and that during this discussion the participation and concentration level of the group started to fade gradually. Meaning that during the first topic 10 students were actively listening and some shared their opinion, and at the end 4 students were actively listening and sharing their opinion. Pedro Ramos asked 2 times to the class to stay calm and participate, however this did not seem to be fruitful.

We are concerned about the case of the students who did not want to share their work in the upcoming performance for the following reasons;

- That a student does not like the class, feels it as an obligation and does not find it important to pursue.

- That 2 students (one still needs to be confirmed and we do not know of the motivation of the student's decision) do not want to show their work in front of a public. That this student seemingly did not discuss with us nor with Pedro Ramos about the subject but that it was a monologue where at the end the student replied simply without any further justification that she would not change her mind. We have been researching the matter in some books to find a correct answer if we should a) oblige the student, b) accept the student's request, or c) find a way to motivate the student, think about the subject objectively and then make a final decision together, the latter seemingly the best pedagogical method. We believe that according to Buckroyd we could ask the colleagues to discuss the piece, and if they observe and vocalise that the work has merit, maybe the student in question feels the group's appreciation as motivation to present the work.
- And we are concerned about the lack of participation and group involvement for the following reasons;

That a student prefers to look at their phones than to participate in group discussion, or that certain students prefer not to show anything than a small portion, or that they prefer not to do anything instead of using the time that is allotted to them to create a small work.

- We are concerned that, the interpreters find it more important to look at themselves in the mirror and see if they appear technically correct, or look at themselves for a reason as of now still unknown, or at least not proven, than to dance with their whole body. We are contemplating the best way to override this problem, if we were to teach the class. A preliminary option comes to mind, as suggests Buckroyd that a mirror can have negative effects on the psychological wellbeing of a dancer, and Ohad Naharin works without the mirror for his Gaga classes and during his creation process (...) We would ask the dancers to face a different side of the studio so that their "front", the public is towards a wall without mirrors. In the case of studio 7 there are no curtains to be drawn in front of the mirrors thus to change the direction would be one option. We hope that this change will bring about more 'whole-body' dancing, more concentration, and more continuous involvement of the dancers. Dancing without the mirror could also improve how they follow each other in unison, without a direct visual aid the student will be obliged to 'feel' the other dancers, look directly at each other, or follow through the use of breathing together.
- We also observed that without the presence of the director of the school Pedro Carneiro, and Liliana Mendoca the students presenting their work spoke on a different tone and with a different volume to the teacher Pedro Ramos. That these presentations lacked overall concentration on the part of the dancers and seriousness on the part of the choreographers.
- However mostly we are concerned that the students do not seem to find composition important for their future work probability. Out of all the student we have heard 3 different responses, 1. I like it, 2. I want to be free and do my own movements, and 3. I do not like it, I have to do it. We observe in these statements the following; Not one student explains

that this composition class is to prepare them for professional life, for problem-solving, for possibly working with a choreographer, or for auditioning (which according to the latest audition notices, in many auditions improvisation will be asked of them). This said, when we provided them with the questionnaire, ...% of the students responded that improvisation could be asked by a choreographer. However, when we pointed out during the class to one student that some choreographers might ask for dancers to collaborate in the process by improvising, the student answered determined that such a hypothetical choreographer would only ask the dancer to choreograph a small extension on an already known movement. The fact of the matter is that some choreographers work without set material and ask much more movement material from the interpreter. Certainly this can be the case in companies where already in the auditions improvisational skills are asked. We are considering to show them some examples of audition notices to note the possible importance of improvisational skills in a group discussion. We are also trying to find a solution for better group discussion participation, buckroyd, McCutchen propose a semi-or full circle so that there is a better group function, not focused on the teacher but equally decided for each student to share their opinion.

We have observed this performance for the following reasons:

To see if there is a convergence between the answers from the questionnaire.

To understand their artistic presentation stage.

To see their dance qualities (focus was less on technique, and we are contemplating if we will use our technical feedback in our end report.)

To observe whole body connection.

To see emotional involvement of their whole body, in the initiation point and during the rest of the movement.

We observed 2 major points;

1. The grand majority of the dancers when dancing were looking down, and not projecting towards the audience.
2. The movement dynamics where for all dance learners not in line with their character, style or the music.

the exercise was very simple and the students were seemingly laughing or joking about the task. They did not seem to relate dance, nor artistic value in the task. the more questions Pedro asked and the more time passed however, they did get slightly more involved. albeit not so much in dance form but at least in exploration form. The students were still with their main focus on their self-image by looking in the mirror. they did not enter the canvas with intent, nor did they go from one canvas to the next with intent or in style, except for 2 dancers. We will brain storm after this session to find solutions to this problem and present them in during our request to participate with the teacher next week.

whole body movement was non-existent except for 2 dancers

intent was non-existent except for 2 dancers
focus was non-existent except for 2 dancers
dance throughout the whole canvas scene was not observed.

Critical Reflection on our teaching,

- we should give the students some more time to explore, however we need to be careful to keep their attention span, and keep it 'interesting' for them
- we could explain better to the exchange students our goal and the exercises, however this could be at the expense of the Portuguese students, create a larger gap between the two groups, and even create a feeling of inadequacy with the exchange students as they seem to not like composition class (hearsay and "I do not want to do this class" from xxx) or from our observations, and from the fact that many exchange students missed several classes since we started observing (October 2015).
- we could perhaps give better one task at a time, one example at a time or one possibility at a time, we feel that these students have not had much of somatic or experimental work done and perhaps are not ready for this approach
- our student-teaching approach seems new to them , they do not respond as in theory they should, they seem baffled at some of the inquiry we make, and do not seem to adjust and appreciate this approach. It seems that learning for themselves, not being told exactly what to do is confusing or that it makes it less worthy or important. Our goal is exactly that they learn to dance for themselves and learn through exploration their technique and their body movements.
- We had prepared a class for 1 hour and 30 minutes, and to do this within 1 hour was challenging. We think it better to go slower next time.

Few keep their eyes towards the front (1/3 has eyes closed, 1/3 looks down, 1/3 looks a few times to the front)

The energy at the end does not reach closure, however the energy dies out before they reach the end, this is not clear.

	Why	What	movement quality
xxx	to be free	alcohol	not in control
xxx	being bored	something that creates me to be >	fluid on one side of the body and sharp on the other side
xxx	wants to escape, feel relaxed	no idea	soft, relaxed
xxx	doesn't want to think	Cocaine	to experiment

All start literally with acting like they drink something.

xxx: starts with bursts of energy directly

xxx: starts very soft

xxx: starts fast and then starts more exploration,

xxx starts very slow and very small, explores separate and connected.

In general;

no proper preparation before an exercise, nor a proper ending at the end of an exercise = concluding that there is a serious lack of concentration and drive.

loose heads and arms, not in convergence with Vaganova style of epaulement

feet are not properly stretched

no projection

no positions

missing are extensions and plies as well as clarity of movement, coordination, control, positions

We were very disappointed with this test result, the fact that in our observation all of the boys seemed to struggle with showing enjoyment can have multiple reasons, however since it is such a general occurrence it could perhaps be one of the two reasons: the teacher was not able to transmit the importance of expression and enjoyment, or does not include this into their day training, or these boys do not like classical Ballet, we will consult the questionnaire to verify if this latter reason is a possibility that we could take under consideration.

In regards to the girls who were especially different during class and variations, here we did not feel that the boys were happy to do their variations.

Movement quality had no difference and their upper body was very strict and did not move, which since it is a general observation could also be the fault of the teacher, however, it could not be only of this years' teacher but it should then be

when reading back our observation of the Contemporary class of January, 5, 2016. Some of the same observations come along. As well as How the learners dance, as how the class was taught.

The class given five months ago was focused on technique only, it is then normal that emotional involvement, expression, feeling or any other artistic qualities are not present. Perhaps the teacher asked of her students in the past weeks more involvement, but it is our belief that artistry and technique should be worked from the start together.

The pace of the class was so fast that not all students were capable of following the exercise and perfect their technique, this is also something that transpired in the test. Many were still not clear about the sequence, many did the movements but deep work was not present. A deep understanding was not seen, they in most cases executed or better yet copied the movements. Only a few danced these sequences, some internalised these dances, but most did not. In a vocational school it is in our opinion to allow learning for all and not for the ones that can follow and leave all the others behind. If the level is too low maybe another measures must be taken.

The fact that the teacher got angry at the learners when they did not know the movement sequence did in fact not seem to be a productive teaching strategy, as the same learners now also do not know the movement sequence and need to look to their peers for instant copying.

Some of the technical weaknesses we observed in January were still present in the test class, we can imagine that if the teaching strategies did not change, and the pace to learn new movements was kept so high, that no time was allotted for improving and deep learning of the quality and technique of some movements.

The teacher emphasised the movement sequence over technique in January, and this reflects again their performance of today. We saw more execution of steps than an internalised way of moving. Although much improved in general, more focused and for some more danced, we must ask ourselves, to what cost and to what degree does this teaching strategy benefit the whole class and the individual growth. Learners who were good five months ago did not improve much, and learners who were not fully able to execute some movements then were still not able today.

Some exact same issues that we had observed then transpires today, this is concerning to us.

Did the learners use their knowledge >transdisciplinary > ?

We did not review our notes before the exam, only now do we compare these notes and see how similar our comments and observations are.

