

INSTITUTO POLITÉCNICO de LISBOA
ESCOLA SUPERIOR de DANÇA

INTERNSHIP REPORT SUBMITTED TO THE ESCOLA SUPERIOR DE DANÇA IN
CANDIDACY FOR THE DEGREE IN MASTER OF DANCE EDUCATION

**INTERDISCIPLINARY DANCING:
A CONTEMPORARY APPROACH TO TRADITIONAL CLASSICAL
BALLET TEACHING FOR THE 8TH YEAR DANCE STUDENTS AT
ADCS**

SYLVIA KAZUMI RIJMER

ADVISOR
DOCTOR VERA AMORIM

LISBON, PORTUGAL
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*To my mother, Kazumi Horiuchi, who has always known that dance is truly,
a beautiful thing...*

To my father, Rudy Rijmer, whose generous support throughout transcends all boundaries...

To my sister, Lisa Rijmer, whose human kindness knows no limits...

“(...) dance works on becoming a body which is not given in advance (...)”

(Louppe, 2010, p.50).

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...and finally, to my growing son, Morgan Akira, for his awesome patience, understanding, and unconditional love.

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ABSTRACT

This internship report bases its investigation on empirical data collected according to the rules and regulations of the *Unidade Curricular Estágio* I and II, within the framework of the Masters in Dance Teaching, its 5th Edition thereof, administered by the Escola Superior de Dança (ESD) and the Instituto Politécnico de Lisboa (IPL), in Portugal.

The internship was implemented at the Academia de Dança Contemporânea de Setúbal (ADCS), Portugal, with the 8th year students of the final year within the Portuguese secondary level academic education in dance at ADCS. The objective of our pedagogic intervention pertained to the notion of interdisciplinary dancing, using contemporary dance words as practical tools within a classical ballet technique (CBT) dance class to encourage interdisciplinary thinking and doing in the students performativity of classical ballet.

Using an Action based research methodology to our collection of investigative data, we were able to progressively adapt and transform our teaching strategies and pedagogical methodologies to suit the needs of our research work, as well as the reality of the pre-professional dance finalists within a vocational dance structure. Our data collection instruments (video recordings, log book diaries, as well as questionnaires and interviews) gave us both academic and human insights into the reception of our teaching practice and methodology.

The final analysis and reflective thoughts based upon this practical teaching intervention at ADCS demonstrated that the students of the 8th year at ADCS verbally and physically presented a positive transformation of interdisciplinary thinking and doing within their performativity of the classical ballet technique.

We conclude that our interdisciplinary methodology is a relevant teaching strategy reflecting our contemporary dance times, influenced by technical and artistic cross-pollinations, and the process of adaptation and transformations within the nature of dance evolution itself. We encourage more interdisciplinary thinking and doing within today's technical classical ballet classes, in light of today's eclectic dancing and collaborative choreographic processes of our times.

Key words: Hybrid dancing; Interdisciplinary thinking and doing; Classical ballet; Contemporary dancing.

RESUMO

Este relatório de estágio baseia a sua investigação em dados empíricos coletados de acordo com as regras e regulamentos estipulados pela Curso de Mestrado em Ensino de Dança administrado pela Escola Superior de Dança (ESD), e pelo Instituto Politécnico de Lisboa (IPL).

O estágio foi implementado na Academia de Dança Contemporânea de Setúbal (ADCS), com os alunos do 8º ano, o último ano do curso secundário de Dança. A intervenção pedagógica baseou-se na noção de dança interdisciplinar, usando palavras de dança contemporânea, como ferramentas práticas, numa aula de dança, de técnica de dança clássica, para estimular o pensamento e a acção interdisciplinar na performatividade do aluno de técnica de dança.

Utilizando a metodologia de investigação ação, como principal abordagem teórica para a nossa recolha de dados, conseguimos adaptar e transformar progressivamente as nossas estratégias de ensino e metodologias pedagógicas, para atender às necessidades do nosso trabalho de investigação, bem como à realidade dos finalistas de dança pré-profissional, enquadrado numa estrutura vocacional. Os nossos instrumentos de recolha de dados (gravações de vídeo, diários de registo, questionários e entrevistas), proporcionaram um maior entendimento, académico e humano, sobre a receção das nossas práticas e metodologias de ensino.

A análise e reflexão final, baseada nesta intervenção prática de ensino, na ADCS, demonstraram que os alunos do 8º ano apresentaram, verbal e fisicamente, uma transformação positiva no pensar e agir interdisciplinar na sua performatividade no ballet clássico.

Concluimos que a nossa metodologia de ensino interdisciplinar é uma estratégia de ensino relevante, que se reflete na contemporaneidade da dança, à luz da fusão entre técnicas e metodologias na dança e no processo de adaptação e transformação da própria natureza da evolução na dança. Encorajamos mais o pensar e o agir interdisciplinar, nas atuais aulas de técnicas de dança clássica, à luz da dança eclética de hoje e dos processos coreográfico-colaborativos dos nossos tempos.

Palavras - chave: *Dança Híbrida; Pensar e Agir Interdisciplinar; Ballet Clássico; Dança Contemporânea.*

INTRODUCTORY NOTES

The following written work is academically presented in accordance with the rules and regulations of the American Psychological Association (APA, 6th Ed.) writing format, in agreement with the academic presentations of the Escola Superior de Dança (ESD) and the Instituto Politécnico de Lisboa (IPL).

The classical ballet terminologies used in this internship report, are defined according to the following authors used in this internship report: Ward-Warren (1989), Preston-Dunlop (1995), and Grant (2008). If referenced otherwise, we shall clarify accordingly.

The questionnaires found in the Appendixes of this internship report are entirely in Portuguese.

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INTRODUCTION

Our interdisciplinary teaching model and practical research are based on two existing dance approaches which lie at the forefront of most western based pre-professional dance training courses, namely classical ballet and contemporary dance. We propose to fuse a technically simplified classical ballet structure with current contemporary movement themes as practical tools. Our aim is to explore interdisciplinary thinking and doing within classical ballet as the main dance discipline, thereby expanding its traditional movement origins within the framework of 21st century contemporary dancing. Our contemporary dance vocabulary shall examine the following contemporary movement principles: *spiral, opposition, rebound, flow, motion, breath, dynamic balance* and the *curve*, and test their practical implementation within the CBT class of the 8th year graduating pre-professional dance students at ADCS.

Cross pollinations in theatrical dance forms and approaches over the course of dance's historical time frame have created eclectic and subjective variations in European/American dance techniques and methodologies. Anthropological, geographical, cultural, ethnic, socio-political, economic, scientific and technological factors, have successfully altered the aesthetic shape and style of the dancing body as a theatrical and performative means of expression. What dance represents today is an ongoing evolution of its past, into the future (Diehl & Lampert (2010), Reynolds & McCormick (2003), and Banes (1987)).

The thriving, rich mix of hybridised dance practices, places today's dance as a theoretical and methodological approach in a challenging seat, forcing the dance teacher and student to rethink traditional and singular dance systems and acknowledge the transformative adaptations currently blossoming within a broad contemporary dance field. One only has to reference the research work of Diehl and Lampert (2010), and Bales and Netti-Fiol (2008) to get a glimpse of the extensive and symbiotic effects subjective teaching and learning practices have on current pre- and professional western based dancers. Contemporary dance reflections thereof, through the written works of dance authors: Cools (2016), Foster (1986), Eckert (2003), and Minden (2005), as well as Fazenda (2012), Diehl and Lampert (2010), Louppe (2010), and Lourenço (2014), resonate the innovativative evolutions within various dance eras, styles and techniques, citing it as inevitable co-contaminated evolutions, and a sign of the times.

The growing multiplicity of current fusions present within subjective dance teaching and learning practices continue to trend within the western dance world. Dance scholars such as Bales and Nettle-Fiol (2008), as well as the open ended questions resulting from the investigative research on current contemporary dance teaching practices by Diehl and Lampert (2010), are challenging dance practitioners, movement researchers, dance schools and university departments, to research, and actively react toward such evolutionary phenomena within dance learning and teaching practices. How to best prepare the dancer for the future thus becomes a paramount question, and an interesting task for both dance teacher and resultingly, the dance student cum professional dancer.

Fusions within the various forms of existing dance styles and techniques have become inevitable and imminent dance tools for the formation of the young student in their vocational dance training, and subsequent dance practice as would-be professional dancers. As such, vocational dance training must provide the technical and artistic means with which the dance student can gain primary entrance to, and meet the demands of an adapting, and interdisciplinary professional dance world.

This internship report proposes to look at the theoretical and practical aspects involving a particular interdisciplinary dance teaching method, proposing a teaching model as an empirical research example specified to fit the immediate needs and requirements of the graduating 8th year dance students within a CBT class at ADCS, in Portugal.

For the sake of this report, we wish to refer to dance, as rooted in its western (European, Russian and American) theatrical dance forms (Fazenda, 2012, and Nadel & Miller, 1978), from *classical ballet* of 16th and 17th Century Italy and France respectively (Homans, 2010), evolving through the various dance movements and transforming variants which followed; *modern*, *postmodern*, and what is considered *contemporary dance* (Louppe, 2010) today.

We would like to divide this internship report into five chapters, each with their subsequent sections and subsections: **Chapter I** shall cover the overall framework under which the internship took place, its contextualisation, the initial objectives within the characterisation of the internship academy, specific to the needs of the 8th year CBT students with whom we shared our intership practice and teaching methodology. **Chapter II** will consist of the theoretical fundamentation, herein we wish to outline our theoretical approach

to the internship referencing historical and academic literature whenever possible and necessary. We shall: 1. remind the reader of the importance of interdisciplinary dance learning and performativity thereof, as a live testimony to the current adaptations taking place in western theatrical dance practices; and 2. outline a proposition for an interdisciplinary teaching methodology, whereby the use of a selection of contemporary dance words as thematic tools embedded within a traditional classical ballet vocabulary can stimulate complementary cross-referential thinking and doing. **Chapter III** shall discuss the practical methodology and implementation of the practice-based research investigation, its thematics relative to data and data collections (the instruments and techniques used), as well as the specific characterisation of the class and the specified action plan implemented. **Chapter IV** shall outline and analyse the data collected during our internship practice at ADCS. **Chapter V** shall include the final conclusions and subjective reflections of the internship year, as well as provide future investigative possibilities based on our practical and empirical experience. Finally, we shall close with our bibliographical list, and the relative appendixes referred to within our report.

CHAPTER I

GENERAL OUTLINE

1. Contextualisation of the internship academy

The *Academia de Dança Contemporânea de Setúbal* (ADCS), is a vocational dance academy, based in Portugal and founded in 1982 by Maria Bessa and Antonio Rodrigues. Formally entitled the *Associação Academia de Dança Contemporânea*, it encompasses dance teaching at primary and secondary level academic education, with academic protocols at the *Escola Secundária Dom Manuel Martins* and the *Escola Básica 2o e 3o Ciclos Luísa Todi*. The Academy has pedagogic autonomy since 1997, and is funded by the Scientific Education Ministry of Portugal.

The ADCS possesses five levels of academic dance teaching, starting from pre-school levels from the ages of three, upto secondary level education to the age of eighteen, with the possibility of graduating with a secondary level academic and artistic level diploma in dance upon successful completion of a technical and performative dance examination.

The ADCS provides their dance students wide ranging dance programmes, covering important areas within the field of dance education. Within the Basic Level Course in Dance, the students experience movement initiation, classical ballet, modern dance techniques, music, structural alignment, improvisation, movement notation, dramatic expression, character dance, as well as performative and choreographic opportunities nearing the end of their course. As of the Secondary Level Course in Dance, the students incorporate history and culture of the arts, movement notation, movement philosophy, classical ballet and modern dance repertoire, classical ballet and modern dance repertoire variations, character dance, T'ai Chi, dramatic expression, make-up, structural alignment and composition. At the final level of the 8th year dance students, the students are encouraged to compose a choreographic project, with classes in production and dance wear.

The ADCS also offers its final students an opportunity into a real-life company experience, through its *Pequena Companhia / Little Company*. The selected dance students experience a working process with a guest choreographer and have the possibility to perform it in an existing theatre with all the conditions and requisites pertaining to live performance.

The academy boasts about 15 *Pequena Companhia / Little Company* performances annually, with an interesting history of guest choreographic works from the likes of: Bárbara Griggi; Carlos Prado; Cláudia Nóvoa; Daniel Cardoso; Gagik Ismailian; Iolanda Rodrigues; Mark Haim; Marta Sobreira; Olga Roriz; Patrick Hurde; Shane O’Hara; and Vasco Wallenkamp, to name a few.

We would like to mention our humble respects towards the host dance academy, as the *Academia de Dança Contemporânea de Setúbal* has a worthy reference of historical excellence within the Portuguese dance field, having produced outstanding professionals in the local, and global dance field as professional dancers, teachers, choreographers and ballet masters.

2. The objectives of the internship

We propose to research an interdisciplinary dance teaching model, cross-referencing classical ballet and contemporary dance principles/themes, to encourage interdisciplinary thinking and doing relevant to today’s eclectic practices within western based, professional choreographic creations, and performing.

Our objectives:

1. The use of contemporary dance principles as practical tools within the classical ballet context is a plausible possibility for an interdisciplinary performativity thereof;
2. Bring to the dance student’s awareness that classical ballet is a dance technique belonging to the contemporary times of today;
3. Remind the dance students that interdisciplinary dancing is a professional necessity of the 21st century.

2.1 Specific internship objectives

Our specific objectives serve as facilitating dance tools for the student to encourage hybrid dance practices, equally allowing us a methodological map for the implementation of our practical internship.

As our internship is divided into three periods divided over one academic year, we propose the following:

1. **Period 1: The introduction of hybrid dance words** based on a selection of contemporary dance words, to explore an interdisciplinary dance practice of the CBT. Our selection of contemporary dance words are: *spiral, opposition, rebound, flow, motion, breath, dynamic balance*, and the *curve*.

2. **Period 2: Introducing contemporary dance music** within a CBT class to motivate and stimulate interdisciplinary thinking and doing within the performativity and artistry of CBT, simultaneously reflecting a contemporary perspective on classical ballet as a non-traditional, but very much alive dance discipline of today;

3. **Period 3: Interdisciplinary dancing** - introducing a hybridised teaching methodology which encourages subjective thinking and doing, as contemporary dance skills necessary within professional dance practices today.

CHAPTER II

THEORETICAL FUNDAMENTATION

1. Defining our objectives

This chapter deals with the internship objectives at hand, aiming to induce interdisciplinary thinking and doing, using specific contemporary dance themes as practical tools within our classical ballet teaching methodology for the 8th year CBT pre-professional dance finalist and students of the ADCS. We shall elaborate on the following themes: Hybrid dancing; Interdisciplinary thinking and doing; Classical ballet as a contemporary dance technique; Contemporary dance music in a CBT class; and finally, An interdisciplinary method as a practical proposition.

2. Defining our terminologies

Before we begin, allow us to define the contexts within which we desire to place our dance defining terminologies used within this internship report. Given the vast landscape in which western based dance historically exists, and the numerous interpretations through which it has subjectively been adapted, analysed and taught, we propose to define our words as such:

Dance as a discipline - Given that the field of dance is wide, encompassing a large range of dance techniques, styles, and now, movement approaches, such as the inclusion of somatic dance practices within existing dance techniques (Contact Improvisation for example), we should like to use our definition of *dance* therefore as a *discipline*, encompassing its historic as well as current physical and academic references. Stating dance as a discipline, allows us to see it as containing many forms: styles; techniques; approaches; etc. In the words of Fraleigh and Hanstein (1999), “(...) dance as a discipline - a researched branch of knowledge”(p.5).