Vasco, during his creation process relies mostly on quality of movement. During this process he proposes some movement and asks the dancers to make something of this raw material. The dancer in turn proposes a movement similar to Vasco's idea, and Vasco in turn then polishes or modifies the movement. This back and forth collaboration goes on for Vasco to find the most organic way of moving for that specific dance learner, if Vasco is satisfied with the result he keeps the sequence, or when it doesn't work out he changes it completely, cuts the movement, or tells the dancer that it will take time.

during the process of showing steps Vasco makes a lot of visual references to their imagination;

like dancing or moving like an angel, running with a table full of nails (and the nails cannot fall off), like taking water and pouring it over you, do the movement with a feeling of danger, feel the wind in your chest and let it expand in your body, give the feeling to the public that you are waiting on this place for a very long time, ...

In our observation, the dance learner requires empathy to be able to understand the choreographer's wishes and feelings. I want, I need are two parts of phrases that he used a lot during the creation process. Move as if it,... then he does a movement and makes some sound "whoaaaaaghss" or aaahhoo".

He asks that the dancers have an internalisation and awareness of these movements deep in their body, technique is not that important (difficult movements or many turns), but the movement quality and the internalisation and feeling you give to the movement speaks much more.

He asks for some specific movements to have a surprise element, interest, beauty, conviction or a certain weirdness. He doesn't want the dance learner to be exactly on the music, but to suspend the moment and find their own sensibility in choosing when to go.

On other moments he asks them to emphasize a specific movement, to give it more value, more time. When using the arms, he asks they should come from your whole body, when they open they should open from within.

He explains that plasticity of the brain (versatility) is needed to work in today's companies, dancers need to be able to do everything, Classical Ballet, Contemporary and modern dance,

During the whole process the dancers stay committed and concentrated, and do their best to understand Vasco's wishes. They do their best to make something of Vasco's propositions.

He asks the dance learner, when doing partner work: to do the movement with her, help her, to feel and be conscious of what she needs. In general Vasco Wellencamp, demands of the dancers to partake in the creation process, the problem-solving process is a joint venture with Vasco as final decision maker. For

all previous observations we see here on stage as well, but in a less obvious manner. All dancers are their best self, their flaws are still visible, but the learners in general are better on stage than in the rehearsal. Commitment, presentation, expression, whole body involvement, focus. Sadly not enough for most, the dancers that never focus in class, have difficulty passing their focus towards the audience, the dancers not concentrated in rehearsals have better concentration but with lapses, and seemingly they are unsure where to put their focus. Dancers not involved in whole body movements in rehearsals improve slightly but not convincingly. Dancers who are not emotionally involved in the process, can have some emotional involvement on stage, but do not convince or are not clear in their movements.

Observation of Ballet Classes (last 2 days of the school year, before performance).

It takes all the dancers around 15 minutes in the class before they start to work with concentration, they all laugh and talk during these first 15 minutes of the barre. The girls seem relaxed and the boys seem bored.

General conclusions	<ul style="list-style-type: none"> - all learners in all disciplines look in the mirror, some more than others. At these times the upper body (neck, shoulders and head) is not in coordination with the rest of their body - When a dance learner is not concentrated, or stressed, bored, frustrated, angry, sad or overwhelmed by an other emotion, he or she will not be coordinated, have inner sensations or have a good use of different movement qualities, and have an inadequate use of effort. - When learners look in the mirror, they do in all observations for aesthetic or technical reasons, we can thus conclude, that while looking in the mirror, the dance learner is not emotionally involved with the concept or with inner awareness, but rather with positions, and how they look from the outside. - In technical classes (Classical Ballet and Contemporary dance) the learners are not on smartphones or talking. During rehearsals and composition class if the learners are not directly involved they talk, eat, play on their phones, go out and some look to the rehearsal. - Walking or standing receives the least amount of energy, focus or intention. - Learners react best on direct and clear requests, open questions, providing room for self-improvement or giving freedom to explore is reacted upon by doubt, low energy or low involvement, not understanding or non participation.
classes, tests, performances	<ul style="list-style-type: none"> - In general there is an increase of concentration, focus, whole body involvement and commitment during tests, and performances or presentations. - Presentations before a jury of creations made by the learners: dancers are not concentrated before starting their presentation;
Commitment, interest, participation	<ul style="list-style-type: none"> - In general, learners not directly involved with an exercise, or dance process do not look at the choreographer or teacher working with learners, or interest themselves in the process by observing. The learners instead play on their smartphone, talk, eat or listen to music
foreign exchange learners	
Classical Ballet, rehearsals, test and performances	<ul style="list-style-type: none"> - focus is on technique, little projection and enjoyment on stage, only dance learner 1 and 10. Focus is down for others as well, whenever a step is technically challenging the learners become more rigid in their bodies and their facial expression very serious.
Contemporary dance class, rehearsals and test	<ul style="list-style-type: none"> - focus is on learning the movements, technique and use of time-dynamics. learners look in the mirror or to the teacher, many learners look at their colleagues to copy movements. Learners work by themselves to know the choreography, the teacher is very strict. the use of their heads is in general less involved or too slow. Learners improve technically during the class. No artistry, interpretation, projection or enjoyment is observed, nor asked. Fear, frustration, and stress however is seen in all learners. Generally legs and upper body are not coordinated.
Choreographers, Vasco and Bruno	<ul style="list-style-type: none"> - In general, learners not directly involved with an exercise, or dance process do not look at the choreographer or teacher working with learners, or interest themselves in the process by observing. The learners instead play on their smartphone, talk, eat or listen to music
other teachers.	ask for enjoyment one week before performance, ask for play and acting skills, ask for specific quality of movement in gestures, say that in Don Q we dance differently and act differently than in Giselle,
Pedro Ramos	<ul style="list-style-type: none"> - asks individuality, opinions, collaboration, participation, differences in energy, differences in movement quality, differences in focus, inner awareness and inner sensations, a state of mind connected to movements, mind-body connection, - asks for silence, autonomous work, not to play on phones, for concentration, - asks what the concept of their creation is about, other than virtuosity, and that the learners express the concept artistically, not as a cliché (too obvious) but clearly. - Explore, be aware and experience truthfully sensations in the moment, - Gives propositions, asks questions and gives feedback. - Asks for participation, creativity, opinions, individuality, effort differences, emotions, feelings, exploration of movements, intention, concentration, - asks learners to be in the moment and think subjectively, to be themselves, authentically. -

Composition:	<ul style="list-style-type: none"> - In the beginning of Composition class, Ramos speaks to the group, all foreign learners, and a few Portuguese learners are on their smart phones. - during the presentations of the creations of their colleagues, some learners laugh at the pieces, or at the interpreters - The teacher needs to ask the learners to stand up after sitting one hour and start working, some do others stay seated. - The foreign exchange learners do not participate in any of the group discussions (except fu-chien) - group discussion start with 10 involved, and end with 4 still participating, the others talk in between themselves. - Learners do not take all exercises seriously, laugh and talk during. - during abstract exercises, learners explore but do not dance the movements. - When the teacher provides music the learners are more involved, energetic, dance movements, internalise more the exploration movements, have more and bigger differences in dynamics, directly related to the dynamic of the music. They stop dancing when the music stops. - learners are playing on their phones
foreign exchange learners	<ul style="list-style-type: none"> - In the back 3 Japanese girls are working in a more classical style. - two obvious separate groups, foreign and Portuguese they work and talk , except fu-chien who integrates with the Portuguese. - During a group discussion all Foreign exchange learners, besides Fu-Chien, are on their smart phones, not listening, away from the group. - Pedro Ramos explains to us that many of the foreign exchange learners also last year did not participate in class. - Fu-chien is together with the Portuguese students on one side of the front, all other exchange students are on the other side, talking in between themselves, laughing, not participating.
creations	<ul style="list-style-type: none"> - we observed a general difficulty of connecting movements to the concept. they lack movement vocabulary to be able to express their concept. Some say it is easy to put emotions into movements but feel they lack the technical tools to create. - It seems that a few days before the selection of the presentations, some of the choreographers are still unsure of the reason of dance making. Some have ideas but these are not worked out thoroughly, or thought of extensively. - Only learner 1 says to have a personal connection to the concept. - When presenting their creations, learners talk shyly and explain their concept vaguely. - The creators are mostly concerned about technique, creating movements and togetherness, interpretation and movement quality is worked the least.
rehearsals, and interpretation of learners in pieces made by colleagues	<ul style="list-style-type: none"> - In learner 1's piece in rehearsal, most dancers look in the mirror, and smile, they are not at all involved with such a heavy and serious concept physically or emotionally. Except learner 4 and 5. - The interpreters, are in general before and after presenting their work, not involved in the feedback process. We observe a lack of commitment, concentration and personal involvement in these projects. - All in group have little intention in walking (filipa's piece) when crawling they show more intention and whole body movement. -
group discussions	<ul style="list-style-type: none"> - In group discussion only 10 learners were participating, at the end of the discussion only 4 were participating. Pedro Ramos asked several times for quiet and participation, without success. - We observed that in the group discussion few people gave their opinion and that during this discussion the participation and concentration level of the group started to fade gradually. Meaning that during the first topic 10 students were actively listening and some shared their opinion, and at the end 4 students were actively listening and sharing their opinion. -
Ideas of creations made by learners	<ul style="list-style-type: none"> - addiction, helping others, understanding others, cancer, connecting to people, fear, betrayal, friendships and relationships, human behaviour, opposites, luck and illusion, love, daily life, a ritual, and the little prince and the rose based on the story the Little Prince by Saint-Exupéry.