Hybrid - In reference to the joining of two (or more) dance disciplines within one dance discipline, to highlight possible practical fusions within, as an example of subjective dance teaching, learning, or dancing methodologies. Defined by Leavy (2009) as, “(...) a space in which different elements, often from different cultures, times, or genres, merge to create something new” (p.105), *hybridity* referred to as the *third space* (Leaby, 2009) amongst scholars, suggest the process of when hybridisation results in the culmination of a new development.

Interdiscipline - If we see dance as a discipline within the field of dance as a westernised theatrical art form (Fazenda, 2012), we should like to refer to our use of *interdiscipline* to mean a practical, theoretical and kinetic fusion between two (or more) dance forms. As such, the marriage of classical ballet, albeit simplified as is our case, with some contemporary dance principles, allows both the receiver (dance student), and the giver (us, as teachers), to observe the impact of cross-referenced dancing therein.

Simplified classical ballet - simply pertains to the unadorned use of technical stylisation within our classical ballet technique.

3. On hybrid dancing

What we call “the Western tradition” in dance has always been a cultural *mélange*.
(Banes, 1995, p.257)

The possession of singular dance knowledge, of a particular dance technique, no longer holds similar recognition and praise in light of what dancers need to know, and how dancers need to move today. Western theatrical dance, based on European, Russian, and American dance styles, have demonstrated that cross-pollinations within have caused adaptations and transformations normative to the nature of evolution (Reynolds & McCormick, 2003). In the words of American modern dance choreographer Martha Graham, “The past is always present, and besides, there is no past” (Loupe, 2010, p.24).

Hybridised dancing and its dance teaching, are fundamental reflections of the current times in which today's dancers practice and train. Reflecting the era of contemporary dance as a live and interdisciplinary entity, outstanding keywords in choreographic practices embrace terminologies such as *eclectic* and *versatile* as synonyms of a multifaceted dancer, all of which have become necessary survival skills in professional dancing today (Bales & Nettle-Fiol, 2008).

Western-styled theatrical dance, as a performative *art* form (Fazenda, 2012), can be traced through a myriad of reinvented, adapted, (and directly or indirectly) hybridised landmarks, entitled: classical ballet, modern, postmodern and now, contemporary dance. Choreographers, ballet masters and dance teachers, have challenged each dance technique and style through transformative loopholes, allowing the re-inventions thereof to repeat continuously along the chronological *parcour* within dance's history. Each thematic era in dance, whether traditional, rebellious, avant-garde and experimental, improvised, somatic and/or eclectic, reflected its particular geographical, political and social characteristic as a interpretative manifestation of its times. Considering this, hybridised versions stemming from a previous root-origin, provide an intricate and varied interconnected fusion of dance knowledges pertaining to dance as a live, humanly subjective, and evolving art form.

Indeed, and in quoting Banes (2007), the idea of hybridised fusions is not an unknown terminology within dance's aesthetic, technical, cultural, socio-political and ethnic trajectory,

Although we regularly categorize theatrical dance traditions as "Eastern" or "Western" and we often speak of cultural hybridity or fusion now as if it were a brand-new phenomenon - in dance, as in world music, an outgrowth of multiculturalism and a utopian view of a completely racially or ethnically integrated, harmonious world to come - in fact theatrical dancing in Europe and America has long been a hybrid tradition (...). (p.257)

Despite the term *hybridity* signifying a composite marriage of two or more dance forms and approaches, it “(...) has sometimes served as a route of resistance to imposed cultural systems (...)” (Banes, 2007, p.258). One only need to return to the creative modern dance duo, Ruth St.Denis and Ted Shawn, and their interdisciplinary movement philosophies and teachings practiced at their *Denishawn* dance school. Their student body, comprised of the likes of early moderns: Martha Graham, Doris Humphrey, and Charles Weidman, to name a few, however displayed resistance towards the *Denishawn* teachings, resulting in their subjective technical and stylistic dance adaptations thereby altering the dance landscape which followed.

Current creative and collaborative choreographic processes reflect an eclectic dance trend which prizes itself on cross-cultural exchange within dance disciplines. Variety of styles within one dance performance is not uncommon. Western based hybrid dance practices have encouraged the dancer to ‘think outside’ of the traditional and singular dance-box. Expanding further within the dance field as an interdisciplinary dance discipline, has allowed the dancer to become multiplicitous and broad-ranged in their dance knowledge and performativity thereof. Hybridised dance knowledge has become an artistic necessity, whose interdisciplinary dance repertoire can only open up the doors to dance jobs, and more dance experiences (Bales & Nettle-Fiol, 2008).

4. Interdisciplinary thinking and doing: an eclectic process

Bales and Nettle-Fiol (2008) refer to today’s dancer as *eclectic*, defining *eclecticism* as, “(...) the process of appropriating various movement practices, existing dance traditions, or training methods from other art forms” (Bales & Nettle-Fiol, 2008, p.15). In their observations on current adaptations necessary reflecting this trend, the needs of today’s dancers have altered, nudging training programmes at universities in America to respond accordingly. In their investigative research, they have come to recognise that modern and contemporary dance trainings are not as well defined as the classical ballet technique, strongly echoing the open ended research of Diehl and Lampert (2010). Their notice of a shifting paradigm between linear dance training and the versatile eclectic world of dancing (the verb) today, cross

references the idea that “(...) dancing to learn has shifted toward learning to dance” (Bales & Nettle-Fiol, 2008, p.vii).

Being aware of how one dances, and what goes into *dancing* as a conscious process, directly mirrors the insightful words of Moshé Feldenkrais, “It is only when you know what you are doing that you can really do what you want” (Diehl and Lampert, 2010, p.136). Dancing as a conscious practice per se, and through the use of interdisciplinary practices within dance learning and doing, can bring to the surface concepts and ideas pertaining to movement as a process. Knowing what one is doing therefore becomes paramount to establishing a basic know-how of dancing patterns, stylistically defined as classical ballet, or modern/postmodern and now, contemporary dance.

The once closely guarded linear relationship between dance training and choreographic processes, where the “(...) training (...) as direct feeder to, or repository for choreography” (Bales & Nettle-Fiol, 2008, p.31), has become a rarity. Even single author dance companies such as; *Kidd Pivot* by Crystal Pite, *Rosas* by Anne Teresa de Keersmaecker, *Akram Khan Company* by Akram Khan, and *Les C. de la B.* by Alain Platel require that their dancers possess interdisciplinary dance knowledge within their repertoire, now a common practice in contemporary repertoire dance companies such as: the *Royal Ballet Flanders*; *Batsheva Dance Company*; *Cullberg Ballet*; and *Carte Blanche*, to name a few.

The following dance institutions currently offer pluri-disciplinary dance trainings programmes specific to their artistic dance identities, each providing a wide-range of dance styles and techniques echoing the needs of the contemporaneous dancer of today, namely: The *Juilliard Dance Division* in America; *CODARTS* in Holland; *P.A.R.T.S* in Belgium; *White Lodge* and *Upper School Dance* programmes for the *Royal Ballet School* in the UK; and the *École de Danse* of the *L’Opéra de Paris* in France.

As a sign of the times, contemporary choreographers instinctively reflect on the vast and rich dance influences available, creating fundamental requirements for multifaceted dancing. “Nowadays, without the modus operandi of quoting and eclecticism, a dance work is liable to appear naive, predictable, or just quaintly old fashioned. Numberless are the choreographers whose work is said to have drawn upon an eclectic, quirky range of movement or create a fusion or disparate elements (...)” (Bales & Nettle-Fiol, 2008, p.59).

In the words of Diehl and Lampert (2010), “(...) dancers have become enormously emancipated over the last twenty years” (p. 65). Interdisciplinary dance practices have created a rise of dancers who have become active agents in their dance process by acquiring dance knowledge with some consciously choosing which dance style and artistic vision they wish to embody, as well as creating an independent dancer-voice reflecting their uniqueness, so important to the contemporary dancer of today (Louppe, 2010). Quoting a professional New York City project-based dancer on her observations of today’s dance practices,

I train to become the type of dancer I would want to watch. Ballet class currently underpins my schedule, augmented by Contact Improvisation when I can get it. On other phases, I seek out favorite modern (...) teachers when they are available. (...) The dancers I know maintain a similarly personalized and eclectic training regimens. Some take ballet, some take Klein Technique, (...) otherwise they practice yoga.

(Bales & Nettle-Fiol, 2008, p. 22)

Being aware of what the current dance fields needs are, and simultaneously becoming an active agent in the process of dance learning as a conscious training practice, has brought about an independence amongst dancers themselves, now reliant upon, and conscious of, the importance of varied and interdisciplinary dancing. As echoed in the observations of the dance students at P.A.R.T.S, “(...) the students themselves determine how they want to train their bodies” (Diehl & Lampert, 2010, p.162).

4.1 The challenges of interdisciplinary and eclectic dance practice

The process of constant mutation and adaptation within the dance field has accordingly challenged today’s dancer to become an active and dynamic agent within the multitude of approaches, methodologies and techniques, re-creating and redefining the dancer as singular and lucid.

Difficulties do arise however within eclectic learning, adaptations and embodiment. Often dance techniques and movement approaches seem to juxtapose each other, whereby creative negotiations between the dancer's habits, and newly acquired dance languages can create internal (physical) and intellectual (technique, method) conflicts (Bales & Nettle-Fiol, 2008, p.60). In the words of student dancer Monten (Bales & Nettle-Fiol, 2008) on his eclectic learning experience,

(...) the Cunningham class can cause some interference with (...) ballet's sense of lightness and sequentiality in the upper body does not mesh entirely well with Cunningham's unified, simultaneous attack. (...) Not for nothing did Graham and Balanchine jealously guard their company dancers from studying with outside teachers. (p.61)

Subjective dancer negotiations with *making* choices within various dance styles and techniques, respecting their personal preferences, challenge the dancer to hone in on a motley of dance vocabularies, establishing versatility, and most importantly, a subjective, creative and artistic voice. "Forty years ago, Graham-centered modern dance programs trained for commitment and consistency; now the key principle underlying many eclectic curricula has become versatility" (Bales & Nettle-Fiol, 2008, p.61). Monten calls the act of making choices within dance language diversity an *instinctive* process, whereby it is the dancer's prerogative and duty to instill " (...) patterns of movement so consistent that the body can respond correctly in an instant" (Bales & Nettle-Fiol, 2008, p.61).

Choreographer Tharp calls the eclectic dancer, a *cross-over* dancer, as "(...) supposed to be capable of any technique" (Bales & Nettle-Fiol, 2008, p.62) and having the capacity to create a personalised dance language which could re-construct and re-create the new from the old. On her varied dance experience, she quotes, "I was coming to understand that each of these demands could work together to combine ultimately, into something more than a patois of isolated techniques, become a new language, capable of saying new things - or old things in new ways" (Bales & Nettle-Fiol, 2008, p.62).

New York City dancer Dittman, calls the multiplied dancer identity, the *slash artist* (Bales and Nettle-Fiol, 2008, p.24) as someone who is multiple things: a teacher/ choreographer/ dancer/ lighting designer, etc.

Foster's *body of ideas* defines the multiplicitous body as the "(...) sum of all the adjectives that can be applied to it" (Desmond, 1997, p.235). As a dancer, Foster recognizes that her *body of ideas* is reflected in her personal acknowledgement of it, "I know the body only through its response to the methods and techniques used to cultivate it" (Desmond, 1997, p.235), thereby subjectifying the eclectically abled body as a *hired body* (Desmond, 1997), marketably ready, and able. Reflecting on Tharp's discovery of interdisciplinary adaptability and corporeal transformations necessary for its inherent marketability within the dance field, Foster (Desmond, 1997) writes, the body

(...) does not display its skills as a collage of discrete styles, but rather, homogenizes all styles and vocabularies beneath a sleek, impenetrable surface. Uncommitted to any specific aesthetic vision, it is a body for hire: it trains in order to make a living at dancing. (p.255)

Dance theorist, Martin, refers to the multiple acquisition of techniques as *intertextuality*, whereby he calls the "(...) *composite body* of the dancer (...)" (Spatz, 2015, p. 36), the accumulated vessel through which multiple techniques are applied. Martin's insightful observations of how various techniques within a dancer's body can affect, alter and influence another technical skill, gives rise to what he calls *residue* (Spatz, 2015, p.36), as that which "(...) for example, when jazz or ballet technique appears unexpectedly, in the midst of a modern dance combination" (Spatz, 2015, p.36). In the words of dance theorist and artist, Laban, the *corporeal signature* defines the dancing body as "(...) as a multitude of bodies each of which contains, like a secret sore, the immense gamut of its possibilities and poetic tonalities (...)" (Louppe, 2010, p.50). The addition to pre-acquired body knowledge, or the

*embodiment*¹ thereof (as defined by Spatz, 2015), constantly confronts the dancer with their previously learned, and therefore familiarised skills. “This notion of technical *residue* as defined by Martin or the body as containing a multitude of differentiated body styles and techniques as defined by Laban as having *corporeal signatures*, explains why, when we train in a new area of embodied technique, we simultaneously confront our own gendered, classed, raced, cultured identities” (Spatz, 2015, p.36), becoming all that which a body encompasses, as finally a corporeal expression of its varied *ideas*, as defined by Foster above (Desmond, 1997).

Multiple techniques within one body can confuse the dancer. Echoed in the words of choreographer Tharp on her learning of varied techniques, she states that she was suffering from her eclectic training, as the following, “I had been given too many options...” (Bales & Nettle-Fiol, 2008, p.62). Often varied dance styles find themselves paradoxically interconnected, propelling the dancer to find coherence amid the multiplicity of dance techniques available. Eclecticism, or being an interdisciplinary dancer, challenges the dancer/person in a multitude of ways, encouraging them to find singularity by specifically recognising and distinguishing one approach from the other, whilst simultaneously trying to find harmony amongst the many often contradicting techniques and movement approaches.

The achievement of such sleek homogeneity within dance languages and artistic expressions, requires dedication and body/mind intelligence on the part of the learning dancer, as superficial dance language acquisition simply does not suffice. “Imitating movements and shapes is usually just the first step; it must be accompanied by studying and internalizing elaborate anatomical, functional, and expressive metaphorical systems that give color and meaning to the movement” (Bales & Nettle-Fiol, 2008, p. 64).

Indeed, understanding the process of dance learning within the abundant dance practices available today becomes crucial not only as an expressive and technically

¹ Author Spatz (2015) refers to embodiment as such, “(...) embodiment, absolutely does not refer to a distinction between mind and body. (...) even scientists no longer believe that the mind can be separated from the body. (...) My assumption here is that mind and body are holistically intertwined” (Spatz, 2015, p.11). In his book, *What Bodies Can Do* (Spatz, 2015), author Spatz carefully creates a distinction between that which we inevitably come into contact with through our life/world experience (technology) and that which defines us through an embodied process, as “the mentally constructed world in which we assume we live” (Spatz, 2015, p. 12). .

convincing artist, but also as a subjective, singular and lucid dancer-person as defined by Louppe (2012).