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<p>our interventions in participation class</p>	<p>group discussions: asking them if they like creating, asking them if they researched their concepts, exercises: asking them to have an action image, asking for concentration, asking for intention and energy in the whole body, results: by asking individual to work body parts that were less involved, the result was more involvement, when asking for more dynamics, it was improved, by asking more concentration, intent, dancing, and connecting steps, the result was in all cases improved. whole body involvement improves when the learner wants to, and if they are asked to. However asking them not to look in the mirror does not result in the same positive result, only working in different directions (away from the mirror) or on stage where no mirrors are present was such task possible. learner 3 improved dynamics, just because we asked her to enjoy and research more her own movement and motivation for dancing. Learner 5 improved whole body connection and was less theatrical after discussing with him how he could make his dancing more abstract and artistic with the use of whole body movements. Just by asking for a specific goal the overall intention and posture in the learners improved visually. however all learners still rely heavily on the music. concentration levels are higher, we gave only one task.</p>
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Participation class	Teaching strategies and results.
Composition Class Observation	7 January, 2016; 14 January, 2016;
Task given by Pedro Ramos:	<p>The task today is filling an empty canvas, the learners have to imagine the studio as an empty canvas, and may enter one by one the space and create a sculpture. Adding to what the colleague before them has made, creating a new idea, or modifying the idea of the colleague's before them.</p> <p>Each time when a learner enters and creates an image, Pedro Ramos asks the observers, the learners still outside the canvas, what they observe.</p> <p>Make a canvas with the use of your body, and that of your colleagues. Explore movements going in to your positions, from your position and with your colleagues.</p>
Observation	<ul style="list-style-type: none"> - Eight learners do not participate voluntarily, one learner refuses to participate when asked, the other 7 participate when specifically asked, however with no energy or commitment. - All foreign learners besides learner 11, speak, sit and do not listen to the teacher, when all other learners start with the canvas task they react when the teacher asks them individually. The other learners go into the canvas voluntarily and explore movements when asked. Two learners use whole body movement, two have intent, and two learners have focus.
Before participation:	<ul style="list-style-type: none"> - The learners walk in with no intention, explore movements with little concentration, emotional involvement, or intent and stop.
Our participation:	<ul style="list-style-type: none"> - Individual feedback, focus on their strengths or discussing intent or action image. - Go inside the canvas with an action image in mind, and make a clear distinction between entering the canvas and dancing. - Make a connection to what and why you are exploring movements. - When dancing fill your body with energy, enjoy the exploration and use the action image for movement quality and improvisation ideas. - Feedback; explore more your movements, with the use of different dynamics, effort, reactions and intent.
Results from our participation:	<p>The learners have in general more concentration, explore movements in dance, have better dynamics, whole body movement, intent and improvise more, individually and connected to their colleagues as a group. However the foreign exchange learners besides from learner 11, do improve, their commitment and emotional involvement is bellow adequate. All learners besides learners 12 and 13 join to hear our feedback.</p>
Analytical Memorandum	<p>We have seen an improvement in participation, commitment, intent, emotional connection and whole body involvement, although we observe a lack of interest from most foreign exchange learners.</p>
	<p><u>4 february, 2016</u></p>
Task given by Pedro Ramos:	<p>automatic writing and automatic dancing; look around and write about something that interests you, look around and translate shapes that interest you in your body, asking the learners to be more active, dance bigger, with changes in level, body parts and energy.</p>
results	<p>all participate, however concentration level is low, when the teacher provides music they improve energy level and commitment. Music seems to stimulate the students, according to McCutchen, 2006, at this stage in their education, the students should be able to find satisfaction and learn without music, and focus on awareness of their motivation for moving within.</p>

Participation class	Teaching strategies and results.
Our participation	Our participation for this class did not involve directly the task that Pedro Ramos presented before the learners, the teacher had asked us not to participate during his teachings this day, but to give an exercise that stands alone at the end of the class. With some minutes left before the end of the class, we ask the learners to remember their two concepts of our questionnaire, connected to movements, learned in our class from the 27 and 28 of January, 2016.
result	All remember and repeat the movements several times.
	<u>11 february, 2016</u>
Task given by Pedro Ramos:	Automatic writing and automatic dancing, continuation from last class
result	Some learners have an improved concentration level than in the previous class, however others laugh and make jokes behind the teacher's back. In the discussion after the exercise six learners debate which was easiest, the fast pace improvisation or slow paced. In the exercises the foreign exchange learners are not concentrated, and they do not participate in the discussion.
Our participation	We ask the dance learners to go in pairs, remember their two concepts connected to movement and learn and teach one concept and its movement to their colleague. We give the learners four different rhythms in which to do the sequence of three movements in different order.
result	The learners need more time than we expected to learn one movement to their colleague, however once they did, they interpreted with energy and differences in time the sequence. Pairs worked well together, we saw some surprised reactions from the Portuguese learners with whom they were paired up with.
Analytical Memorandum	With only a few minutes to participate in the last two classes, we feel that there was no room for improvement and emotional connection. Our focus was on remembering our work and joining the learners together in learning. We have deliberately paired Portuguese learners with foreign exchange learners so that perhaps more participation will occur, and at the same time impeding one group (The foreign exchange learners or the Portuguese learners) be to talking in between themselves. Although some Portuguese learners did not seem happy with our choice, it did oblige them to connect and try to understand each other, also we saw an improvement in understanding and dedication from the foreign exchange learners, and at the same time the Portuguese learners did their best in trying to explain the task clearly to their foreign colleagues. The school has changed our workshop again, and we will have even less teaching time. (the hours and possibilities have been changing since the beginning of our Internship until now two times per month.

Participation classes, 1, 2, ...	Teaching strategies and results
<p>19 November 2015; 26 November 2015; 3 December 2015; 10 December 2015;</p>	<p>Creations</p>
<p>Task given by Pedro Ramos</p>	<ul style="list-style-type: none"> - Create a Contemporary Dance piece with a personal connection and choose colleagues who will be your interpreters. - Dance one or more creations from your peers with artistic truth, expression, interpretation and movement quality.
<p>before interventions</p>	<ul style="list-style-type: none"> - As creators: the learners are not sure about their reasons of dance making <ul style="list-style-type: none"> - the learners make choices based on what they like visually - theatricality, gestures are separate from dancing - As dancers: they have little to no intention to movements <ul style="list-style-type: none"> - are not involved in feedback sessions -
<p>Our intervention</p>	<ul style="list-style-type: none"> - asking the learners if they are happy with their work; what their work is about, and why; what they want to express with their creation; what is most important to them for their creation; what the viewer must see; if they want the dance to be divided into two parts (part acting, part dancing) - inviting the interpreters to join the feedback sessions - Asking them what they want to express as creators. - Feedback to creators: should interpreters be involved whole body with focus, intention, interpretation and expression about the concept? ; - Feedback to interpreters: dance with concept in mind, focus and concentrate. - Feedback to the creators; how would the concept, connected to feelings, change the movement quality of the interpreters - Feedback; what movements would be done specific to your concept, and which movement qualities would then be used most? - Giving them the task to post a video of their creation in our private online group. - Group discussion with all involved, asking the creators to give feedback to the dancers.
<p>after our interventions</p>	<ul style="list-style-type: none"> - the learners researched more their concept, - combined theatricality and dance - interpreters join the feedback session and open discussions take place between creators, interpreters and teachers. - All selected pieces were posted except one. - <i>Pedro Ramos says in one case that there is no time to involve all dancers, in an other case he allows for interpreters to be involved.</i>
<p>Analytical Memorandum</p>	<p>It was a challenge for us not to try and help more directly the creators and propose solutions for their work. It was difficult for us to ask questions as suggested by Lavender (...) and not give subjective opinions. We observe however, that the open-ended questions seem to startle the learners, and that they are left with more questions. Often they reply that they do not know, did not think about their reasons, or ask us what we would do. In general we observe that when dancers look often in the mirror, that their upper body is less involved, and their involvement is more focused to technique than interpretation. That when interpreters are not concentrated, that technically they may dance well, but that the movement quality and intent of movement does not express the concept. We have also observed that when the creator only focuses on technique and togetherness, that the interpreters lack the emotional connection to the concept, although perhaps concentrated and executing the technical aspects of the piece well, but not involved with their whole body. In general dynamics, energy, intent of movement, expression, focus and movement quality needs improvement.</p>

Dance technique Classes	
Contemporary Dance class 5 January, 2016	We will observe; Participation, commitment, whole body involvement, emotional involvement, concentration, interpretation, expression, projection, and dynamics.
Tasks	Teacher C. Moreira, focuses during the class on teaching technical skills and movement sequences, she demands concentration and differences in time dynamics, with the use of the whole body. She asks several times to include the head
Observation	Learners work focused and concentrated the first 60 minutes, the last 30 minutes of the class eight foreign exchange learners do not work autonomously, and the nine other learners work with less commitment, focus and energy. One learner becomes frustrated, one learner loses self-confidence, one learner stops exercises prematurely. All learners look in the mirror at times, some more than others, all focus is on learning the sequence and on the technical aspects of the movements. No interpretation, internalisation, or enjoyment is observed, the dancers seem at times stressed or fearful. All learners participate, and improve technically during the class.
Analytical memorandum	The class is taught at a high pace, the learners need to comply with the tasks. They do so to the best of their ability, albeit with a focus solely on technique and copying the movements proposed, with no individuality, expression or interpretation.
Classical Ballet classes 2 and 3 July, 2016	We will observe; Participation, commitment, whole body involvement, emotional involvement, concentration, interpretation, expression, projection, and dynamics.
Tasks	Teachers I. Zavalova (2 July) and M. Zavalova (3 July) show exercises and give corrections for musicality, coordination of arms and technique.
Observation	It takes all the dancers around 15 minutes in the class before they start to work with concentration, they all laugh and talk during these first 15 minutes of the barre. The girls seem relaxed and the boys seem uninterested. Not much concentration and participation during the classes, learner 4 does not finish the class, learner 1 works for herself, trying on the side some technique steps. In general no musical interpretation, focus, projection or enjoyment or dance is viewed, some work technique, however the focus is on executing the movements proposed by the teacher.

Observation Composition class	Teaching strategies and results.
	21 January, 2016; 4 February, 2016,
Task given by Pedro Ramos:	Free writing exercise Automatic writing and automatic dancing; look around and write about something that interests you, look around and translate shapes that interest you in your body, asking the learners to be more active, dance bigger, with changes in level, body parts and energy.
Results	All write, all learners present participate, however concentration level is low. When the teacher provides music they improve energy level and commitment. Their written material was not made available to us because these papers are to be kept by the learners and not shown to the teacher, we have no information what the learners wrote or if they did the task, we can only write that we observed the learners writing.

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19 January, 2016; 21 January, 2016; 27 February, 2016.	
Learner 1, as creator:	Focus is on togetherness, music and technique.
observation	Dancers are not focused, do not dance with intention, nor with whole body. Dancers improve whole body involvement and concentration, however projection, expression and intent improves less.
Learner 5 as creator:	He asks the learners to dance for themselves, to do a ritual and believe it.
observation	Dancers lack concentration, intent of movements and whole body involvement.
Learner 10 as creator:	Focus is on togetherness and technique.
observation	Whole body is not involved, learners lack concentration, intent, focus and projection. Their interpretation is mostly through facial expressions.
Learner 7 as creator:	Focus is on togetherness, music and technique.
observation	Dancers work technique
7 March, 2016. observation of rehearsal in Museu do Oriente	Except for learners 11 and 4, the learners dance with a lack in expression, focus, dedication, concentration and whole body involvement.
Analytical memorandum	Choreographers like B. Roque and V. Wellencamp demand more from the learners. The learners spend a lot of time talking and discussing the piece, and less actual dancing as opposed to the aforementioned choreographers. Concentration and focus is lower than with the choreographers, except for learner 1 who is as dedicated in either case, and learner 10 who is more dedicated in his own work and when interpreting a piece made by his colleagues.

Rehearsals	
25 February, 2016	B. Roque,
Requirements asked by B. Roque:	The choreographer asks that the dancers are involved throughout the rehearsal and that they use their common sense and sensibility. He asks the dancers who do not directly participate in a certain sequence with lifts, to be involved as well. They should act and move as if they are a part of the whole. They should show the intention of doing , even if they are not lifting another dancer. He says that it is their responsibility to learn the choreography and to make something out of it. He asks for concentration and individuality, and says that dance is more than an image, it is about the pleasure of doing movements and feeling them.
Observation	Only Portuguese learners are chosen to learn and perform this piece. Dancers look in the mirror and the choreographer asks them not to. He gives a speech to learner 2, explaining her that dance is more than an image of oneself.
Analytical memorandum	We have been writing in our observations about learner 2 and telling her on several occasions about not dancing while looking in the mirror, perhaps if more people explain her in different ways why it is important to focus differently, that something will change.
28 April, 2016; 23 June, 2016;	Don Quixote,
Requirements asked by teachers:	The teacher asks them to act, play, be very happy, imagine a colleague to be their best friend, look into each others eyes and concentrate. The teachers ask the learners to enjoy themselves, to be in character, specific to Don Quixote, not to be confused with another Ballet, saying that the style and interpretation is very specific for this Ballet. The main focus of the rehearsal is musicality, togetherness and lines. Some soloists receive feedback concerning their technique.
Observation	Learner 3 is shy, does not interpret, is not concentrated, does not smile. Learner 6 is very serious, does not play with the character and the movements. Learner 15 is very energetic, acts, plays and is committed and enjoys herself. Learner 13 is much more committed and concentrated than during the Composition course, however does not play, act or express joy. Learner 5 is concentrated, however does not seem to enjoy the process. We observe that all dance learners have the same strengths and weaknesses as previously observers.
Analytical memorandum	The emphasis by this teacher now that all the steps are learned is clearly on interpretation and enjoyment, however the teacher also concerned herself with lines and musicality, her corrections for play and enjoyment were mostly focused towards the soloists. Learner 15 who we have seen only a few times in the composition course, seems a different learner; committed, joyful, energetic, dances with mind and body, and expresses. It is unfortunate that this learner does not think Composition to be worthy of her time, because we believe it could add value to her as an artist, and will probably need the skills learned in the Composition course later in her professional career.
19 May, 2016.	Contemporary Variations,
Requirements asked by teachers:	Rehearsal focuses on technique and musicality, individual feedback is given. Dance clearly, like we need to talk clearly. Focus of the eyes and enjoy dancing.
Observation	Learner 8 cries before and after her variation, during variation she looks in the mirror, and does not connect movements in the whole body, nor to the concept. Learner 3 is not concentrated throughout, Learners 1, 5, 7 and 15 have adequate concentration and commitment.

Rehearsals	
<p>2 June, 2016 4 June, 2016 9 June, 2016 23 June, 2016</p>	<p>V. Wellencamp,</p>
<p>Requirements asked by V. Wellencamp:</p>	<p>Quality of movement, collaboration, personal input, participation, He asks the learners to interpret the choreography with detail to movement quality, giving them visual, imaginary, emotional and musical examples. He says that technique is not that important, but an internalisation and awareness of movements deep in the body, a movement quality with feelings that you give to the audience. He says that in today's companies dancers need to be versatile in all styles of dance, and dance with their whole body. V. Wellencamp also asks to the boy in a duet to give freedom to the girl, and to be aware of his body. He asks them to move the whole body as if it is a game, and solve problems for themselves. Every movement has a significance and importance to the choreographer, which he explains in detail. Even if the movement is very fast or a transition, he will deeply work and explain the intent of the movements through imagery or feelings. He asks them to develop their own taste and feelings, internalise movements and feel it. He asks learner 6 to feel what learner 1 needs, and help her. He asks 100% commitment, support, concentration and understanding, and he hopes the work gives them pleasure. He spends much time on qualities of walking and running, giving visual, imaginary and sound aids to show how some walks need to be different in movement quality and intention. For example, he asks them to fill their chests with air and run like the wind. He asks for calmness, even when they are late on the music. Breathing, suspensions and feeling help movement quality he adds, and it needs to be seen and interiorised in the movement quality of the whole body. Vasco asks many times the element of surprise in their movements, suspension and then surprise. He asks them to use their sensitivity with regards to musicality. He asks for fluidity in movement with energy, and attack with a soft quality. He asks that the dancers internalise the movements directly and perform now already, not to wait for performance. He explains to them that they need to be completely adaptable, and that they will be able to use this later in their careers, because all choreographers have a different working method and style. He says to them that he chooses them because of their personalities. He asks for movements with calmness and a sudden surprise, dramatic movements, impact, beauty, dark, density, like a memory of something that happened before, ... He works technique improvement and intent, interpretation, style, and movement quality all at the same time. He explains to us that some of the dancers in his piece lack maturity.</p>
<p>Observation</p>	<p>Dancers working directly with Vasco are committed and concentrated, however once they go to the side they play on their phones, talk, eat, sleep or go outside. Learners 1 and 6 are focused, committed, collaborative and concentrated throughout, although Learner 6 is not using whole body he improves whole body connection. Learner 8 seems frustrated, and needs to go to the side from the choreographer, learners not working with Vasco are playing with their phones, talking, or eating, learner 2 observers at times the process. Learner 2 starts crying near the end of the rehearsal, Vasco asks her to stop, saying that being overwhelmed is counterproductive. All learners except learner 3, work with concentration, commitment and interest.</p>

Performances, Test, presentations.	
Tasks:	During the these tests, performances or presentations, the teacher does not give tasks during our observation, the tasks were given during previous classes or rehearsals. The goal is to present their learned skills, present the choreography or class with technical and artistic qualities. The judges will evaluate the learners during tests as such, 50% of the points go to technical requirements and 50% to artistic qualities of the individuals. During performances it is at the viewer's discretion as to what he or she evaluates and appreciates most.
2 December 2015; 3 December 2015; 27 January, 2016; Jury selects creations:	Learners present their creations, learners interpret. Some creators speak nervously to the director. The pieces have evolved and improved slightly. Interpreters are not fully focused, many look in the mirror, smile nervously, small improvement in whole body involvement. In general we observe little improvement in intention, focus, and expression from the interpreters. In general the creations have become more clear and are better rehearsed (more together and better technically).
17 December, 2015; Performance in CCB of The Nutcracker.	During the performance we observe 11 of the dance learners from the eight grade, two dancers look to the audience and smile, four dancers smile sometimes and look down, five dancers look to the audience sometimes and do not smile. Dancers who smile become nervous when movements are technically challenging and their bodies become more rigid. One learner shows differences in movement quality, and interpretation. Two learners use sometimes whole body movements with adequate coordination. All learners lack differences in movement quality, with regard to their characters, style and music.
Presentation of creations before a jury	The goal of this presentation is to present own creation or interpret one or more dance pieces made by learners. The jury will select pieces that will be performed 8 March 2016, in Museu do Oriente.
31 May, 2016 Classical Ballet test, girls. Observation	Class: in general all seem very nervous, learners 1 and 2 project and show pleasure, 5 learners project sometimes. 6 learners are not expressive. General focus is on technique not on presentation, enjoyment or expression with differences in movement quality. Variations: in general all learners have more enjoyment and present their variation with improved enjoyment, and style, although the majority seems nervous and show little differences in movement quality.
31 May, 2016 Classical Ballet test, boys. Observation	Class: in general all boys seem bored, no visual enjoyment, little energy and concentration and no major differences in movement quality. They lack expression, intent of movement and focus. Variations: unlike with the girls, the boys do not improve their presentation skills or enjoyment during the variations. Some moments we observe little changes in projection, pleasure and movement quality, but not consistent during the entire variation. Whole body movements lack coordination, energy and extensions, and feeling.
31 May, 2016 Contemporary Dance test, boys and girls. Observation	Class: The group lacks emotional involvement, differences in movement quality and concentration. The focus is mainly on technique. A few exceptions, learners 1, 2 and 12 have moments of internalised feelings projected with the use of their whole body and project at times. Variations: 6 learners show some interpretation, movement quality differences, intent, expression and projection, however they lack confidence and energy to convince. The 12 other learners execute the movements and do not express with their movements.
Analytical memorandum	
	Performances Don quixote, 1, 2, and 3 July, 2016.