5. On style, technique, and the dancer individual

Nadel and Miller (1978) refer to dance in its theatrical form, “(...) the only form that consciously provides an aesthetic experience” (Nadel & Miller, 1978, p.3). Fazenda (2012) describes dance’s essentiality through its physical movement in time and space, whereby “*O movimento é realizado de acordo com determinadas convenções definidas e reconhecidas por um grupo*”² (Fazenda, 2012, p.59), thereby recognising that any particularly stylised dance, is culturally bound to its ethnic origin (Hanna, 1983). In aiming to define dance *style*, dance author Foster (1986) claims that:

Style tells the viewer about the dancer’s and choreographer’s concerns and about the dancer’s place in the world. Growing out of the most fundamental cultural assumptions about the subject and the body, style infuses a dance with its particular identity, so that styles, even when described as “mechanic”, “kinetic”, or “cool”, seem to the viewer both personal and familiar. (p.88)

It is the technical process which allows any technically trained dancer to display their learned corporeal dance skills. Author Preston-Dunlop (1995) defines *technique* as

The stunning control and capacity to move which a dancer may possess and to which an audience will initially strongly respond, but which is surpassed in interest by what the dancer does with her technique. (p.143)

² “The movement is realised in accordance with the determined conventions defined and recognised by a group” (Fazenda, 2012, p.59), translation from Portuguese into English by the author.

Synonymous to technical dance learning as a process is the requirement of a standard and continuous process of practice through which, and thereby achieving, a corporeal and stylised body which can adapt and transform itself within the physical and aesthetical boundaries, befitting the needs of the particular dance style at hand. In the words of contemporary dance teacher Hernandez, “Technique, (...) simply means how you do things; a technique should open up many paths and not just enable you to do one thing in a very particular way” (Diehl & Lampert, 2010, p.158). Freeing oneself from the technical parameters of a particular dance discipline should then, and ideally, cultivate a specific dancing body thereby allowing the style to wash “(...) over the entire vocabulary of a dance, giving it a cultural and individual identity” (Foster, 1986, p.91). It is after all this individualised identity which is highly sought after in today’s times of artistic singularity and performativity. The English poet Coleridge described technique as,

(...) that which must be transcended in order for true genius to appear. (...) A great poet arrives to greatness “(...) by outgrowing the defects of technique: the poetry of genius is what is left once *technique* has been transcended by process of natural growth and spontaneous healing. (Spatz, 2015, p.28)

Indeed, “Oscar Wilde asserted - “true art cannot be taught” (Spatz, 2015, p.29), and in agreement with Coleridge, Wilde makes a clear distinction between that which can be acquired, and that which ultimately transpires - the human body as a biomechanical instrument, and an artistic vessel through which the technique blossoms. Quoting American modern choreographer and dancer José Limón, he states, “We are never more truly and profoundly human than when we dance.” (Diehl & Lampert, 2010, p.43), thereby defining our humanity as a licence for subjective and artistic autonomy therein.

6. Classical ballet: a contemporary art form

(...) classical dancing is part constant, and part progressive. Today's classical dancers reaffirm the same principles that gave rise to the art in the first place...simultaneously they work at extending the powers of their given means. (Preston-Dunlop, 1995, p.14)

Affirming the active presence of today's classical dancers as a live component within choreographic frames, catalysing traditional classical ballet into its progressive future in this opening quote, demonstrates the equally acute observations made by dance author Lourenço (2014), when he speaks of the surviving and transformative longevity of classical ballet as an evolutionary art form and genre.

Classical ballet as a clearly defined dance technique embodies the strict codifications and aesthetic symbolisms of its past. It has endured various artistic and physical adaptations, throughout the 18th, 19th, 20th and 21st centuries, which respected, abhorred, accepted, rejected and reformed it, generation upon generation. In the words of Lourenço (2014), and in referencing classical ballet's absolute resilience, "(...) *longe de ter sido substituída ou ultrapassada pela dança moderna, permanece uma linguagem tão intemporal quanto actual*"³ (p. 17). Referring to classical ballet as a live dance discipline, Lourenço (2014) reminds his readers that traditional classical ballet must be considered a contemporary dance form, surviving, and evolving through the passages of time. According to Lourenço (2014), the creation and public presentation of Vaslav Nijinsky's tradition-breaking choreography, *Le Sacre Du Printemps* of 1913, did not mark the end of classical ballet's traditional aesthetic and style, but rather signified a momentary celebration of changes in perspectives of classical ballet as merely a traditional dance form. Giving rise to a new and non-traditional choreographic and spectator perspective on the movement language and theatrical aesthetic normative to the classical ballet tradition of the *Les Ballet's Russes* (and beyond), choreographers Fokine, and later Nijinsky, pushed the boundaries of tradition toward the contemporary. Looking at Balanchine's *Agon* of 1957 one can see traces of *flexed* feet and

³"(...) long from being substituted or surpassed by modern dance, remains a language so intemporal as well as up to date (...)" (Lourenço, 2014, p.17), translation from Portuguese to English by the author.

turned in legs, whilst in Ashton's *The Dream* (1964), seven years later, one can clearly note a rejuvenation of traditional classical ballet's style and aesthetic, again negating any modernity to its basic aesthetic form and movement function.

Today's contemporary choreographers who use classical ballet as its movement base have explored and pushed traditional classical ballet through further boundaries, giving it a physical elasticity, as can be seen in the dancers of William Forsythe's *In the Middle Somewhat Elevated*, of 1987; in the theatrical/physical performativity of Jiří Kylián's *Bella Figura* of 1995; in the determined physicality of Wayne McGregor's dancers in *Chroma* of 2006; or in the fusion of contemporary dance within a classical ballet, as can be seen in Sidi Larbi Cherkaoui's *Ravel* of 2017. Quoting contemporary choreographer Forsythe for whom classical ballet presents the movement base language for his choreographic works, "I use ballet, because I use ballet dancers, and I use the knowledge in their bodies. I think ballet is a very, very good idea" (Bales, 2013, p.192).

Classical ballet as an ethnic and cultural western based movement phenomenon was born as a *ballet du cour*, a court dance in the royal courts of King Louis XIV of France (Homans, 2010). Although it officially originated under the codified auspices of the French Sun King, its French identity inevitably transformed through the choreographers, teachers and students which followed its sociocultural and political path. As such, original French-styled classical ballets such as *La Sylphide* (1832) and *Giselle* (1841) are often replaced by its Russian contemporaries in choreographic works such as; *La Bayadère* (1877), the *Sleeping Beauty* (1890), and *The Nutcracker* and *Swan Lake* of 1892. Due to the inherent evolutionary nature of classical ballet as a lived art-form and passed along through generations of dance enthusiasts, today the only surviving French born classical ballet repertoire piece is *Coppélia* of 1870, which is still "(...) widely performed in its (more or less) original form" (Homans, 2010, p.xx).

Defined as a *classical art* form by Homans (2010), classical ballet originally portrayed dream worlds of pagan-Christian origins, whereby floating creatures challenged the dancers to rise above the skies through ephemeral and romantic dancing. Depicted as lightweight (denying the pull of gravity and unwanted possibility of falling), and filled with dreamlike grace, the courtly and classical dancer body surpassed human nature and its innate ugliness (as can be seen in the delicate use of the classical ballet foot, beautiful, delicate and *pointed*).

Today, the contemporary classical ballet dancer can be seen as falling (by gravity) reminiscent of modern choreographers Isadora Duncan or Martha Graham, thereby challenging the notions of *verticality*⁴ so sought after within the ephemeral realm of the classical ballet body.

The codification of classical ballet born in the Renaissance and French classicistic courts, “(...) by ballet master Beauchamps, and clearly laid out by Feuillet, Rameau and others in their wake” (Homans, 2010, p.23), gave rise to a movement and verbal vocabulary which provided clear physical distinctions in their execution and performative intent. Arms, hands, head, feet, knees, *posture*⁵, and *alignment*⁶, to mention a few, came to define the body through positions, and aesthetic shapes and forms, with gravity defying positions, balances and transfers of weight, keeping the performer challenged and the spectator in awe. In the words of Homans (2010),

The body was thus in a constant state of readiness and play, knees slightly bent, heels gently off the floor, and the limbs counterbalancing around the dancer’s center of gravity. Balance was vital but it was never a still point with the dancer rigidly posed in a given position, rather it was a series of micro-adjustments and small physical manoeuvres. (p.25)

Congruous to its globally shared nature and primarily due to its first documentation and codification as laid out by the Beaumont-Feuillet team in 1700, classical ballet relied on a vertically balanced and rigidly poised body, outlining its aesthetic and socio-political ethos (Homans, 2010). As such, the original classical ballet lexicon of a mere two hundred steps (Foster, 1986) and their variants are currently still taught and recognised world-wide today, as stated below,

⁴ *Verticality*, “The up/down dimension, which is inherent to human spatiality” (Preston-Dunlop, 1995, p.301).

⁵ *Posture*, “A way of holding the body which gradually develops through using centering, balance and gravity, but which requires confirmation that what you feel your posture is what it actually looks like” (Preston-Dunlop, 1995, p.196).

⁶ *Alignment*, “The relationship of hip to arm to leg and torso required by the principles of line within the body of classical ballet (...)” (Preston-Dunlop, 1995, p.176).

(...) taught in most ballet technique classes and documented in several dictionaries of ballet. Although variations can be found from school to school, students of ballet largely agree about the execution of these moves. This consistency, along with the names for the steps, demarcates them as the minimal units of any choreographed sequence. (Foster, 1986, p.90).

Classical ballet technique relies on a specific verbal nomenclature, recognisable to both teacher and student, allowing for its aesthetic style, and corporeal artificiality⁷ (Lourenço, 2014, p.40) to be widely recognised and taught (Homans, 2010). The variants of its styles and technical transformations can be clearly visible through the multiplicity of classical ballet techniques that survived and are presently taught and practiced today: Balanchine, Vaganova, Cecchetti, Bournonville, and Cuban, to name a few.

The idealised body form of classical ballet defined the essence of its style through posture and *alignment*; its linear relationship between the head, shoulders, hips, legs and arms, and the *noble*⁸ bodily gestures which accompanied them. Dancing classical ballet *technically*, involves the acquirement of knowledge (Spatz, 2015), displaying the dancers technical *control* and *capacity* to move therein (Preston-Dunlop, 1995).

Classical ballet is considered to be one of the traditional and technical strongholds through which a dancer is stylistically articulated and technically defined. “The dominant and most familiar of all theatrical dance techniques is ballet” (Desmond, 1997, p.241). Future classical ballet choreographers are in the making, as can be seen through the works of; Benjamin Millepied, Christopher Wheeldon, and Justin Peck, to name a few, who display a choreographic capacity to carry it into the future (Lourenço, 2014). Quoting contemporary choreographer Wayne McGregor’s take on the relevance of classical ballet’s today,

⁷ *Artificiality*, as defined by Lourenço (2014), defines it as an art form which must be learnt through practice and repetition.

⁸ *Noble* as defined by the originators of the classical ballet vocabulary in the courts of Louis XIV (Homans, 2010).

I think classical ballet is a contemporary art form, and we just describe it badly. We're always talking about it in relation to its past, but I think that's only exciting if you're in dialogue and tension with it — not just repeating the past. (The Talks, 2017)

Echoing the positivist views of classical ballet as a *contemporary* dance form, contemporary choreographer McGregor (The Talks, 2017), and dance author Lourenço (2014), both agree that classical ballet continues to challenge both the dancer's body and the choreographic mind, and has the strength and public interest to continue to exist along current dance disciplines, either as a technical and performative dance idiom, a stylistic necessity, or as therapeutic dance training (Bales & Nettel-Fiol (2008). Indeed, changes and adaptations to its original version are inevitable, "(...) the change is stylization is as it should be, for life in the twentieth century has completely different rhythms, lines and dynamics" (Nadel & Miller, 1978, p.3).

Teaching and dancing classical ballet as a live art form, requires that the active participant respects its traditionally rooted physical origins, whilst simultaneously keeping an open mind and heart on the corporeal and artistic perspectives pertaining to the realities of the 21st century. Denying this paradox, would claim ignorance to its historical lineage(s) and the numerous courageous authors who questioned it, allowing it to evolve. In the words of contemporary classical ballet teacher Panetta on her role as a 21st century teacher (Diehl & Lampert, 2010), "What we all share is the ability to strip something down to its bare minimum and make it new and exciting time and time again. (...) Artificiality interest no one" (p.161).

In conclusion, classical ballet is widely practiced by the contemporary repertoire and classical ballet companies world wide, and is visible in the varied repertoire of various global western (and now eastern) repertoire dance companies today. Indeed, classical ballet is enjoying a renaissance of some sorts. Unlike the apocalyptic views of classical ballet as a dying art form in *Apollo's Angels* by Homans (2010), dance authors and scholars: Foster (1986); Foster (Desmond, 1997); Reynolds and McCormick (2003); Bales and Nettel-Fiol (2008); Diehl and Lampert (2010); and Lourenço (2014), all recognise the continuing value of classical ballet training and unique style as a part of contemporary dancing, and therefore

very much alive. Undeniably, classical ballet's robust design remains recognisable through the aesthetical, artistic, virtuosistic and technical dance methodology which defines it.

7. Contemporary dance: an interdisciplinary movement toward singularity

In the words of American choreographer Meg Stuart and in relation to her teaching of dancers today, "They principally don't need a single ideology, don't need steps, they are thinking and curious" (Stuart, 2016, n.p).

In the quest for defining contemporary dance as a live and lived practice, dance authors Diehl and Lampert (2010) open their research project, *Dance Techniques 2010: Tanzplan Germany*, with the following statement, "Contemporary dance is characterized by many styles and ways of working, and the different types of training each have a different role to play" (Diehl and Lampert, 2010, p.10). Their particular project, based on a research process of the main dance techniques in modern and postmodern based, contemporary dance (-ing) techniques practiced today, allows its reader to chew on the current teaching (and learning) practices which define it, and which were in effect within European dance institutions from the years 2008 till 2010. Their observations reflect the teaching methodologies, and philosophical strategies of various practicing dance artists, teachers and choreographers. By providing a comparative outline of the diverse movement techniques and dance approaches that they outline, one is left to ponder the future of dance teaching and its increasingly subjective and artistic implications on the dance student.

Diehl and Lampert's (2010) observations highlight the multiple fusions within subjective teaching practices as directly interlinked within each teacher's empirical relationship to their dance past, suggesting it is an eclectic reality of contemporary dance. According to their findings, contemporary dance teaching finds itself inevitably linked to its history as an interdisciplinary movement which is in continuous states of adaptation, transformation and evolution. What once was considered a *pure* technique or style, has evolved into subjective-hybrid teaching methodologies (Bales and Nettle-Fiol, 2008), "Any given teacher's personal preferences, experiences, or encounters with other techniques and teaching methods inevitably influences and even transforms that teacher's body of information" (Diehl & Lampert, 2010, p.12). Highlighting the *fragile* and fluctuating nature

of contemporary dance teaching, the dance student must inevitably become an actively participating agent in the choosing of their dance teachers and the methodologies or techniques which befit their own personal needs and preferences, as defined in sub-chapter 4.1 of this report.

Traditional dance techniques such as classical ballet, whose primary aim is to encourage virtuosity and expressiveness through a dynamic use of the muscular and skeletal structure, are currently under the scrutiny of contemporary dance practitioners. Not only are contemporary dance practices pluralistic in style and technique, but are also highly influenced by *somatic*⁹ dance practices. Legendary in the dance world are the influential ideas of Mabel E. Todd, whose groundbreaking work *The Thinking Body* originally written as early as 1937, highly altered the aesthetic/holistic divide present within many dancers, choreographers and teachers. Body and health conscious dance practitioners of the 1930s began to implement holistic notions of physical and intellectual well-being, through an educated understanding of the body/mind combination highlighted through somatic dance practices. Somatics in dance helped to ignite the foundations of kinetic and intellectual understanding within each, unique dancing body. In the words of contemporary dance teacher, Gill Clarke:

Today's dance training consists of a combination of different methods, some of which are concerned with a better understanding of the way in which the body generates movement and how this movement generation can be individual, sensed, and efficient. (Diehl & Lampert, 2010, p.14)

Somatics, as *considered movement*, describes "(...) movement that does not focus on the goal but on the path" (Diehl & Lampert, 2010, p.137). Somatics, seen as a movement practice which encourages the journey over the end result, encourages neuromuscular repatterning within the practicing and learning dancer, which has "(...) spawned new visual and contextual styles, altering how messages are received, and how they 'mean' " (Bales & Nettle-Fiol, 2008, p.94).

⁹ "Somatopsychic or psychophysical learning methods (...) are all based on improved perception of the quality and efficiency of doing" (Diehl & Lampert, 2010, p.137).

In some contemporary dance processes, knowing what one is doing, and understanding it, has superseded the final product. Journey over result. In the words of contemporary dancer Dana Casperson on a creative contemporary dance process, “Everyday we spend four, six hours watching each other, having people watch us, commenting, seeing what works better, endlessly working on tiny details - for weeks - and then just throwing the whole thing out” (Cools, 2016, p.129). This example of a process oriented dance practice reflects a generation of thinking dancer-*persons*, whose curiosity for dance as a process worthy of deeper understanding, overrides the glaze of the perfection of traditional body aesthetics/positions.

In questioning the true origin of contemporary dance, author Louppe (2012) defines it as follows, “In contemporary dance there is only one true dance: the dance of each individual” (p.23). Modernist Isadora Duncan, made a similar statement almost 100 years prior, stating that; “(...) the same dance cannot belong to two people” (idem). What one dancer experiences, and how they express themselves, simply cannot be the same for the other. Our diverse humanity alone, challenges communication and interpretation within a movement-only idiom, confronting the multiple aspects of understanding, teaching, and learning it. Visible in the subjective definitions of dance words as presented by author Preston-Dunlop (1995) demonstrates her reluctance to codify a dance word as one definition only, thereby neglecting the variety in dance as an inherently personal experience. Indeed, recognising and respecting individuality as a prized and acquired dance *skill* along with, creativity, technique and virtuosity, must become one of the primary building blocks of any dance learning and teaching experience. In the words of classical ballet teacher for contemporary dancers, Janet Panetta, she states, “Each student comes to the lesson with their individual personality and their own approach. If that didn’t interest us, if we were not thrilled by this give and take, we wouldn’t do it, we shouldn’t do it” (Diehl & Lampert, 2010, p.161).

Undisputed are the (often) linear and direct correlations within contemporary dance techniques. One only needs to refer to the findings of Diehl and Lampert (2010) to notice the interdisciplinary dance practices and words used in the teaching practices of their focus group. Highly critical therefore, becomes the indepth understanding of the singular contemporary dancer body amidst the multiplicity of dance idioms and techniques available.

In the words of Louppe (2012), the eclectic contemporary dance body incorporates “(...) the will to break with conventions, but still more the will to cleave to what has, consciously or unconsciously always existed (...)” (p.30). Recognising western based dance as having a past, albeit altered, allows the dancer to distinguish its residual differences in syntax and approach. Allowing the body to connect to what once was, meanwhile finding and developing an identity of its own, reflects therefore the paradox of contemporary dance. How to encounter and develop singularity within the cacophony of interdisciplinary dance? Author Louppe (2012) states,

In contemporary dance there is only one true dance; the dance of each individual. (...) Contemporary techniques, no matter how scientific, no matter how long it takes to acquire them, are before anything else the instruments of a knowledge leading the dancer to his singularity. (p.23)

The search for singularity within the broad spectrum of interdisciplinary contemporary dance techniques drives each body. As it is the body as its expressive instrument through which the diverse dance styles and techniques are channelled. In other words, it is through the body of acquired dance knowledge that the individual dancer must find their unique voice. It is in the acknowledgement of their past that the dancer prepares themselves for their future. In the words of Louppe (2012),

Today, of course, the dancer works much more with a gamut of pathways (at best with a problematic) that has already been traced and from which it would be naive to claim to invent or even invest a new body. But the vast reserves of the modern dance heritage remain, the infinite wealth of practices, corporeal philosophies, diverse and evolving pedagogies by means of which, more modestly perhaps, today’s dancer will

not invent a body but rather seek to work, understand, refine and above all make of it a lucid, singular project. (p. 38)

This eloquent quote reflects current dance philosophies which concern themselves with the embodied dancer as a singularly lucid body, through which the choreographic and dance processes are subjectively lived and experienced. Supporting dance techniques, such as somatic practices, lubricate the process for individual contemplation and understanding. In the words of Moshé Feldenkrais, “It’s only when you know what you’re doing that you can really do what you want” (Diehl & Lampert, 2010, p.136). Understanding how the body/mind functions, adapts and transforms becomes therefore the catalyst for differentiation and artistic identity.

8. Defining our contemporary dance words as practical tools

Having established that contemporary dancing breathes within the parameters of dance as a direct reflection of the changing realities in which it lives, makes codifying dance words within the framework of contemporary dancing (a verb) a challenge. Unlike the classical ballet tradition which defines its aesthetics on a clearly defined movement language, whereby each terminology such as an *arabesque* induces a specific image of a dynamic body in space, contemporary dance challenges its verbal terminologies according to the particular gaze and subjective application of its user. The exact translation of its particular words are not constricted to merely one version of the truth, but are a palimpsest of its previous authors.

Dance author Valerie Preston-Dunlop (1995), in her impressive collection of dance words displayed in the format of a dictionary, demonstrates the acute observation of the subjective uses of mostly modern/postmodern based contemporary dance words, whose domain lies in an art form which “(...) by their nature, are non-verbal” (Preston.Dunlop, 1995, p.xv), reiterating that dance is indeed a highly volatile open-source and shared information, open to individualised interpretation and evolution therein. In her words, “The dance domain is broad, the people in it individual, and the diversity of their language reflects their concerns and their style” (Preston-Dunlop, 1995, p.xv).

8.1 The *Spiral*

The clearest definition of a spiral finds itself in reference to the torso, and the spiral as a center pole around which the energy is twirled, twisted and channeled. “In Graham technique the spiral is created by a maximum turning of the torso around its spinal axis; the Graham dancer learns to channel energy upward while turning around the torso” (Preston-Dunlop, 1995, p.261).

8.2 *Opposition*

The concept of *opposition* finds its home in relation to the organisational structure of the human body dealing with gravity and transfers of weight, “The human being is a composite of balanced forces. To maintain his structural support with the least strain on the several parts is a problem of bodily adjustment to external forces, primarily mechanical” (Todd, 1980, p.7). In finding balance, through opposing forces (the opposing dialogue between arms and legs in the human gait for example), the mover seeks to find physical harmony.

8.3 *Dynamic Balance*

Our particular interest in this quote lies in the kinetic state of *being* in balance, and therefore as a *dynamic movement* concept. The kinetic and multidirectional dynamics involved in the act (process) of *achieving* balance, charges the dancer to become conscious of the manner in which this might be achieved. The etymological definition of dynamic, as something which characterises constant change, provides a clear metaphor for our dynamically induced balance.

8.4 *Breath*

Breathing as simply constituted of an inhale and an exhale, enters into our practical approach by using breath as a dynamic source for kinetic and emotional interference within

the dancing qualities of interdisciplinary performing, giving the dancer a sense of inner rhythmic control over their dance work. As such, we term it as an activity inducing action: *active breathing*.

8.5 Flow

From dance theoretician Laban's practical and theoretical perspective on *flow*, he defines it as, "(...) movement which is unimpeded and continuous" (Newlove & Dalby, 2004, p.127). Flow thereby presents the opposite of something which is "(...) broken up and jerky with the quality of 'starting and stopping' " (Newlove & Dalby, 2004, p.127). Following Laban's idea of movement flow as a succession of kinetic events, as "(...) when one body part follows another (...)" (Newlove & Dalby, 2004, p.127), provides us with a practical insight to the interlinking of movements, and its inherent expressive movement quality and phrasing continuously within.

8.6 Rebound

For the purposes of our investigative work, we would like to define the *rebound* as, "The catching of the potential energy released in a fall where, when the falling body part reaches the limit of its stretch, the part recoils like a spring and the regathered energy is shunted in a new direction" (Preston-Dunlop, 1995, p.277). Herein lies a practical approach to the idea of rebound as something which is the result of an impulse, and from which a movement is rebounded, thereby inducing a bio-mechanical reaction from which the dancer can continue their dance. In the words of Vaganova, and in her use of this modern based dance word, she states, "We begin with jumps which are done by a rebound of both feet off the floor" (Vaganova, 1969, p.12).

8.7 The Curve

In accordance with the Martha Graham dance technique, the *curve* denotes a physical position: of either the upper torso; head; or an arm; as curving, or curved, meaning a bending

either: forwards; or sideways; or as a combination of body parts in a curved movement , through space.

8.8 Motion

Movement is ‘motion’ in terms of undergoing one’s own experience. There is ‘dance’ when this experience of a being-in-movement, the qualities and modes of its surrendering to motion holds sway over all other parameters, be they action or artistic creation. (Louppe, 2010, p.74)

In trying to discern the difference and interconnected meaning between movement and *motion*, dance scholar Louppe (2010) offers a clear definition within a practical explanation by American modernist Alwin Nikolais, when he stated the following in an attempt to define the concept of motion; “If I take two hours to lift my hand to my head, it may be terribly boring but it will be dance” (Louppe, 2010, p.74). With this quote, motion as different from movement outlines our practical use of the dance word, as a movement principle which enhances the dancers “(...) attentiveness to the experience as it occurs” (Louppe, 2010, p.74).

9. Interdisciplinary music within a classical ballet class

In the classical ballet classroom, “(...) the music plays a supporting role” (Schorer, 1999, p.35), and cannot be put aside as a matter-of-fact aspect of classical ballet learning. Seeing it as an additional, requisite and supportive layer to our teachings of interdisciplinary dancing, can only, and in our opinion, invite positive reinforcement to our internship practice.

In the words of neurologist Oliver Sacks on music, “Listening to music is not just auditory and emotional, it is motoric as well: We listen to music with our muscles” (Sacks, 2008, p. xii). Indeed, musician, composer and music teacher Èmile Jacques-Dalcroze’s opinion that bodily movements can be learned through an active awareness of inner rhythm, inducing movement as continuous *flow* rather than as a sequence of isolated and “(...) decorative poses” (Reynolds & McCormick, 2003, p.79), allows us, as investigators, to

challenge the use of music and its traditional relationship within a specific dance technique, such as classical ballet.

Classical ballet exercises are traditionally accompanied by classical music which provides a clear musical structure for the dancer to physically work with. Rather than being an equal force within the classical ballet classroom, the dance and music are separated within a hierarchical structure, where the music, as a secondary element, merely accompanies the dance. “In class, just the right musical presence is needed, and sometimes this is the minimum. Music is played mainly to mark the tempo the teacher has set for the dancers in preparation” (Schorer, 1999, p.35). In accordance to the subjective and musical preference of the teacher, music generally comes as a tool to facilitate that which serves the dancer, to physically dance.

Music within the realm of modern dancing has a strong tradition too. Dalcroze, as music teacher influential to many American modern dance students cum choreographers such as; Ruth St. Denis, Erick Hawkins, Doris Humphrey, and Ted Shawn in their wake (Reynolds & McCormick, 2003), “(...) believed that dance could express in bodily movement the same motion-patterns that music creates for the ear” (Howard-Nadel & Nadel-Miller, 1978, p.20). Modernist Isadora Duncan taught her pupils to “(...) dance the music” (Howard-Nadel & Nadel-Miller, 1978, p.20), rather than dance to it. For Duncan, music and dance were so closely related that one could not exist without the other, for her “(...) there was no dance music, but only pure music rendered as dance” (Howard-Nadel & Nadel-Miller, 1978, p.20).

Having music in a dance class however does not render a dancer as musical, or even musically aware. The traditional relationship of dancing to music as a secondary and additional element, often, and ironically creates a disassociation between the dance and the music within the dance student. Being that technical dancing, as is the case of classical ballet, requires a tremendous amount of learning effort on the part of the dance student, and that musicality is something which is not necessarily taught, but accompanied, one either *has* a sense of musicality defined as an innate gift, or not, making the art of teaching dance students with/to music (albeit live or on cd) a challenge, “(...) dancers are not particularly discerning critics of music, and musicians are very rarely even sympathetic to the dance”, as such, an in echoing the words of dance author Langer, despite musical libretti being written for dance by

composers, “(...) those who have a natural proclivity for the dance are so few that it is hard to believe in the twinship of the two arts” (Howard-Nadel & Nadel-Miller, 1978, p.21).

Seeing dance as an independent art form from other interdisciplinary art forms, especially amongst dancers, has undisputedly created its distanced island (Howard-Nadel & Nadel-Miller, 1978, p.21), yet the need for music in dance, has proved to be uncontested. Through the cross-cultural links in western dance disciplines created within the experimental mode of the late 50s and early 60s in America, artistic and creative connections were being made between artists of varying media. One only needs to credit the infamous and catalytic relationship between musician/composer and dancer/choreographer John Cage and Merce Cunningham within the postmodern dance world, as a honorary example of interdisciplinary thinking and doing, to get a grasp of their evolutionary artistic relationship and the incredible reverberation in dance and music they initiated since.

Cross border, and interdisciplinary modes of creativity and performativity, have allowed for the breaking of traditional barriers, giving the dancer and choreographer, a plasticity, and a new perspective on how one thing can be done within a multiplicity of artistic layers. One need only reference the iconic *Sacre du Printemps* (1913), by the creative and daring tradition-breaking duo Stravinsky/Nijinsky, to sense that diversity is indeed a prerequisite of contemporary dance.

Today, contemporary dance works are imbued with a wide variety of soundscapes and music as can be seen in the contemporary works by choreographers: Bausch; Cherkaoui; Forsythe; Khan; and Kylián. To recognise their eclectic freedom at which they celebrate the cross-cultural interplay between the traditional and contemporary musical disciplines, raises practical desires to do so within the confines of a dance classroom thereby bridging a closer gap from studio to stage. As such, we too must open the doors of musical traditions within our internship CBT class at ADCS, and introduce unconventional music as a direct reflection of contemporary dance.