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Performances, Test, presentations.	
Observation Performances Don Quixote, 1, 2, and 3 July, 2016.	<p>3 learners show expression, joy and projection, however not consistently in character. Also whenever a movement is technically challenging they go out of character and become very serious. 12 learners do not show enjoyment, expression or use whole body movements.</p> <p>In general all dancers are much better in presenting themselves than in the studio, more concentration, and more energy. However the same individual weaknesses regarding emotional connection to the dance learners dancing, that we have observed during the course of the school year are present in each individual, albeit in a lesser form.</p>

Supervised teaching	27 January, 2016. Teaching strategies and results
We explain the reason for our questionnaire, and our teaching.	<ul style="list-style-type: none"> - To better understand their individual goals. - The knowledge about working in a professional company. - From interviews and critics, saying that dance has become too technical, that personality and interpretation is as important.
Task given:	<ul style="list-style-type: none"> - Remember your two answers in the questionnaire about the news, and imagine an action image for each of these answers, place yourself on the floor in each of the positions connected to these different concepts. - Connect these movements guided by the teacher, and be aware of where the movements start. - Explore with enjoyment and challenge yourself in finding different possibilities in time, body, relationship, effort and levels. Adding floor work, jumps and turns connected in a coordinated whole body movement (in flow). - Create a solo, using what we have learned today and convey your concept clearly two by two for your colleagues. The others need to observe and find positive qualities of their peers dancing.
Results:	<p>Learners participate, explore, ask questions, are involved, find original movements, are concentrated,</p> <p>However; movements were not connected in the whole body; even by turning the class in the opposite direction of the mirror, some learners were looking in the mirror. Not all learners used all material that we had just taught them, no clear intent or emotional connection to the movements was observed and we did not see enough differences in effort.</p> <p>We believe that the foreign exchange learners did not fully understand the task.</p>
Self reflection on our teaching strategy: Critical reflection on our teaching: Analytical reflection on our teaching:	<p>Our pace was very high, since we observed many learners not participating or given little energy, we wanted to give energy and not allow moments for concentration to drop. This might have led to less time of exploration, however they were all active and participating and for the first class this was our main objective. If the learners stay concentrated we could allow in the future for a slower pace to lend more time for exploration.</p>
objectives	<ul style="list-style-type: none"> - Exploration of the world of the individual. - Movement qualities. - self-expression - Contemporary Dance - Creating - Improvising - Self-knowledge - interpretation - Performing - Originality -

Supervised teaching 28 January, 2016	
Task given	<ul style="list-style-type: none"> - We start by explaining the goal of the video's that we posted of their solo's to the learners, so that they can view their own dancing from a third person's perspective. Adding that while they are dancing we want them to feel the inner sensations and not look in the mirror. We explain how emotions can change our energy and posture, and ask the learners to involve the whole body in the improvisation exercises connected to their concepts and feelings. - We allow time for self-exploration. - We ask the learners to pair up and each to, teach and learn 1 movement to or from their colleague. - We propose 5 stages of movement quality, related to energy levels and emotional states. - We ask them to present their solo's two by two or individually, and express their concept using the tools learned today and yesterday. - We ask the observers to write down positive feedback about their colleagues.
Results	<ul style="list-style-type: none"> - All listen and participate. - Not enough commitment is observed for the self-exploration exercise. - More involvement is observed when working in pairs. - Learners are shy to experiment using extreme energy and voice, laughing, talking loudly, however they do try and find it hard. - More and clearer intent and whole body movements are observed and focus and concentration is improved. - All write, however the results of their written answers do not show a profound comprehension of the required task.
Analytical memorandum	<p>Foreign exchange learners are less involved due to probable language barrier and preferring Classical Ballet?</p> <p>Allowing a slower pace of teaching proved less successful, the learners do not explore more when allowed more autonomous time.</p>

Supervised teaching	
3 March, 2016	
Task given	<ul style="list-style-type: none"> - Go in pairs and face each other, look at the shape in front of you, not the person and imagine that the shape represents your concept. - Fight with your colleague, using controlled movements and without hurting the other, however do this with the imagined shape and energy of your concept, not personal with your colleague. - We explain that the closeness, focus and concentration used in this exercise can also be of use during a duet, romantic or abstract. - Do your sequence, that we have learned over the past classes, in the same space as your pair, and use the highest amount of energy of movement, coming from your center, which we worked on in our last class. - Do the same sequence with flow of movement, without density and conflict but with a good feeling, and guide the movements of your pair. - Develop your solo with this new added material, in space, travelling forward with flow in your movements. - We give individual feedback, asking them to focus on differences in movement quality, connection in the whole body, different feelings or dynamics. - We ask the learners to invite friends from outside the dance-world, by explaining them their own concept, to come and see their presentation.
Results	<ul style="list-style-type: none"> - Some learners loose focus and concentration, and we ask them to walk around to regain concentration. - Learners say that they are able to imagine their concept in the shape and energy in front of them. - All participate with high energy, laugh and struggle, but with concentration and commitment. - Learners ask questions to comprehend the task better, and try to improve.
Analytical memorandum	<p>10 learners are present, Pedro Ramos says that only these learners will participate in the presentation.</p> <p>The exercise did not show any beauty in movement, however we wanted the learners to feel inner sensations and awareness. The learners sometimes laughed or could not concentrate, however they acknowledged the necessity to stay concentrated, and made an effort to regain concentration. We hope that by involving them in the problem solving process, that the learners can use these skills in other disciplines and transfer knowledge form other disciplines to these exercises.</p>

Supervised teaching	
10 March, 2016	
Task given	<p>We ask them to remember the different exercises of our classes.</p> <ul style="list-style-type: none"> - Internalising their concept, - using only arms, - develop your solo - conflict duet - understanding duet - flow solo - flow unison - flow arms, individually <p>We ask them to remember their two concepts, to listen to the music, and to use the different movement qualities that we have worked on adequate for each exercise. We ask them to focus on expression, projection, intent and feelings in the body.</p> <p>We work individually with the learners focussing on their strengths and weaknesses, and allow them time for autonomous work.</p> <p>We ask the learners to teach their sequences to their colleagues.</p>
Results	<p>All are concentrated and try to understand the sequence of the exercises, and the different movement qualities for each exercise. When we work individually with each learner they are focused, ask questions and try to improve. The owner of the sequence explains clearly the idea and the movements and the learners ask detailed questions about the movements and its quality. The learners first want to understand the technical aspects of the movements before they involve themselves with the intention of the sequence.</p> <p>The learners repeat several times the sequences and improve technically, and dynamically. The learners are involved, collaborate and seem motivated to learn.</p>
Analytical memorandum	<p>Some tasks seem too difficult for the learners, they asked many questions and seemed lost several times. We propose to post the sequence of the exercises, the concepts of the learners, the music and floor patterns that will be used for the presentation, in our online group.</p>

Supervised teaching 12 March, 2016	
Task given	<ul style="list-style-type: none"> • We teach the warm up, 6 learners present. We propose differences in time, body, relationship, energy, and space. We explain 5 differences in movement quality, connected to emotions Sadness; low energy movement, earthly, dropping down Surprise; small shocks of movement, short bursts of energy Anger; tension and release of the muscles, high energy. Happiness; tingling, shaking, rapid movement with high energy Love; movement in flow, open, free and warm energy, combining muscles, tissue and articulations to obtain a natural flow of movement. We do the five different movement qualities first with one hand in all directions, then with one elbow, when finishing the fifth movement quality we ask the learners to connect hand and elbow and explore the five qualities. Then we move on to the shoulder and repeat the same sequence. We continue this process connecting the other hand, elbow and shoulder, then move on to the face (with eyes and voice involved), head, neck, upper back, chest (with differences in breathing involved), center, hips, knees (also of the floor), feet (also of the floor). After exploring both feet our last sequence is thus our whole body exploring in coordination and connection to all our limbs the five emotion related movement qualities. We ask the learners to go to the floor and use different limbs in connection with the floor while continuing the exploration. - We allow time for autonomous work and for remembering the group sequence, reminding them that their solo is their responsibility, and that knowing the sequence is the responsibility of the group. - We relate some movement qualities to Classical Ballet, and ask them to do their first exercise in different positions and levels. - We remind all learners to focus on intention and conveying their concept to the viewer, to work on differences in focus, intention, movement quality, and that they should think about their concept and the images that relate to their concept, and research their movements with a feeling of challenge and passion.
Results	<ul style="list-style-type: none"> - The learners are concentrated and research the five different qualities. When asked to move their faces or make sounds they laugh. When we ask to involve the whole body in coordination, not all learners succeed. We observe that when we call out body parts, that that specific body part receives more attention. We observe the same result with differences in emotions connected to movement quality. - The learners remember the unison sequence in group, however they do not work autonomously on their solo's. - Learners ask questions about the structure of the exercises, and help for improving technically.
Analytical memorandum	<p>The learners are still mostly concerned with remembering the sequence and technical aspects of their movements. Although that the movements should be improvised in real time, and that we ask them to follow the structure of their own problem-solving answers.</p>