10. Interdisciplinary dancing: a practical proposition

For a classical dancer it's incredibly important to do contemporary because it will only assist your classical dance. (Winship, 2015, p.12)

Classical ballet author Ward Warren (1989) claims that it simply is the sign of the current times and as such a practical necessity that the ballet dancer possess as many variations of technical dance knowledge and styles as possible to ensure a professional future, “I believe that it is no longer sufficient to have been trained exclusively within one school (Soviet, French, Italian, Balanchine/American, English, or Danish)” (p. 1). Merely sixteen years later, classical ballet author Minden (2005) reaffirms this trend by stating that, “Cross pollination (...) is the richer dance education that hybrids offer” (p. 63), and that the hybridisation within the spectrum of accumulated dance knowledge that dance fusions offer, are indeed both an economic and artistic necessity of today. Evolutions within classical ballet are imbued with contemporary dance influences. Classical dance author Minden (2005) states and asks,

The scope of the vocabulary (of classical ballet) has greatly increased. More and more complex movements have been added to the vocabulary, and dancers all over the world have been influenced by the particular demands of each other’s styles and techniques. Today’s dancer must be prepared to dance an extremely diverse repertoire of dances by widely differing classical and contemporary choreographers. (...) How does today’s dancer prepare to meet these challenges? (p.1)

In trying to provide a practical stepping stone to Minden’s question above, we propose that interdisciplinary *doing* require a conscious activation of interdisciplinary *thinking*. Also referred to as a process of *embodiment*, author Spatz (2015) highlights the notion of the *physicalised-connection* between mind and body, arguing that the body and mind are inherently interlinked and “ (...) holistically intertwined, (...), that mind is an emergent property of the body, just as the body is the material basis for the mind” (p.11). Spatz’s (2015) comments were born in a time in dance rife with body/mind consciousness, visible in the inundation of somatic influenced dance practices today (Bales & Nettle-Fiol, 2008). Such

interdisciplinary actions have spawned what dance authors Bales and Nettle-Fiol (2008) refer to beautifully and poetically as a “*mind-in-motion*” (p.95).

Legendary are the classical ballet teachers whose innovative and holistic take on it have opened the doors to otherwise skeptical contemporary dancers. Teachers such as: Wayne Bryars; Libby Farr; Zvi Gottheiner; Janet Panetta; and the late Maggie Black, altered and modernised the way that classical ballet is taught, learnt and ultimately danced. Their unorthodox teaching methodologies ignited by their unique abilities to marry a traditionally codified technical dance practice such as classical ballet, and *incorporate* somatic movement approaches have welcomed, and as equals, both the classical, as well as the contemporary dancer who would normally not include classical ballet training into their contemporary dance bodies. Thanks to their innovative and contemporary-conscious mind sets, classical ballet dancing, or training, entered the contemporary dance realm as one of the dance disciplines through which today’s contemporary dancer fortifies and broadens their dance practice (Bales & Nettle-Fiol, 2008).

In order to feed the necessities of today’s dance-market, the dancer must encounter practical and intellectual tools to process such vast dance knowledge using various dance mechanisms. Dance techniques such as: Classical Ballet, Contact Improvisation, Release Technique, and Floor work, etc.; and/or somatic movement practices such as: Alexander Technique, Body-Mind-Centering, Feldenkrais, White Cloud, Gyrotonics, Yoga, Tai-Chi, etc. are useful tools which can nurture understanding and facilitate the process. Notable are the remarks of the various dancer-interviews collected in the tremendous investigative research of authors Bales and Nettle-Fiol (2008), wherein each dancer claims pride in their subjective dance training menus which feed their unique eclectic, performative, and bodily needs. All mention their personal processes for digesting their accumulated dance knowledge as either therapeutic, artistically necessary, or practical; classical ballet being one of the preferred training methodologies, and a “(...) common denominator during a time when training practices define the term eclectic as one of the many components along with yoga, Alexander Technique, and so-and-so’s modern class” (Bales & Nettle-Fiol, 2008, p.69).

Current dance investigators, Diehl and Lampert (2010) share their findings of the thinking strategies of current dance students as, “Students nowadays no longer say that they are taking a class in a particular technique, but with a particular teacher” (Diehl & Lampert,

2010, p.158). This quote enhances the variety of movement choices available today, highlighting the emancipation of the dance teacher, as equally proactive in light of contemporary dance trends, and more importantly, its market's needs. According to author Eckert (2003),

Today's generation of teachers has been trained by a variety of teachers working out of numerous styles (...). Rather than relying on the classic techniques, these teachers are building innovative approaches to technique, incorporating old materials and adding new technologies and theories. These new hybrids will take dance into the future.

(p.5)

Combined dance techniques can be found in the interdisciplinary teachings of the Graham; Cunningham; and Humphrey/Limón modern and postmodern dance techniques (Diehl & Lampert, 2010), whereby classical ballet concepts are generously fused within modern and postmodern dance concepts. However, finer gradations of synthesised dance knowledge, as can be found in the subjective teachings of various contemporary dance teachers (Diehl & Lampert, 2010), relay a highly sophisticated mediation of dance methodologies and strategies within contemporary dance teachings. As a result, subjective dance teaching as an empirically lived experience offers an interesting and interdisciplinary layer to contemporary dance learning practices, thereby facilitating already incorporated, broad-minded thinking.

Embracing the mind/body prerogative more deeply, the realm of somatics in dance practices acts as a catalyst towards interdisciplinary dancing and understanding the differences therein. One only needs to refer to the findings of Diehl and Lampert (2010), and Zeller (2009), to notice such practices as common within today's dance field.

Fusions within classical ballet teaching are, as discussed, not new. Today, fusions and hybridised/subjective classical ballet teaching methods continue to thrive on demand, mainly aimed at facilitating a more holistic approach towards an otherwise dogmatic dance practice. However, classical ballet as a contemporary art form is usually a practice practiced outside of

the confines of the classical ballet classroom, and more under the umbrella of creative choreographic professional processes.

To facilitate an interdisciplinary dance process, we would like to bridge the gap between what are often considered separate dance styles and techniques normative to the domain of dance institutions. By introducing contemporary dancing *as part of* a classical ballet technique class, we desire to impose on the 8th year students at ADCS a different perspective from their traditional CBT class. Our interdisciplinary methodology aims to offer a physical cross reference from one discipline (contemporary dance) *into* the other (the CBT). Incorporating all of the above mentioned contemporary dance words as experiential tools whilst linking them with their classical ballet training, merely serves to alter an otherwise highly traditional and conservative approach to the body. Seeing as though the CBT is often a primary requirement in professional dance auditions, the high expectations it poses on young bodies and minds to do it well, often creates additional emotional and physical stress during the learning process. In the words of dancer Casperson on the hardships of the CBT, “(...) often, because of the way it is taught - particularly to women - women come to believe that they are trying to do something they can't really do and they will never get there” (Cools, 2016, p.134). Indeed, aesthetic perfection still largely drives the CBT classroom, whereby form meets function, rather than the other way around, as taught by Maggie Black and her beloved successors.

Consequently, and in order to deviate from linear thinking and doing within CBT, we shall ask the 8th year dance students at ADCS to include a selected set of words normative to contemporary dance. They shall: breathe, curve, spiral, rebound, find flow, sense one's motion, and use the concepts of opposition and dynamic balance, as defined in sub-title 8 of Chapter II in this report, within an otherwise regular CBT class. By simplifying our teaching approach to the CBT, that is without much stylistic adornment, we hope to instill an interdisciplinary dance awareness in which they can and must cross reference already acquired dance knowledge as interdependent units of information. We hope to instill in them autonomy and curiosity within their dancing bodies.

CHAPTER III

ACTION RESEARCH METHODOLOGY

1. Action Research Methodology

*Ensinar exige pesquisa.*¹⁰ (Freire, 2002, p.14)

Within the spectrum of dance teaching and contextual confines of the thematic objectives at hand, this internship report is based on an action based research methodology. *Action Research*, a term coined by its original author and social psychologist Kurt Lewin (Ferrance, 2000), was developed for the “(...) *desenvolvimento de ações de conhecimento-intervenção nos sistemas sociais, com o objectivo de provocar mudanças durante as tentativas de encontrar respostas para os problemas dos grupos (...)*”¹¹ (Oliveira, Pereira, & Santiago, 2004, p. 29). This particular research methodology demands critical reflection on the teaching methodology of the practicing teacher within their *natural* contextual setting in which their pedagogical teaching resides (Oliveira, Pereira, & Santiago, 2004).

Often considered ethnographic in nature (Fraleigh & Hanstein, 1999), action based research relies on the human variables under which it exists, thereby greatly challenging its investigative methodology. Designed to react with immediacy within its real and live context, the investigative methodology thus becomes a process between “(...) search and re-search (...)” (Fraleigh & Hanstein, 1999, p.25) and action/reaction, inviting a circuitous and improvisational process which induces a “(...) a non-linear pattern of planning, acting, observing, and reflecting on the changes in the social situations” (Ferrance, 2000, p.7). Seen therefore, as a tool for self-reflective reform aimed at professional development and

¹⁰ “Teaching requires research” (Freire, 2002, p.14), translation from the Portuguese language to English by present author.

¹¹ “(...) development of the knowledge-intervention based actions within social systems, with the objective for provoking change during the trials for finding answers to the problems of the group at hand (...)” (Oliveira, Pereira, & Santos, 2004, p.29), translation from the Portuguese language to English, by present author.

improvement (Ferrance, 2000), education researcher Walter Borg, and according to author Ferrance (2000), defines action research as the following,

Action research emphasizes the involvement of teachers in problems in their own classrooms and has as its primary goal the in-service training and development of the teacher rather than the acquisition of general knowledge in the field of education. (p.8)

Indeed, this internship report within the structure of a master's degree in dance teaching, highly encourages its candidate to self-reflect, not only from the pedagogic point of view, but also from the human perspective in which live teaching is done. As succinctly stated by authors Oliveira, Pereira, & Santiago (2004), investigation in education allows for “(...) *um processo centrada no próprio candidato a professor, ou seja, aquilo que ninguém pode fazer em vez dele*”¹² (p.81).

In pertaining to our field of study of dance, and keeping in mind the flexible nature that action research invites, our research approach will mostly be qualitative in nature, as “(...) qualitative values are intrinsic to dance” (Fraleigh & Hanstein, 1999, p.17). Describing the values which we name when “(...) the various kinds of values we experience when the dance fulfills its potential” (Fraleigh & Hanstein, 1999, p.17), allows us to include our subjective experience within our investigative process and findings as “(...) dance as human movement and human behavior also has observable properties that can be measured” (Fraleigh & Hanstein, 1999, p.17). As practicing dance teachers of 21 years, and professional dancers of 20 years, we hope to rely on our accumulated dance knowledge to assist in our qualitative observations, and collection of our investigative data of the 8th year dance students at ADCS.

2. Data Collection Instruments

The process of data collection, within the paradigm of an Action Research Methodology, calls for “(...) multiple sources of data” (Ferrance, 2000, p.11), whereby the

¹² “(...) a process centred on the teacher as candidate, in other words, that which nobody can do, but him” (Oliveira, Pereira, & Santiago, 2004, p.81), translation the Portuguese to English by the author.

researcher “(...) will allow the final product to arise from the process” (Fraleigh & Hanstein, 1999, p.95). Within the multiple sources of data collection methodologies, variable instruments allow for a multi-lateral process which can augment understanding and the subsequent reaction thereof, “(...) a informação de diferentes fontes são colocadas em conjunto para aumentar quer a compreensão, quer a fidelidade das conclusões”¹³ (Oliveira, Pereira, & Santiago, 2004, p.52).

Using the cyclical structure within Action Research Methodology of: a. the identification of the problem; to b. the gathering of data; to c. the interpretation of data; to d. the action on the evidence; to e. the process of evaluation thereof; and finally, to f. the development of the next steps towards, and back to, step a., etc. (Ferrance, 2000). It gives us, the researcher, an opportunity to find fairness and objectivity in light of the subjective biases and prejudices of each researcher (Fraleigh & Hanstein, 1999, p.18).

Our internship covered three periods within one lective year, 2016/7, within which we opted for the following data collecting instrumentation:

Table 1: Data Collecting Instruments and Relative Periods in 2016/7

Period	Data Collecting Instrument
1	Journals Video Recordings Questionnaire (Open and Closed Questions) Literature Review
2	Journals Video Recordings Questionnaire (Open and Closed Questions) Literature Review
3	Journals Video Recordings Questionnaire (Open and Closed Questions) Interview

¹³ “(...) the information from different sources are placed in conjunction to augment either the understanding, or the accuracy of the conclusions”(Oliveira, Pereira, & Santiago, 2004, p.52), translation from the Portuguese language to English, by present author.

2.1 Journals

A *Journal*, is a combined mixture of a *daily log book* and a *diary*. Unique to the Journal is the inherent and self-reflective process of the researcher, as an active component to the investigative research (Oliveira, Pereira, & Santiago, 2004), whereby: *Daily log books*, are geared toward a more factual recording of the data, that are generally brief in nature, offering succinct statements, “(...) which provide an authoritative record, often in a well structured format and in an impersonal style” (Oliveira, Pereira, & Santiago, 2004, p.83); and *Diaries*, allow for a more personal form of note taking, in which the subjective opinions can be stated and reflected upon (Oliveira, Pereira, & Santiago, 2004).

The *Journal* combines both data collecting techniques, providing the “(...) structured and objective aspects of a log with the freer format of the diary” (Oliveira, Pereira, & Santiago, 2004, p.83).

2.2 Video recordings

The use of video recordings within the field of education has grown into a powerful resource from which contemporary researchers can access after-the-fact data within an otherwise “(...) multimodal character of social interaction” (Jewitt, 2012, p.2). Enabling more objective perspectives on a live event often imbued with subjective influences, video observations removed from its original context, can aid the researcher to analyse their data from a wider perspective, as well as open up other dimensions to their research missed during direct observations.

In the collecting of video data, we have respected the student’s confidentiality (Appendix A) and the laws of ethics pertaining to the rules and regulations as devised by the Escola Superior de Dança Master’s Course in Dance Teaching (ESD, 2011 & ESD, 2015).

2.3 Questionnaires (Open and Closed Questions)

The unique data collecting features that *Questionnaires* offer, allow us as researchers an entry into the student as unique and individual and *human* beings (Freire, 2002), providing us with direct access to their personal perspectives on dance. Using the open and closed techniques within questionnaires (Burgess, 2001), as well as respecting their confidentiality and the laws of ethics governing the rules and regulations of this internship, questionnaires are “(...) *ótimos métodos para se obter rapidamente uma larga quantidade de informação*”¹⁴ (Oliveira, Pereira, & Santiago, 2004, p.53).

2.4 Interviews

Qualitative research methodology has leaned on the informative and above all human approach to data collection, which *Interviews* offers. “That is, the value of building is not only because it builds a holistic snapshot, analyses words, reports detailed views of informants; but also because it enables interviewees to ‘speak their own voice and express their own thoughts and feelings’” (Alshenqeeti, 2014, p.39). Seen as a verbal interaction, and as such allowing for interactive and spontaneous dialogue (Oliveira, Pereira, & Santiago, 2004), the dance researcher has a golden opportunity to obtain information through immediate dialogue, otherwise not practiced within the traditional dance setting, as mainly non-verbal.

2.5 Literature review

The constant review of literature during our internship process is an important tool for reflection and constructive analysis, giving us as researchers ample information from which to implement our follow up strategies based on academic and empirical dance references. This will provide constant revision between theoretical and practical references, important within action based research (Fraleigh & Hanstein, 1999).

¹⁴ “(...) wonderful methods for quickly obtaining a large quantity of information” (Oliveira, Pereira, & Santiago, 2004, p.53), translation from the Portuguese language to English by present author.