Supervised teaching 16 March, 2016	
Task given	<ul style="list-style-type: none"> - We ask the dance learners to autonomously work on their sequences and make their solo's much more personal. We remind them of the different simplified possibilities to use in their solo's. - We ask them to use their tiredness and sadness that they seem to be experiencing today, in the first exercise, in their posture, gestures and focus. - Before each exercise we provide some possibilities, and ask them to connect to their concept and use differences in energy, movement quality, focus and interpretation. - We give them an exercise where whoever is in front is the leader of the group, and whenever the movements make the leader turn, that some else will be in front and consequently will become the new leader and so on. - We remind the dancers that interpretation, focus, intent and emotional involvement, with the use of their whole body is the objective. That we want them to stay concentrated and focused on those qualities. We explain to the learners that in professional companies the choreographer will want to see interpretation and artistry before the stage rehearsals.
Results	<ul style="list-style-type: none"> - The learners work somewhat tired but with concentration on the exercises. - The learners work well in group, helping each other with the unison sequence. - The dance learners ask us to start the exercise sequence from the beginning, they interpret, and are committed and use whole body movements in the first 6 exercises, however in the following 2 exercises their concentration is mostly on spacing and they stop interpreting. - The unison exercise seems tiring for all, some stop, breathing heavily before the end of the music, and all seem exhausted for the last exercise. The learners are mostly focused in the unison on the colleague in front of them and on execution of the movement. -
Analytical memorandum	<p>Today before starting our class, we remark that the group is tired and somewhat upset, we address there emotional state and try to lift up their spirits before giving them the tasks. Learner 3 starts crying at one point, saying it is not because of this class, but that she needs a minute to calm down.</p> <p>Although the learners do not seem to connect with their own concept during all the exercises, they are motivated and self-responsible for their improvement, working together as a group and do try to interpret.</p>

Supervised teaching	
17 March, 2016	
Task given	<ul style="list-style-type: none"> - Individual feedback, finding appropriate energy and movement quality for each exercise. - Duets, contact improvisation, action and reaction. - Solo's, individually finding the appropriate body posture, gestures, and movement quality and transforming into a more abstract form. Making movements more real and sincere, and connected to their feelings and concept. - Discussing their concept, and feelings, and question how they can express thoughts and emotions. - Autonomous work time is provided. - Group work; dynamics, breathing, movement quality and the infinity floor pattern.
Results	<p>- Learners work autonomously, and are committed.</p> <p>During the run of the combined exercises for the presentation, the dance learners are very focused and concentrated. However some movement quality problems are still observed, in general they are improving, Learner 2 still looks to the mirror, but less, learner 11 still dances too robotically but some movements have flow, learner 7 has tension in the shoulders, but his focus is better, learner 5 dances more with his whole body, but uses a lot of gesturing, learner 1 gives a lot of energy and is fully committed to the process but her focus is not always clear, learner 3 has better focus, but not constantly, learner 8 is very concentrated on inner awareness when she knows the exercise, when she doubts she loses focus and whole body movement, learner 4 moves the whole body but does not give 100% of his energy and commitment.</p> <p>In the group section, although not always together the learners look at each other and become more and more together during the exercise. They start with different energies and rhythms, and adapt bit by bit, until all are together. learner 11 has the hardest time in understanding the structure of the exercises. (probably because of her lack of understanding of the english language)</p> <p>-</p>
Analytical memorandum	<p>Some learners do not remember their concept, although we remind them individually about their news item, and their solution, they seem surprised or not connected to that item anymore. The news items range from global warming to terrorism or a possible third world war, it is surprising to us that such serious concepts can be forgotten. They do however concentrate and commit themselves during the class completely to the exercises, although all learners still suffer from their own individual weaknesses. Concentration issues for learner 3, looking to the mirror for learner 2, whole body involvement for learner 5, insecurity for learner 8, unconnected movements for learner 11, or inconsistency for learner 4, albeit in lesser form, these individual traits do not disappear easily.</p>

Supervised teaching 19 March, 2016	
Warm up task given	<ul style="list-style-type: none"> - Warm up, we repeat the warm up class of last Saturday, 12 March, 2016. Focus on remembering the different movement qualities connect to emotions. Taking time to explore body parts, one by one and in connection to each other with different qualities. We ask them to play with opposites (relaxed - tension, contract - release, soft - hard, rapid - slow, push - pull, up - down, connected - not-connected). We ask them to use their senses, feeling, hearing, tasting and seeing, and to make sounds, using their breathing, listen to their own heart beat. Connecting these themes and differences of textures like water, sand, wind, cold or warm with opposite feelings such as pain-pleasure, sad-happy, surprise-apathy. We explain again that these qualities, feelings and images can be used for their solo's.
Task given	<ul style="list-style-type: none"> - Spacial exercise, we give them starting points and et them find their way to go from one point to another, choosing patterns of their liking and with regard to their colleagues in the space and the light cues. We ask them to feel and get to know the new space, explore different possibilities of traveling from one point to the next. We allow them problem-solving time for their solo's, asking them to be aware of their colleagues, the space and their trajectory. We show them different floor patterns and they choose and agree in group, by discussion who will use which floor pattern. We give an exercise to walk together in line and make a movement all together by awareness of the group only, and not by actual looking to each other. We ask them to breathe together and move together with concentration, energy, and pleasure. - Exercises, we review the exercises of our first class, of 27 January, 2016. Where we remind them to take two positions, connected to their concept, and explore different ways to connect these positions, in time, space, levels, relationship to the body and effort. e remind them of the emotional connection to the differences in energy and movement quality, connecting what we learned over the past seven classes to the exercises, their concepts and feelings. We ask them to show a clear difference in movement quality and focus when making the transition between exercises, some transitions sudden some gradually, but that these transitions need to be appropriate to their concept, with some connection to the music. For the first duet exercise we ask them to imagine their concept, and suggest images to make their experiences more profound, and transition to the second duet exercise, for which we propose other images to create a different experience. We ask them before transitioning to the next exercise, that they first think about the next step in their own story, and that such mental connection and feeling then overtakes their movements and makes them transition to the next exercise. We ask them what they want to work on, they reply as a group that they want to work on the unison exercise, and the 'chaos solo'. We request bigger movements, more energy, a good use of the entire space, and a connection with the group. They ask us if they can run during the chaos solo, we reply that they can run, jump or roll on the floor, as long as it is befitting their concept. - We propose that they do all exercises without stopping once through, before the presentation, they agree and prepare themselves. - Presentation - Group discussion

Supervised teaching 19 March, 2016	
Results from warm up, and exercises.	<ul style="list-style-type: none"> - Learner 11 is focused but has difficulty in coordinating different body-parts together, learner 8 explores with an awareness but could show greater differences in energy, learner 5 explores and is committed, but he could extend his movements further, learner 2 explores differences in movement quality and energy, but does not stay consistent in concentration, learner 3 connects very well all body parts with feeling, however she lacks focus and does not change dynamics clearly, learner 4 is more consistent in concentration and exploration, but could be more energetically involved, learner 1 explores and is focused, but she could be more extreme in researching differences of movement quality, learner 7 explores with feeling, however his upper body has too much tension and less involved in whole body movements. All learners laugh when asked to breath with sound. - Learner 4 works with little emotional involvement, when we remind him of his concept, he works with renewed concentration, focus and better energy. All learners explore longer their solo's, stay focused and keep up their energy. The learners focus on movement quality, spacing, their colleagues, and musicality. Although not with full energy, the learners are more committed, focused and have more energy than in the previous classes.
result from combined exercises before presentation	<p>Learner 1; good use of differences in time and dynamics; learner 2: good use of repetition; learner 5: good commitment; learner 3: better concentration and focus; learner 11: better whole body movement; learner 7: too tight in the upper body, small and compact, but completely focused and explores different movement qualities and improvises fully committed; learner 8: too soft and not enough commitment, not enough energy nor intention; learner 4: better energy and intentions, however transitions are stopped.</p> <p>Duets: learners 1 and 7: good intention and movement quality; Learners 2 and 5: good tension between both; learners 3 and 4: too soft, but concentrated and whole body is involved; learners 8 and 11: too lyrical, but focused with intention.</p> <p>Transition during duets: clear for all.</p> <p>Transition to solo's: the learners made this transition by looking too obviously to their colleagues.</p> <p>Solo's: All learners, besides learner 11, have a good use of flow, however not all with appropriate intention or energy.</p> <p>Unison: all learners, at times, drop movement flow in transitions between movement sequences, except learner 7, who connects all sequences.</p> <p>'unwind' exercise; all have good focus, but sometimes doubt.</p> <p>walking, moving and breathing together exercise: arms are not involved appropriately and the learners lack concentration.</p>

Supervised teaching 19 March, 2016

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- Exercise 1 (entering, and arms solo's): Learner 2: looks to others, but movements have clear intentions; learner 5: he is committed to his concept but not always with the involvement of his whole body, still too much focus on gestures and facial expressions; learner 1: is committed and focused but can still be more energetic and confident; learner 3 uses different dynamics and her focus is appropriate; learner 8: is focused but can use more dynamics, movements are too lyrical and not strong enough for her concept; learner 4: is focused, uses more dynamics, but could be clearer and have more energy; learner 11: is focused but movements could have better coordination; learner 7: is completely in character, but upper body has too much tension.
- Exercise 2 (aggressive solo's): All explore their solo's, using the different tools we proved them in the classes. Using differences in levels, space, time and relationship. All are focused, interpret and movement qualities improve
- Exercise 3 (conflict duets): learners 1 and 5: good movement quality; learners 3 and 4: still too lyrical; learners 1 and 7: good movement quality, but can be with more energy; learners 8 and 11: could be more dense and with more tension, however they have a good contact and focus between each other.
- Exercise 4 (understanding duets): learners 1 and 5 make a clear change in movement quality; learners 3 and 4 change their movement quality with too little a change; learners 8 and 11 make a clear transition, but the difference between movement qualities could be bigger; learners 1 and 7 make the transition not clearly.
- Exercise 5 (flow solo's): learner 7 gradually improves flow, focus, commitment and movements are very clear; learner 11 gradually improves flow, she seems to doubt on her sequence and we observe fear in her facial expression; learner 4 gradually improves flow, and is committed; learner 8 seems to struggle and doubts about the sequence, she has little differences in movement quality, her transitions could be better, and movements could be more extended; learner 3 is focused and has a good flow of movement, however she loses concentration for brief moments; learner 1 has a good use of space and movement quality; learner 2 is not fully focused, but uses good differences in dynamics, suspensions and energy; learner 5 has a good effort quality, although more flow involving the legs would be required.
- Exercise 6 (infinity unison): In general some of the movements are not in flow, because the learners seem most preoccupied with dancing together and following the floor pattern. They look and wait for each other.
- Exercise 7 (chaos solo):
- Exercise 8 (arms only unison): learners 4 and 11 have some stopped moments, but in general all have a good use of flow.
- Exercise 9 (walking in line, breathing together, expressing happiness and moving together): better and more sincere than without the viewers present, more together and arms more in control.

Supervised teaching 19 March, 2016	
Discussion after the presentation	<p>The learners say that the unison was a mess, that during the unison they were not able to connect emotionally to their concept. They all enjoyed the solo's and agree that the exercises we did before the presentation refreshed their memories and helped them to connect feelings to movements. Learner 8 says that she was thinking about the improvisation possibilities throughout all the exercises, and learner 4 says that it was hard to connect emotionally in the beginning. All learners say that it was the first time that they worked interpretation, differences in movement quality and expression in this way, except a little in the Composition course. Learner 5 adds that although he tried to stay in character throughout he found that tiredness and the structure of the exercises made the presentation at times overwhelming. Learner 11 says that she forgot to take off her socks.</p> <p>We ask feedback about our own teaching strategies; Not all learners shared their opinion in many words, however during the opinions of the three learners below, they did say 'yes' in agreement or nodded yes in agreement.</p> <p>Learner 8 says that although the teacher was clear, it was confusing and too abstract for her, however she enjoyed the new way of working, where movement exploration and feelings were intertwined.</p> <p>Learner 1 says that working with different dynamics was difficult and confusing in the beginning, but found it more and more enjoyable. She also found Facebook to be really good and helpful, it made them feel that the teacher cared about us.</p> <p>Learner 5 says that he did not understand the idea in the beginning, that repeating the first classes today was very helpful, although he adds that much more time would be needed to improve this kind of work. Learner 5 continues by saying that he felt motivated because the teacher was well prepared, in control of the exercises he wanted to teach. learner 5 says he was very serious about this work, that the teacher's dedication was contagious, and found it to be a good experience not to focus only on technique, but to make us grow as artists.</p>
Analytical memorandum	<ul style="list-style-type: none"> - The learners explore and experiment with the different movement qualities that we propose. They are concentrated and react positively to the exercise. - The previous classes during their solo's, the learners stopped before the end of the music, repeated the same material or started to lose energy, after today's class and remembering the material they all are still exploring new material and different movement qualities when the music is finished. (we are happy that they are not bored, lost or repeating the same material, but actually use our tools to improvise more extensively) -
	<p>- By their own admission, the learners confess that they were not able to relate to their own concept during the unison exercise. They also said that our work was difficult, and new to them, However they said that they appreciated our efforts and realised that it made them grow as artists.</p>

Participation class	
7 April, 2016.	
Task given by Pedro Ramos	Pedro Ramos will teach different movement qualities connected to the Alchemy elements, water, fire, air and earth. The first exercise is based on the water element and focuses on separating body parts and a deeper understanding of oneself through the body. The second exercise is also based on the element of water and focuses on joining the separate body parts all together.
Results	5 learners are not concentrated, 3 learners are focused.
Intervention	Water has two extremes, it can liquify or dissolve, in movement this can bring flow or separation. We propose to connect these two movement qualities to emotional states; For this exercise we propose boredom versus joy, we ask the learners to do a sequence as if it is really boring, the worst thing they can imagine doing; and afterwards we ask then to do the sequence as good as they can, with enjoyment and a lot of energy.
Results from intervention	The difference in movement quality is very clear, learners are committed and participate.
Analytical memorandum	Although we saw a big difference in attention and concentration, some learners exaggerated and made gestures or facial expressions more important than bodily experience. Learner 9 said that dancing the bored sequence gave her more pleasure and depth than dancing the joyful sequence, which she finds ironic.
14 April, 2016	
Task given by Pedro Ramos	Pedro Ramos will teach different movement qualities connected to the Alchemy elements, water, fire, air and earth. The exercise is based on the water element and focuses on using the least amount of effort and the awareness of contact with the floor.
Results	5 learners are concentrated, 3 learners are partially committed, and 6 learners do not do the requirements of the task.
Intervention	We propose the learners to do the sequence starting from the back with the intention of having to come to the front, but reluctant with the whole body, as if you need to go to the dentist, but really do not want to go, or as someone who is asked to come to the table, filled with food he or she does not like, and show this in your whole body.
Results from intervention	Some improvement of overall concentration, however only 5 learners look at times to the front, and no learner reaches the end clearly.
Analytical memorandum	With only a few minutes left to propose our task, we felt that the learners did not want to participate in this exercise, instead of using that truthful feeling they gave little energy and dedication, the execution of the exercise was not clear. We will need to find different ways to motivate the learners.
21 April, 2016	
Task given by Pedro Ramos	Pedro Ramos will teach different movement qualities connected to the Alchemy elements, water, fire, air and earth. The first exercise is based on the water element and focuses on the abandonment of limbs and an awareness of ones weight. The second exercise is based on the element of earth and focuses on movements with more density, control and strength.
Results	8 learners are not involved body and mind and do not execute the task at hand, 2 learners mentally researching, but not with their whole body involved, 4 learners are actively exploring these differences.

Participation class	
Intervention	We propose the learners to be in pairs, and ask which Classical Ballet uses the movement quality that we worked today. One learner answers Giselle, another says La Sylphide, We explain that the skills learned here can be used in Classical Ballet and in Contemporary Dance pieces, We propose that one learner interprets Juliet and takes the sleeping potion from Romeo & Juliet and that the other interprets Romeo and tries to dance with a non-participating partner, combining the two different movement qualities learned today. And switch roles when we say stop.
Results	All learners are more concentrated and participate, the learners drinking the potion have a very clear movement quality similar than the water element worked earlier in class, but with more intention and whole body involvement. However the learners interpreting Romeo, are less clear in movement quality and seem more involved with the person in front of them without the use of their whole body, than with the dense and powerful movement quality.
Analytical memorandum	Even though we saw improvements only with the potion drinking interpretation, Pedro Ramos said the result was very good, and the reference very pertinent, and we saw an increase in attention and commitment of the foreign exchange learners. We had been reflecting on ways to motivate these learners more, the results from the questionnaire suggested that the foreign exchange learners most like Classical Ballet.
5 May, 2016	
Task given by Pedro Ramos	Continuation of the four elements,
Results	Only five learners participate, three others are present and observe.
Intervention	We ask the learners “why would you drink a potion, and what would happen with your body?”
Results from intervention	Differences in intention, improvement in concentration and movement quality. Learners answered after the exploration the question: why drink a potion? 1) to be free; 2) being bored; 3) wanting to escape, feel relaxed; 4) do not want to think. What was in the potion ? 1) alcohol; 2) something that creates me to be fluid on one side and sharp on the other side; 3) no idea; 4) Cocaine. How did this change your movement quality ? 1) not in control; 2) fluid on one side, sharp on the other; 3) soft and relaxed; 4) to experiment
Analytical memorandum	We received some surprising answers, although these learners are 17 to 21, some of the answers of their chosen potion and their reasons were somewhat extreme. However considering their honest answers we can deduct that they feel in a safe environment to experiment, and to share their thoughts. Learner 11 showed a good improvement in energy and whole body connection, learner 3 was not clear, however her answer ‘no idea’ explains that, and learners 2 and 10 were very clear in their expression using their whole body.
12 May, 2016	
Task given by Pedro Ramos	Start with one idea, and increase the energy, movement and speed. Based on the elements of Water and Fire and their appropriate movement qualities.
Results	5 learners are involved and concentrated, learner 14 participates but without whole body or energy.
Intervention	We give a speech, relating our professional career, our passion, experiences and the importance of believing the concept of a choreographer and expressing that concept truthfully with your whole body and mind. We talk about enjoyment, dancing for the audience, breathing, energy, focus, movement quality, body awareness and how all these skills are related to emotional states. We ask them what do they like, and why. We ask them to use the movement qualities worked today and start with a concept and combine movements and intent in the improvisation.