3. Population characterisation

Within the context of our internship at the ADCS, our focus group was specifically directed at 8th year finalists who consisted of three females, ranging between the ages of 17 (two) and 19 (one), and all of Portuguese nationality.

Each with the intention of becoming professional dancers after graduation from ADCS, our option to teach in the English language seemed a necessary imperative choice in light of their future and global auditions. Most unfortunate was the loss of one student, who during the third and final period of our intership suffered an injury to her left ankle.

Our internship, although aimed only towards the graduating dance student at ADCS, fell under the auspices of a shared classroom with eight other students between the ages of 15 - 17, entitled *Avançado 2*, an academic level below the 8th year. This reality slightly altered our working paradigm from a clear focus group study to the incorporation of the eight other students in our internship sample population. However, we focused our internship *praxis* on our targeted focus group, yet inevitably allowed for the presence of the *Avançado 2* students within our teaching classes, as exclusion felt unethical.

In the final process of our internship at ADCS, we included the verbal opinions of the *Avançado 2* students together with our focus group within a shared and verbal group interview, to conclude our presence at ADCS on a human note, and allow us as researchers room for human deviation (improvisation) and intervention.

4. Plan of action

Our action plan was organised in accordance with the regulations as provided by the Escola Superior de Dança Master's Course in Dance Teaching (Regulamento do Estágio, 2012), whose article nine states that the internship should total a minimum of 60 hours within one lective year, and must be distributed as follows: eight hours of structured observation; eight hours of Supervised Teaching; 40 hours of Solo Teaching; and four hours of extra curricular pedagogic activities related to the internship host academy.

In agreement with the host ADCS and ESD, an internship protocol was established, allowing us to structure our lective year 2016/7 into three successive periods, with 90 minute

classes at weekly intervals¹⁵. As required, our plan of action overlapped in the following timeframe of the 8th year CBT classes at ADCS: **Wednesdays, from 16 -17h30**.

Due to the added activities of the 8th year students in their final year at ADCS which included: young choreographer's projects (rehearsals and performances) and dance exams, our teaching hours were greatly affected. As a result our internship practice totalled 31.5 hours of CBT classes over a 21 week period, which included: Four Observations classes, Two Supervised Teaching classes, and 14 Solo Teaching classes.

In addition to the four hours for our Contemporary Dance Workshop, as an extra-curricular activity (which included the presence of the Avançado 2 students, and upon the specific recommendation by ADCS), we decided to include another extra-curricular activity in light of the specific needs of the 8th year pre-professional students. In agreement with ADCS, we organised one class at ESD for the 8th year graduating students who could actively participate in a CBT class to provide the students a *mock* audition experience, aimed at stimulating and motivating them towards the audition processes, and outside of their daily learning environment. Including both extra-curricular activities, our total hours with the 8th year students at ADCS came to 37 hours. As consequently, we structured our internship *praxis* as follows:

¹⁵ The intervals also included national holidays and school vacations.

Table 2: Plan of action

Period : Calendar Date	Internship Intervention Type & Numerical Order of Activity	Total Hours	Data Collection Instrument
Period 1: October - December 2016	Observation I & II	3	Journal
	Supervised Teaching I & II	3	Journal
	Solo Teaching I - IV	6	Journal Video Recording Questionnaire I
	Contemporary Dance Workshop I	4	Journal Questionnaire II
Period 2: January - March 2017	Observation III	1.5	Journal
	Solo Teaching V - XII	12	Journal Video Recording Questionnaire IV
	Visiting Class ADCS/ESD	1.5	Journal Questionnaire III
Period 3: April - May 2017	Solo Teaching XIII-XIV	3	Journal Video Recording
	Group Interview I	1.5	Journal Video Recording
	Observation IV	1.5	Journal

5. Methodological procedures within each period

Challenging to our internship at ADCS followed *real* issues which conditioned our teaching methodology: 1. the weekly visits only which affected an otherwise normative learning structure based on immediate repetition and continuation within a 5-day weekly dance schedule; 2. pre-professional dance students on the verge of auditioning; and 3. late afternoon, mid-week classes, affecting the students intrinsic motivation to learn.

Period 1 explored **the introduction of hybrid dance words**, to examine our contemporary dance vocabulary as interdisciplinary movement tools within our CBT teaching methodology. Initiating our period with two Observation Classes, gave us informative

feedback as to the cooperating teachers teaching methodology; language; use of music; class structure; as well as more general notes on class ambiance; the student's work ethic; and their technical level and artistic performativity. Two classes as Supervised Teachers which followed, gave us the opportunity to directly acquaint ourselves with the cooperating teacher teaching material, and the reception of our teaching person with the students. Based on our own empirical know from 20 years as a professional and interdisciplinary dancer, we decided to begin our internship practice with a broadened perspective of interdisciplinary dancing; namely a sense of movement *flow* as according to Laban (Newlove & Dalby, 2004). Having observed that their overall performativity within their CBT lacked continuity and a conscious sense of motion, we decided that the awareness of sequential interaction based on action/reaction could create an inner consciousness within their dancing, and as such hint at movement awareness philosophies found in somatic dance practices. Supported by some of our hybrid dance words: spiral, curve, opposition, and rebound as our base teaching tools, we began to implement our interdisciplinary teaching methodology in Solo Teaching classes I - IV.

Recommended by ADCS, we gave a **contemporary dance workshop** in December 2016 as one of our extra-curricular activities. In light of the student's normative modern dance classes based only on the Graham Technique, ADCS was keen to give the students a contemporary dance class opportunity, allowing us the possibility to teach our internship objectives within a contemporary dance structure, and not a classical ballet class.

Ending the period, we gave our first questionnaires to the students, one after the final Solo Teaching class, and one after the Contemporary Dance Workshop. Their personalised insights into their experience, gave us the possibility for critical reflection, and some literature review to embark on Period 2, better informed and prepared for the needs of our focus group.

Period 2 was largely aimed at the **introduction of contemporary dance music** within a CBT class structure to stimulate and motivate the focus group, but included many more interdisciplinary dance aspects we shall outline below.

Beginning the period with one Observation Class to re-examine our internship methodology with regard to the specific needs of our focus group, we observed a continuing sense of lack of emotional energy and dynamic excitement from Period 1.

The eight regular Solo Teaching classes which followed gave us some room to explore our internship objectives, albeit limited in time. We introduced contemporary dance music (CD and Live) within the CBT class to influence the student's traditional musical perception of a classical ballet technique class. Aiming to influence their performativity and artistry of CBT, and encourage them towards a contemporary view of classical ballet as a non-traditional but very much alive dance technique today, we deemed it important to introduce live music.

Our invited guest accompanist, well versed in music for dance, allowed our focus group to awaken their musical perception by stimulating cross-disciplinary interaction and most importantly igniting real-time listening. Our decision to blend contemporary dance music (live drums and piano) within traditional classical ballet music (piano) within our CBT class¹⁶ aimed to highlight one aspect of interdisciplinary dancing; eclectic and non-linear thinking and doing (Noisette, 2011).

The inclusion of **contemporary dance warm-ups** as a part of the CBT class structure aimed at facilitating our interdisciplinary dance teaching. In bridging a contemporary, and more holistic approach to a classical ballet warm up, we could directly soften the otherwise muscularly tense performativity of the CBT of the 8th year students, and encourage their interdisciplinary dance awareness.

The addition of *movement experimentation/research* (Dielh & Lampert, 2010) within our internship practice came as an complimentary interdisciplinary dance tool, to promote further autonomy, creativity, and the exploration of an artistic self within the CBT dance discipline. With the continued presence of our guest musician in Period 2, we could blend contemporary dance music with traditional classical ballet music in a CBT class, encouraging the students to find flow and sequential movement connectivity through movement experimentation and research.

The **visit mock audition class** between ADCS and ESD in February 2017, provided a motivating stimulus for the students in light of their near future audition processes. Marking our second extra curricular activity, it gave the focus group an opportunity to practice being in an unknown environment.

In closing, we gave the students two questionnaires: one after the fourth solo teaching class; and the second, after their *mock* audition experience.

¹⁶CBT classes at ADCS are usually supported musically by CD's only.

All of our journals and personal observations, as well as gathered videos, questionnaires feedback, and verbal exchanges with the students and our cooperant teacher, and dance literature review, gave us ample information from which to re-structure, clarify, reflect and refresh our methodologies for the final and shortest period of our internship.

Period 3 marked our final internship, with two Solo Teaching classes (the second of which included the visit by our advisor Vera Amorim), one final Group Interview, and one Observation. The time limit did not allow us to dive into further successive chapters of our internship practice. Our main objectives therefore focused on singularity.

In following our main interdisciplinary dance objective, the students of our focus group were encouraged to incorporate all of the previous interdisciplinary themes introduced in Periods 1 and 2, and to do so using the idea of movement experimentation in both Solo Teaching classes.

Much to our joy, the cooperant teacher's enthusiastic, and continued presence during the entire internship as mostly an observer of each class and sometimes a physical participant, allowed not only for regular post class exchanges, but gave us as young teachers an opportunity for self-reflexion with immediate and objective feedback, otherwise blinded by the process of teaching itself.

Here follow our methodological approaches and teaching strategies within all three periods (**Tables 3 - 5**):

Table 3: Period 1 Action Plan / Objectives and Strategies

Class Number	Date	Class Type	Main Objective (s)	Sub-Objectives
1	12 October 2016	Observation I	Observe and take notes objectively	-Artistic and technical performativity; - Movement Dynamics; - Working ethics.
2	19 October 2016	Observation II	Observe and take notes objectively	-Artistic and technical performativity; - Movement Dynamics; - Working ethics.
3	26 October 2016	Supervised Teaching I	Introductory teaching	To get to know them, and them us as people.
4	2 November 2016	Supervised Teaching II	The introduction of hybrid dance words	Use of hybrid dance words in TDC: Curve/ Rebound/ Spiral
5	9 November 2016	Solo Teaching I	The introduction of hybrid dance words	Use of hybrid dance words in TDC: Curve/ Rebound/ Spiral
6	16 November 2016	Solo Teaching II	The introduction of hybrid dance words	Use of hybrid dance words in TDC: Curve / Spiral / Rebound
7	23 November 2016	Solo Teaching III	Interdisciplinary thinking and doing	Use of hybrid dance words in TDC: Rebound
8	30 November 2016	Solo Teaching IV	Interdisciplinary thinking and doing	Use of hybrid dance words in TDC: Flow
Extra Curricular Activity	9 December 2016	Contemporary Dance Workshop I	Interdisciplinary thinking and doing	Use of hybrid dance words in TDC: Spiral, Dynamic Balance, Opposition, Rebound, Flow, Motion

Table 4: Period 2 Action Plan / Objectives and Strategies

Class Number	Date	Class Type	Main Objective(s)	Sub-Objectives & Using hybrid dance words throughout: Curve /Spiral / Rebound / Opposition / Dynamic Balance / Motion / Flow
9	11 January 2017	Observation III	Observe and take notes objectively	Alterations in their overall performativity (no use of hybrid dance words)
10	18 January 2017	Solo Teaching V	Motivation/	Introducing contemporary dance music.
11	25 January 2017	Solo Teaching VI	Motivation / Move!	Contemporary and classical ballet music
12	1 February 2017	Solo Teaching VII	Motivation/ Improvisation	Contemporary and classical ballet music Musical stimulation through live musician Pre-barre contemporary warm up
Extra Curricular Activity	7 February 2017	Visiting Class I	Motivation/ Stimulation	<i>Mock</i> audition process
13	8 February 2017	Solo Teaching VIII	Musicality / Flow	Contemporary and classical ballet music Musical stimulation through live musician Pre-barre contemporary dance warm up
14	22 February 2017	Solo Teaching IX	Finding Self	Contemporary and classical ballet music Pre-barre contemporary dance warm up Improvisation

15	8 March 2017	Solo Teaching X	Finding Self	Contemporary and classical ballet music Drone music at the barre Pre-barre contemporary dance warm up Improvisation
16	15 March 2017	Solo Teaching XI	Finding Self / Experimentation	Contemporary and classical ballet music Drone music at the barre
17	22 March 2017	Solo Teaching XII	Echo / Transition	Contemporary and classical ballet music Musical stimulation through live musician

Table 5: Period 3 Action Plan / Objectives and Strategies

Class Number	Date	Class Type	Main Objective(s)	Sub-Objectives & Using hybrid dance words throughout: Curve /Spiral / Rebound / Opposition/ Dynamic Balance / Breath / Motion / Flow
18	3 May 2017	Solo Teaching XIII	Interdisciplinary Thinking and Doing Finding the self.	Improvisation Contemporary and classical ballet music Musical stimulation through live musician
19	10 May 2017	Solo Teaching XIV VISIT: Orientator of MED 5th Ed.	Display our work Interdisciplinary Thinking and Doing	Musical stimulation through live musician Overall technical and artistic performativity within interdisciplinary thinking and doing of TDC
20	17 May 2017	Group Interview I	Closure	Open Sharing
21	18 May 2017	Observation IV	Objective viewing	-

CHAPTER IV

THE INTERNSHIP: PRESENTATION AND ANALYSIS OF THE RESULTS

Traditional classical ballet dancing has a tendency to bravado the end result over the journey, giving high praise to the dancer's aesthetic and precise achievement of poses and positions. In the words of contemporary choreographer William Forsythe on the way that traditional classical ballet is viewed, comments; “ (...) classical ballet, where the final position is paramount, as opposed to what goes on internally and in between (...)” (Downie & Kaiser, 1999, n.p), highlights an emerging aspect of contemporary dance which favors the journey over the end result.

1. Period 1: The introduction of hybrid dance words

As the first and introductory period of our internship praxis, this was largely dedicated to getting to know the students within their normative learning environment, and to introduce our teaching strategies and methodologies carefully, respecting the regular learning environments of our focus group.

1.1 Observation I & II: Aim & strategic analysis

As objective, virgin observers of the 8th year pre-professional students at ADCS, our **Observation Journals I and II (Appendix B)** included three distinctive categories, and subcategories, which could give us as researchers clear and practical indications as to the normative teaching and learning environments of our focus group. Our categories were aimed at teacher, student and general learning ambience.

We were delighted to have been assigned a cooperant teacher with whom we shared professional affinity. In his teaching methodology he displayed a calm assuredness giving the class a particularly focused and concentrated ambience. Following a traditional CBT structure, his classes were technically challenging and diverse in its content. His clarity in

exercise demonstrations, (clear counts and physical demonstration) displayed a teaching aptitude and experience which the students could comfortably follow. His use of traditional CBT music (CD) demonstrated intrinsic knowledge of his musical dynamics, phrasing, tempi and style.

The three female students which comprised the 8th year, differed greatly in physique. Having had an average of 10 years of CBT dance experience between them at ADCS, we did note a sense of homogeneity in their technical performativity of the classical ballet technique overall, as well as in their work ethic to do *well*. Their *barre* work consisted of more secure overall technique, becoming less stable as their centre practice progressed. Some weaker aspects of their technical work did stand out in particular: a muscular rigidity within their technical performativity of CBT, becoming particularly noteworthy in their centre practice when having to execute more complex movements such as a *pirouette*; a lack of *elasticity* within their CBT technical performativity of a *battement tendu*, *glissade*, *degagé*, whereby there was not enough conscious use of their feet when executing the technical exercises (for example, the foot fully extended in a *point*); and little functional sense of upper/lower body coordination as the CBT exercises became more complex (especially visible in a *pirouette* exercise).