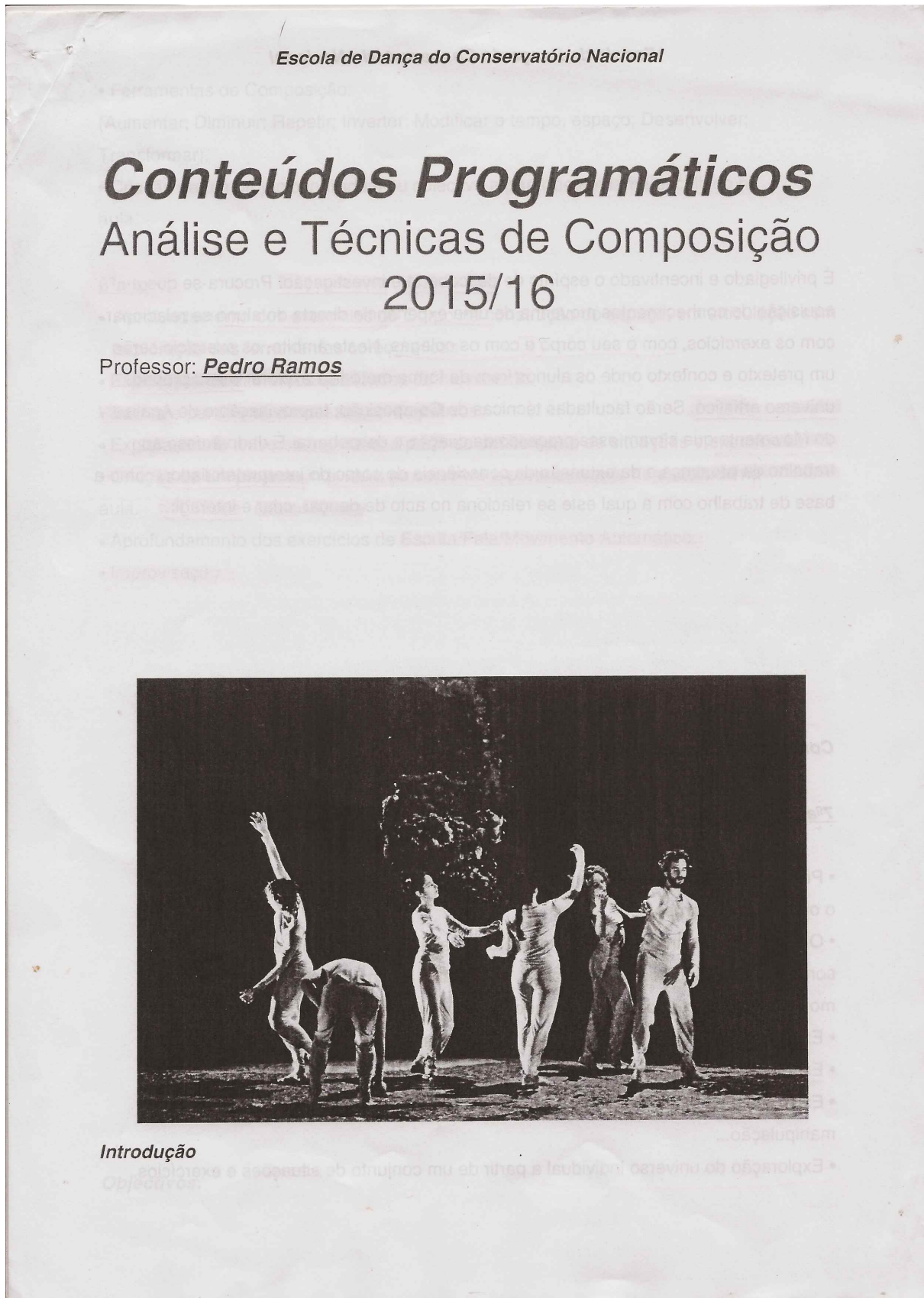
DANCING WITH AN EMOTIONAL CONNECTION TO MOVEMENT QUALITY, RESEARCH PROJECT
IN THE COMPOSITION COURSE WITH THE EIGHTH GRADE LEARNERS IN VOCATIONAL
DANCE EDUCATION FROM ESCOLA DE DANÇA DO CONSERVATÓRIO NACIONAL

Participation class	
Results from intervention	5 learners show a clear intent, have focus, use differences in effort, space, and time. They use whole body movements, with differences in movement quality. Learner 14 participates, but without whole body or energy.
Analytical memorandum	We observe an increase in focus, intention and energy, unlike previously seen in the other composition classes. The personal speech seems to have given them more motivation, than all our other teaching strategies. In retrospective this class was the last composition class of the school-year 2015-2016. All future scheduled classes will be canceled without prior notice, due to rehearsals for the performance of the end of the school year. We keep on preparing classes, however in vain.

Appendix H, Video

Annexes

Annex A, Programmed content of the Composition Course of EDCN



Escola de Dança do Conservatório Nacional

É privilegiado e incentivado o espírito de descoberta e investigação. Procura-se que a aquisição de conhecimentos provenha de uma experiência directa do aluno se relacionar com os exercícios, com o seu corpo e com os colegas. Neste âmbito, os exercícios serão um pretexto e contexto onde os alunos iram de forma metódica explorar o seu próprio universo artístico. Serão facultadas técnicas de Composição, Improvisação e de Análise do Movimento que sirvam esse processo de criação e descoberta. É dada ênfase ao trabalho da presença e da extensão da consciência do corpo do interprete/criador, como a base de trabalho com a qual este se relaciona no acto de dançar, criar e interagir.

Conteúdos Programáticos:

7ºano

- Presença física: qualidade da presença do corpo interpretativo com o espaço, com o outro e com o grupo.
- O corpo e a sua anatomia no movimento: Relação do centro com a periferia do corpo. A relação do corpo com o chão, no trabalho de chão e na verticalidade; movimentos a partir dos órgãos, esqueleto, músculos e dos sentidos.
- Exploração de diferentes qualidades de movimento.
- Escrita/Fala/Movimento Automático.
- Exploração de movimento a partir de dueto: trabalho de peso e contra-peso, manipulação...
- Exploração do universo individual a partir de um conjunto de situações e exercícios.

Escola de Dança do Conservatório Nacional

- Ferramentas de Composição:
(Aumentar; Diminuir; Repetir; Inverter; Modificar o tempo, espaço; Desenvolver;
Transformar).
- Criação de um projecto individual ou colectivo a partir de um tema escolhido na
aula.

8ºano

- Aprofundamento dos exercícios do Corpo na construção do espaço, em articulação com
exploração das ferramentas coreograficas
- Exploração de diferentes qualidades de movimento.
- Escrita e partilha de processos coreograficos
- Exploração do universo individual a partir de um conjunto de situações e exercícios.
- Criação de um projecto individual ou colectivo a partir de um tema escolhido na
aula.
- Aprofundamento dos exercícios de Escrita/Fala/Movimento Automático.
- Improvisação

Objectivos:

Escola de Dança do Conservatório Nacional

- Facilitar diferentes ferramentas que permitam ao aluno conhecer-se enquanto artista e pessoa na formação da sua identidade.
- Exploração do Corpo enquanto matéria e veículo de vida e consciência que comunica, aquilo que é, sente, pensa e faz. Procurar que a dança se construa através da exploração de quem se é e da (re)descoberta do corpo na sua relação com o espaço, com o outro, com o mundo e com a sua necessidade de dizer, fazer e expressar.
- Proporcionar ferramentas para que o aluno aprenda a articular e compôr o seu discurso artístico no contexto da actualidade artística contemporânea.
- Instigar a capacidade de criar e inventar.

CrITÉRIOS de Avaliação:

- 1- Capacidade de resposta perante a proposta. (2val.)
- 2- Originalidade (2 val.)
- 3- Capacidade de interpretação do material coreográfico (2val.)
- 4- Capacidade de articulação com o outro (2val.)
- 5- Capacidade de articulação com o grupo (2val.)

Escola de Dança do Conservatório Nacional

- 6- Qualidade do material coreográfico (transmissão de uma "verdade", "irradiação"; pertinência artística) (3val.)
 - 7- Capacidade de compor o material coreográfico (2val.)
 - 8- Assiduidade (1)
 - 9- Concentração/Presença (2val.)
 - 10- Evolução (2val.)
- Total= 20 valores

Relação da metodologia de aprendizagem com os objectivos da Disciplina

A metodologia de aprendizagem é de natureza essencialmente prática com módulos de propostas de exploração e sequências de exercícios técnicos e ou criativos, enquadrados dentro de uma rotina e numa lógica de desenvolvimento e aprofundamento. Entre cada exercício ou tarefa, quando, e sempre que necessário, é dado feed back individual ou para todo o grupo. Estes exercícios procuram proporcionar ao aluno um conjunto de experiências dentro de diferentes contextos, no qual este possa aprofundar o conhecimento que tem de si mesmo na relação com o seu corpo, aprimorando as tarefas perceptivas que o faz entrar em diferentes estados e qualidades de movimento. Diferenciando o conhecimento que tem de si e do seu corpo, o aluno aprende a reconhecer caminhos exploratórios dentro da matéria do movimento. O trabalho assentando num trabalho técnico e estruturante, surge e está alicerçado, num conjunto de perguntas de pesquisa no âmbito trabalho de corpo e das artes Performativas, que permitem, por um lado ter uma visão transversal de toda a matéria desenvolvida, por outro, incute no aluno um sentido de autonomia na construção do seu discurso, corpo e prática performativa

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