The unusually small physical space of their dance studio made its restricting presence felt, as the students could never quite travel in their centre practice enough to develop a wide sense of spatial projection, build cardio vascular strength, and gain sufficient height with regards to *allegro* exercises.

1.2 Supervised Teaching I & II: Aim & strategic analysis

Supervised Teaching Journals I and II (Appendix C), served as introductions to our theoretical, and practical (human) implementation of our internship practice. As we were just beginning our internship journey, we decided to gently introduce our teaching style, by giving a traditional CBT class (content) within which we could introduce generalised concepts pertaining to contemporary dance (including some somatic practices): consciousness whilst dancing; interconnectivity of the musculo-skeletal structure; energy as a dynamic projection

of the body in space; and the idea of multidirectional energies through the body (*opposition, spiral, rebound, motion*).

To equally induce a heightened awareness of movement *flow* in their overall performativity of CBT, our teaching concepts and strategies aimed to highlight not the *what* (the end position/pose), but the *how* (the journey). Sensing that the students were positively reacting to our thinking process and practical application of our theoretical ideas, we therefore emphasised CBT *movement* as having a *flow*-like quality, rather than mere static poses belonging to a traditional dance aesthetic.

1.3 Solo Teaching I - IV: Aim & strategic analysis

At this point in our internship practice the students were more familiar with our teaching methodology and style, and seemed comfortable with our teaching language, English. Using traditional CBT music (CD), we provided a regular teaching structure to continue our line of thinking and practically superimpose our contemporary dance words as objectives within.

All students demonstrated an openness to learning within our subjective teaching methodology. Noticing a general tendency towards secondary and unnecessary muscular tension, visible in the tightening of the hands and mouths, our students in their CBT, particularly as the exercises became more complex (especially in centre practice), we began to notice a preference for photographic moments (poses), rather than a physical emphasis on transitions (*flow*) *in between* the CBT positions. In light of this, our teaching practice highlighted notions of connectivity using: *breath; flow; and motion*, within the exercises, and from *barre* to *centre practice*. The practical use of all of our eight interdisciplinary dance words provided a wonderful entry into a tradition-breaking perspective of CBT, as can be seen in the following Solo Teaching IV video excerpt: **Appendix D: Period 2 - Interdisciplinary dance words in a plié exercise**. In this short video one can clearly observe the students comfortably applying the notions of *flow* as a soft and continuous moving quality, but are not consciously using the idea of rebound (from the heels or toes) as an active dynamic in a return from a *grand plié*, or as an impulse for a *rond de jambe*.

Inspired by author Preston-Dunlop's (1995) definition of a *pirouette* in using the idea of "Spinning on one leg in ballet, which has two components, 'balance and impetus'" (p. 177), we decided to implement the idea of: the *spiral* (energy through the spine); *opposition* (upper/lower body interconnection); and *rebound* (the heels rebounding off the floor as a movement impulse for taking off, as well as providing an inner impulse and impetus for technical timing and coordination), in the following *pirouettes* exercise visible in the video excerpt of Solo Teaching IV: **Appendix D: Period 2 - Interdisciplinary dance words in a pirouette exercise**. In giving the students an opportunity to think/feel/do, they explored the contemporary dance ideas as practical tools within a *pirouette* exercise. What becomes clear is the student's lack of core stability, and insufficient technical skills to execute the exercise well.

1.4 Conclusion

The students' difficulty in executing the *pirouette*, and the *adagio*, as pertinent examples of their technical instability, began to highlight clear weaknesses in their basic, and a general technical *un-embodiment* of CBT visible in the transitions from one position to the next, as can be seen in the above mentioned video excerpt: **Appendix D: Period 2 - Interdisciplinary dance words in a pirouette exercise**. A lack of consciousness in certain basic classical ballet movements such as: *plié*; *battement tendu/jeté*; *relevé/rise*, *rond de jambe*; balance; *point/flex*, and their direct relationship to more complex movements such as: *grand battement*; *rond de jambe (simple et en l'air)*; *petit batterie*; *developpé/enveloppé*; *adagio*; *pirouettes*; and *allegro*, reminded us that the students' understanding of CBT was based on parts, and not on the connected (*flow*) and therefore, embodied whole. By accentuating movement concepts such as *motion* and *flow* within a dynamic and coordinated dancing body directly linked to our more detailed concepts of: *spiral*, *opposition*, *rebound*, and *dynamic balance*, we could begin to explore dancing as a human action, regardless of its discipline. Through movement *experimentation/research*, and a singularly empirical experience thereof in the classroom (a practice we did not encounter much in between the exercises when the dance student was waiting), each student had an opportunity to become

their own teacher, thereby enhancing an important part of the learning process which is ultimately individual and autonomous (Freire, 2002).

2. Period 2: Contemporary dance music (live and CD)

Following up on Period 1, we decided to approach our classes as experimental *workshops*¹⁷, rather than as traditional technical dance classes. Keeping in mind the limited time-frame of our Solo Teaching classes at ADCS, we needed to restructure our objectives towards larger goals within interdisciplinary dance practices. This alteration of perspective on the format of our class induced an urgency toward dancing *beyond* the technical demands, whereby *experimentation* and *improvisational* exercises could stimulate artistic creativity, and a sense of self. Continuing with the use of our contemporary dance words as methodological constants, we included: 1. contemporary dance music (in combination with traditional CBT music) as an extra stimulus (CD and live); 2. contemporary dance warm-ups and pre-CBT *barre*, to link interdisciplinary dancing and thinking more concretely; 3. we included experimentation/research moments in the class normative to workshops, whereby students are encouraged and given a particular moment in the class to experiment for themselves, by themselves; and 4. we implemented music based improvisational moments within our CBT classes to stimulate creativity and display personal preference.

Having established in Chapter II of this report the imperative need for the dancer of today to have an embodied and subjective sense of their individual *style* from which contemporary choreographer's feed their own creative processes, it seemed of utmost importance to include notions of *improvisation* within our interdisciplinary thinking and doing, and as a practical skill. As such, we shortened the *barre* to 30 minutes, and lengthened the centre practice, to be able to include more *movement experimentation* and *improvisation*.

2.1 Improvisation as a creative skill within contemporary dancing

According to creative process mentor, Lavender (2006), the artist of today needs to "(...) exercise imaginative skills to move the creative process along" (p.7). The first of the

¹⁷ Workshops, "Classes which go beyond technique into dance (...)" (Preston-Dunlop, 1995, p.10).

creativity inducing operations within his creativity model, IDEA, encompasses the notion of *improvisation*, defined by him as: “(...) any means of inventing or generating material for a dance or for some part of it” (Lavender, 2007, p.8). One approach for improvisation within the creative and collaborative process can include improvising within a given group of steps, or a dance phrase. Indeed, “There are myriad ways for generating material and placing it tentatively into an emerging dance, and the necessity to perform this operation may arise at any time” (Lavender, 2007, p.8).

2.2 Observation III: Aim & strategic analysis

Observation Journal III (Appendix B) marked the second week into the month of January 2017. Before the class, the students were happy to share their goals in auditioning for various dance companies and schools: *Companhia Instável* (PT), *Dance Area* (CH), and *Codarts* (NL), *Batsheva Dance Company* (IL), and *Companhia Nacional de Bailado* (PT) amongst them. Informed, our gaze was influenced by questions pertaining to their technical and artistic abilities aimed at the audition process.

The class was taught by the cooperant teacher in which the students demonstrated comfortable familiarity with his teaching methodology and style. However, and as noticed in the previous period, there was a lack of energetic perseverance by the focus group throughout the class. The *barre* work of all three students displayed a more organised technical ability, and artistic motivation coupled with emotional desire. As the class progressed, the students demonstrated less technical ability to meet the complexity of CBT centre practice exercises, especially in the *pirouette*, *adágio* and *allegro* exercises.

2.3 Solo Teaching V - XII: Aim and strategic analysis

Armed with desire to motivate our students towards audition reality, we continued to implement our contemporary dance words as movement tools aimed at the total and interlinked sequential connectivity (flow) of a dancing body. Taking a simple *adágio* exercise, we implemented movement experimentation/research to remind them of the

importance of autonomous movement practice within a regular dance class¹⁸, as can be seen in the short video excerpt from Solo Teaching V: **Appendix D: Period 2 - Movement experimentation/research**. Highlighted in this video excerpt, one can appreciate the student's efforts to experiment, and engage consciousness through trial and error. When we added contemporary dance music to the same *adagio* exercise one week later, it was clear to us that music created a valuable input and motivational factor, as can be seen in the combined versions of Solo Teaching V and VI: **Appendix D: Period 2 - Interdisciplinary musical influence**.

Wondering if the students lacked intrinsic motivation due to their adolescent age (**Appendix E**¹⁹), we decided to induce extrinsic motivation by using contemporary dance music (CD and live) within the CBT class. Unexpected was their extreme enthusiasm in Solo Teaching Class V. As the final *allegro* exercise was given to contemporary dance music (percussive beats) the students' intrinsic motivation displayed such excitement that the class continued for an extra 15 minutes longer, something which had not happened previously. Highly motivated ourselves by this surprise, we came to the realisation that this practice was entirely new to them, and could therefore also have been a reason for their expressed joy. Driven by the students' enthusiastic approval, and sensitised to the students' lack of musical awareness (probably due to the use of CD music, often repetitive in nature), whereby student 1 told us after our Solo Teaching VII class, "I sometimes do not listen to music when I am dancing" (**Appendix F**), we felt obliged to introduce a live musician/accompanist to our internship practice.

In the following video: **Appendix D: Period 2 - Interdisciplinary barre with live musical accompanist**, are some short excerpts of our Solo Teaching VII class. It begins with the idea of *visualising* with eyes closed (Franklin, 2012), to sensitise the student's ears to the musical nuances: phrasing, style, rhythm, and tempo (Sawyer, 1985); before executing the *plié* exercise. It was beautiful to see Student 2 respond to the exercise with more artistic care. What follows are several *barre* exercises accompanied by either traditional CBT music (piano) or to percussive sounds, and their respective strategic intentions. We noticed a slight

¹⁸ Herewith introducing the idea that practice must continuously be done in between the exercises, even when the teacher is not watching. Learning autonomy being a key skill to technical and artistic improvement.

¹⁹ Article written by present author.

change in the quality of the student's dancing, especially when percussive sounds (as beats) were added to either: a. stimulate a sense of urgency in their work which was lacking; b. add a contemporary sense of groove and *dynamic flow* as technical and artistic motivators within the exercise, and c. clarify movement and rhythmic dynamics enhanced by the repetitive pulse of percussive beats.

In **Appendix D: Period 2 - Contemporary dance warm up** we: introduce a contemporary dance pre-*barre* warm-up; a more traditional CBT warm-up; and a *plié* exercise from our Solo Teaching VIII class. Sadly lacking in the contemporary dance pre-*barre* warm-up was an innate sense of a *natural* body, as relaxed, mobile and soft in its breathing quality. In transitioning to a regular CBT *barre* warm-up (facing the *barre* with simple *battement tendu* exercises from a parallel position, or simple *demi-pliés* for example) from the contemporary dance warm-up, the students seemed less preoccupied with the CBT body aesthetic, thereby being able to execute the *battement tendus* from a contemporary dance perspective, and as *brushing the feet* on the floor, and using active *breathing*, *opposition*, and the *rebound* to guide their performativity of the *plié* exercise.

We, as dance teachers, always tried to physically demonstrate with clarity the technical, artistic and musicality (quality and timing) demands of the exercises. Unfortunately, what became apparent was that often the students looked, but did not take in as much general information as they should, or could, thereby, often having to repeat the exercises.

The implementation of *improvisation* was suggested in relation to the students' subjective relationship to music within a given dance phrase. This idea provided the students with an opportunity for creative thinking and the ability to express their individuated musical interpretations. **Appendix D: Period 2 - Musical improvisation: Adágio** demonstrates a visual example of two unique musical approaches, by Students 1 and 2, to a simple *adágio* exercise provided by us, in Solo Teaching VII class (Appendix G). What is always interesting to observe in these types of creative explorations are the individuated preferences of each student, as a person.

In our Solo Teaching X class (**Appendix F**) we reinforced the idea of *flow* by opting to try to implement a class in which the music would be playing throughout the entire class

(*Drone*²⁰). This created a continuity (*flow*), specifically in between the exercises. By keeping the music continuously playing, and also during the demonstrations of exercises it: a. seemed to heighten the students' general focus as the room ambiance remained largely monochromatic; and b. seemed to soften their movement quality throughout the *barre*, please refer to video excerpt: **Appendix D: Period 2 - CBT barre to drone music**. In this video we implement more consciousness to movement details such as: sequential movement flow as interconnected and in constant motion.

Pushing our own boundaries a little further musically and experimentally, we opted in Solo Teaching Journal XI (**Appendix F**) to introduce electronic music to our class, inviting the students to a musical genre much used in today's contemporary choreographic processes by choreographers Wayne Mc.Gregor, and William Forsythe, to mention a few. Within the learning/execution and development of the exercise, we experimented with movement ideas, keeping the music going as in a creative process within a professional dance company, as can be seen in the following video excerpt from Solo Teaching XI: **Appendix D: Period 2 - Experimenting to electronic music**. Wonderful to observe in this video is the working attitude of the students within the class, leaning on the idea of a workshop, each as autonomous, curious, and sensing.

We concluded our work in period two with all of our objectives aimed at the concept of a whole moving and dancing body (mind and body). In Solo Teaching Journal XII (**Appendix F**), we musically introduced the idea of an *echo*, to highlight and physicalise the momentary intervals (transitions) through which our objective ideas could be explored and exaggerated, inducing within the student's performativity of their CBT their own technical and emotional ideas, as can be seen in this short video excerpt: **Appendix D: Period 2 - Echo**. Through the idea of the echo (musical and physical), the student could implement their subjectivity and explore our interdisciplinary teaching methodologies in this context.

2.4 Conclusion

The closing of this period, our longest and most intensive period with our students, took many interesting routes. Our main objectives (the contemporary dance words) found

²⁰ *Drone*, "A low continuous noise that does not change its note" (Cambridge Dictionary, 2017).

themselves pushed into the background, as more pertinent needs of the students came to the surface: performativity; the self; creativity; and motivation. Keeping in mind that our teaching time with the students was limited, we broadened our teaching strategies of the class not just as a CBT technique class, but as one in preparation for their future allowing us to incorporate experimentations and improvisations within the CBT class; something which the student's were unfamiliar with. The idea of a workshop, gave us as teachers, and them as students, the opportunity to experiment with ideas and find autonomous answers (and solutions) to their dancing.

The results from our final Questionnaire IV (**Appendix G**) allowed us to have some idea of the reception of our interdisciplinary teaching method at ADCS. We were happily surprised to see that the students were reacting very positively to our interdisciplinary approach to CBT. This method was entirely new to them (the combination of CBT and contemporary dance), as they were used to linear traditional CBT classes. Our interdisciplinary methodology and strategy encouraged positive emotional, practical and intellectual development of their understanding and performativity of their CBT. The contemporary dance warm-ups were accepted positively as well, as a tool for approaching their CBT from a more holistic and physical point of view, with less muscular charge on their general vertical CBT postures. The inclusion of live music in some of our CBT classes were positive reminders of music as an important intrinsic motivator, highly essential to dancing (Sawyer, 1985). Bringing in live music not only affected their energy, and movement dynamics positively, but also showed them that an interdisciplinary musical approach to CBT is a contemporary dance tool for future choreographic processes. We were most happy to note that our contemporary dance words as interdisciplinary dance tools were the most effective in our interdisciplinary dance teaching. Using these words not only allowed our students to cross-reference their already acquired knowledge of them, but also gave them an internal and intellectual opportunity to use them not in their usual modern dance contexts (their Graham classes), but within the confines of a CBT class. This was also new to them.

3. Period 3: Interdisciplinary dancing

One of the key aspects that contemporary dancing strives to test is the up/down verticality of a moving body in space, normative to traditional classical ballet dancing (Diehl & Lampert, 2010, see Anouk Van Dijk). By challenging the dancing body through physical elongations which go beyond our *kinesphere* as defined by Laban (Newlove & Dalby, 2004), the dancer can attain a physical elasticity through multidirectional space and movement concepts, as can be seen in the works of: Wayne McGregor and William Forsythe, whose multidirectional concepts add an exciting and dynamic challenge for the dancer.

As period 3 marked the shortest period of our entire internship, with three solo teachings, and one final Observation (**Appendix B: Journal IV**), we decided to focus on two aspects of our interdisciplinary dance practice: 1. singularity, and 2. multi-directional dancing.

3.1 Solo Teaching XIII - XIV: Aim & strategic analysis

Using the idea of being *off-balance*²¹, we encouraged the students to explore a CBT exercise within a multidirectional body in space, thereby challenging our contemporary dance words from single concepts into complex movements, as seen in this short video excerpt of Solo Teaching XIII: **Appendix D: Period 3 - A body in multidirections**. In this short video excerpt one can observe the increase in technical difficulty within contemporary classical dancing, as the multidirections require a deeper understanding of *coordination*, *dynamic balance*, *oppositions*, and *spirals*, etc. Visible in the performativity of our students, is the enormous importance stability poses upon a body *moving* in space. Pertinent to see is their challenge in remaining *in-balance*, whilst being *off-balance*. The vertical axis thus no longer being able to act as a constant, within a dynamically dancing body.

Asking the students to independently *choose how* to interpret the music through their bodies was not an easy task. Being able to choose requires that one is in sync with one's desires, preferences and technical capabilities. Autonomous interpretation of a dance (or an *adágio* exercise as in **Appendix D**) often leaves one vulnerable to the un-expected, or

²¹ *Off balance*, "Off the vertical(...)" (Preston - Dunlop, 1995, p.184).

improvised. Better said: “Improvisation is the creating of one’s own dance while dancing...” (Preston-Dunlop, 1995, p.409). In other words, sincerely tapping into an unplanned movement sequence demands of the dancer an acute sense of awareness of their strengths and weaknesses, thereby challenging all of their acquired dance-knowledge so as to be able to overcome any of the obstacles which might come in their way.

3.2 Group Interview

In closing our internship, and due to the fact that the previous class (Solo Teaching XIII) had been under the watchful gaze of our advisor, we felt that we should dedicate our final class to an open verbal sharing exchange, whereby both groups (our 8th Year and the Avançado 2 students) could express their own experiences with us in person, and in a more relaxed environment (**Appendix D: Period 3 - On musical awareness, Interdisciplinary thinking and doing, & On the visiting class**). Three interviews on Music, Interdisciplinary Teaching and the importance of the Visiting Class (Also see **Appendix I**), provided us with positive feedback which was encouraging to our internship as a whole. The students seemed eager to continue to practice interdisciplinary CBT dance learning, and felt that more of such teaching would truly become important as their understanding of it had just only began.

Being able to sit with the students and verbally share information, opinions, and critiques is always an important moment as a teacher, as dance is mainly a practical experience, especially when the dancers are still in their pre-professional learning stage. Getting to know our students through their words, not only gave us an insight as to their personalities (bubbly and humble), but also reminded us that first and foremost, and as dancers, they are unique and sensitive individuals.

3.3 Observation IV

Observation IV (**Appendix B**) took place under the tutelage of another classical ballet teacher at ADCS (our conscious choice to do so). Set within a CBT pointe class, and in preparation for their CBT exams, the 8th year students found themselves in a scrutinous context. Given that their classical ballet examinations were near, we could appreciate their

linear focus on the technical execution of the exercises. For this reason, intellectual awareness, and emotional energy was on memorising the exercises, and performing *them* well. Due to this context, we could not deduce any practical aspects with regard to our work at ADCS.

3.4 Conclusion

In this, our final period, the students demonstrated a general desire to experiment further with our interdisciplinary dance ideas. Each time a concept was implemented, their eagerness to experiment and execute it well, was inspiring. However, met with a lack of basic CBT as an embodied knowledge, the students often found themselves too challenged by their basic technical skills of CBT, and as a *moving* dance discipline rather than an aesthetically poised one, to superimpose the challenges that contemporary dance demands. Having said this however, they did display a more comfortable interdisciplinary adaptation and transformation within their *barre* exercises which had a technical and artistic tendency to be more stable, than in their *centre practice*, where transitions and transfers of weight in space challenged their basic classical ballet dance technique.

The *pirouette* and *adagio* came to stand out as particularly interesting and challenging interdisciplinary dance exercises, whereby most of our interdisciplinary dance words (save for the *curve*) found themselves embedded within them, allowing us to play with *improvisation* and *movement experimentation/research* within their performativities. As dynamic classical ballet exercises, both required that the dance student display a strong sense of alignment and coordination onto which they could add more contemporary dance perspectives (**Appendix D: Period 3 - A body in multidirections**).

4. Extracurricular Activities

5.1 Contemporary Dance Workshop

The surge for a contemporary dance workshop came in light of the students' need for a contemporary dance class. Given that contemporary dance is not on their regular dance

curriculum at ADCS (ADCS, 2017), we were highly encouraged to do so. Delighted to be able to teach the students outside of the confines of our internship practice, we decided to break our contemporary dance workshop into two parts: 1. Somatic practices (breathing and floor work) within a contemporary dance class; 2. Movement Improvisation.

Our main objective in the workshop (December 9th, 2016) was to give them an opportunity (in 4 hours) to discover singularity and choice. Using breath and floor work to induce physical self-awareness within contemporary dance exercises, and providing an improvisational task which required they use personal movement solutions based on natural impulse (desire) within their unique musculo-skeletal connections, all three students were eager to try and learn (**Appendix H**). The aspect of self discovery through our dance improvisation exercises in part 2 of the class was something which was new to them.

After having given them a short and simple questionnaire to fill in, we were happy to have discovered that the three words which summarised their experience with us were: *libertador*²²; *orgânico*²³; and *boa*²⁴.

5.2 Visiting Class (February 7th, 2017)

Aware of their intentions to audition in world renowned dance companies and schools, our purpose for providing an opportunity for a CBT class outside of their comfort zone as a normative dance environment at ADCS, and as faculty members at ESD, we were able to organise a single CBT class as a means for them to practice a *mock* audition process. This partly due to their need for audition process acclimatisation (practice), as well as exposure to the other auditioning candidates for few dance posts. Triggered by their visible disregard of the hardships of auditioning, and having noticed a lack of emotional motivation on the part of our students throughout the lective year, we felt the need to remind them that they were in their final year at their academy, and on the brink of a major life-change. Their positive responses (**Appendix D: Period 3 - On the visiting class & Appendix I**) to the single CBT class at ADCS sparked their emotional and physical motivation greatly, demonstrating a

²² liberating, translation from the Portuguese language to the English by present author.

²³ organic, translation from the Portuguese language to the English by present author.

²⁴ good, translation from the Portuguese language to the English by present author.

reawakening of their futures which lay close, and the desire for more of such practice. It was unfortunate that we could not arrange more of such opportunities for the students.

5. An Interdisciplinary teaching model: Proposition and analysis

Influenced by all of our empirical experience and collected data, we were able to arrive at an interdisciplinary teaching model (Table 6). Our model is built around a traditional classical ballet structure: *barre* and *centre practice*, wherein 11 of the major classical ballet exercises are referenced as blocks: *plié*, *battement tendu*, etc. In using our contemporary dance words as the base for our interdisciplinary teaching methodology and strategy, our basic model proposes the following:

Table 6: Interdisciplinary teaching model: based on the CBT dance technique incorporating contemporary dance words as tools

CONTEMPORARY DANCE WORD	CLASSICAL BALLET EXERCISE											
	S T R E T C H	P L I É	B T E N D U / J E T É	R O N D D E J A M B E	B F R A P P É	P E T I T B A T T E R R I E	B. F O N D U	G R A N D B A T T E M E N T	A D Á G I O	P I R O U E T T E S	W A L T Z	A L L E G R O
SPIRAL	X	X	X	X	X	X	X	X	X	X	X	
OPPOSITION	X	X	X	X	X	X	X	X	X	X	X	X
REBOUND	X	X	X	X	X	X	X	X	X	X	X	X
FLOW	X	X	X	X			X		X	X	X	X
MOTION	X	X	X	X	X	X	X	X	X	X	X	X
BREATH	X	X		X			X		X	X	X	X
DYNAMIC BALANCE	X	X	X	X	X	X	X	X	X	X	X	
CURVE	X	X							X			

Visible in our proposed teaching model and relative to our empirical experience during our internship, certain contemporary dance words had much broader multifunctional implications within certain exercises, thereby being symbiotically cross-referenced along the main 11 CBT exercises, visible in Table 6.

Given the subjective nature of contemporary dance words as practical interdisciplinary dance tools, we propose the following example of our contemporary dance words, and their practical use within the context of a CBT class (Table 7):

Table 7: An example of contemporary dance words within a CBT class

Classical Ballet Exercise	Contemporary Dance Word	Objective
Pre-Barre Contemporary Dance WARM Up	Flow Curve Rebound Breath	Stimulate an internal warm up with a Soft quality.
Plié	Curve / Breathe soft movements Flow Rebound Opposition Motion /Flow	Movement quality as soft. To bend also at the ankles, and not only at the knees and hips (Schorer, 1999). To rebound off the floor using the heels as an active participant and in preparation for allegro. Pulling up as an action before going into the plié Pushing down into the floor when returning back to vertical. Connecting the entire phrasing of the plié as a flowed movement in constant motion.
Battement Tendu / Battement Jeté	Rebound Flow Opposition/Spiral	To instill the sense the movement rebounds as a going and returning action, whereby the extreme point of the extended leg (in a b. tendu/jeté) can return back to the point of attachment. The movement are connected, going out to come back in, and not going out only. Spiral and opposition are connected. Even if the position remains with the shoulders and hips in a frontal alignment, there is an inner sense of spiral and opposition around the spine that the student can become aware of whilst executing this exercise.

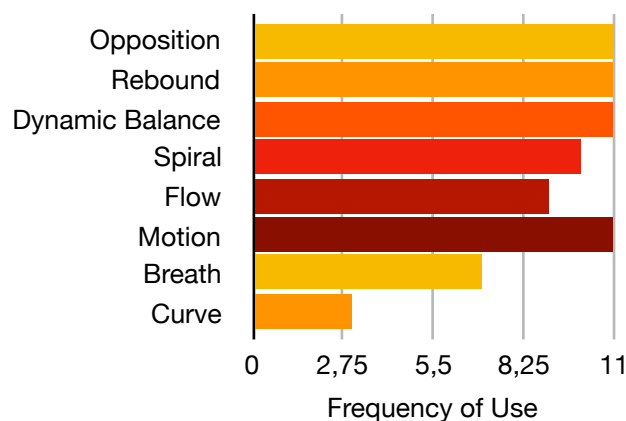
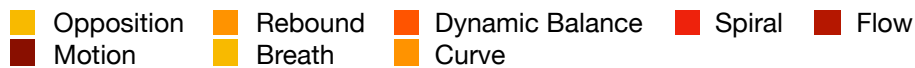
Rond de Jambe	Rebound	Using the feet to rebound off the floor as an impulse for the movement.
Rond de Jambe en l'air	Breath	As a functional tool to induce pull up out of the hips. Pull up, up & over the hips.
B. Frappé, Fondu, Grand Battement	Opposition/Spiral	Spiral and opposition are connected. Even if the position remains with the shoulders and hips in a frontal alignment, there is an inner sense of spiral and opposition that the student can become aware of whilst executing this exercise.
Grand Battement	Rebound	Active use of the pointed toes as a bio-mechanical dynamic to execute the movement with power. To instill the sense the movement rebounds as a going and returning action, whereby the extreme point of the extended leg (in a b. tendu/jeté) can return back to the point of attachment.
Adágio	Curve / Breathing Flow Upper body/lower body coordination Motion Dynamic Balance	Connecting head / tail to CBT which is normally in a vertical alignment only. Adágio as a connected movement phrase (Schorer, 1999), where one breathes and senses the coordinated body in motion.
Pirouette	Spiral / Opposition Rebound Flow Motion	Using the up/down energy through the spine through which the spiralling energy happens Using the heel to rebound off the floor and to give the impulse and inner timing to turn/spin To bend also at the ankles, and not only at the knees and hips (Schorer, 1999) when going into the turn/spin. Allowing for the movement to be connected sequentially, therefore becoming aware of the interconnectedness from the preparation to the action.
Waltz	Spiral Opposition Rebound Flow Rebound	All of these help in the general coordination of the dancer, to work in a multi directional way, and by allowing the body to find its natural ballon, and flow through space, as a continuous movement.
Allegro	Rebound Opposition Breath	Using push off of the floor with the heels as a spring biomechanical mechanism, and to produce a sense of inner timing (Vaganova, 1969) To bend also at the ankles, and not only at the knees and hips (Schorer, 1999). Up/down energy, or front back energy. To help the movement become non static.

Grand Allegro	Rebound Motion Flow Breath	Connecting the vertical body to the floor, <i>rebound</i> . Motion and Flow as ideas to keep on moving, one thing leads into another. A land to jump, and a jump (suspend) to land. Cyclical, softness. Breathing helps.
General Alignment	Spiral / Opposition / Motion / Flow / Breath / Dynamic movement/balance	Sense the up/down energy through the spine
Balances Relevé/Rise: two feet Retiré: one foot	Opposition Dynamic Balance	Opposing and multi-directional forces/lines/energies/directions.

It becomes clear that our contemporary dance words have multiple ramifications, and that their practicality reigns over most of the CBT class exercises, as all words are inherently incorporated into the body to stimulate dynamic actions.

Here follows a chart (Table 8) highlighting the frequency of use of our contemporary dance words within our interdisciplinary CBT teaching model:

Table 8: Contemporary dance word frequency within our interdisciplinary CBT teaching model



Highlighted in this chart are the contemporary dance words which were closer in practical meaning to the activation and generation of movement: either as in the *opposition* of forces (gravity); *rebounding* from and towards a movement/step; *dynamic* states in using

opposition and *spriralling* energies; finding continual movement *flow* through *breath* and *motion*, having clearly more impact on the dancing, than an aesthetic body placement such as the *curve*. The interconnected nature of these words highlights the fact that the theoretical and practical words are driving forces towards human induced action, whereby the dance, as a movement activity, is indeed the ultimate and *embodied* aim.

CHAPTER V

CONCLUSION

This chapter aims to conclude our empirical findings within our internship practice at ADCS, and to provide some final reflections and recommendations for future interdisciplinary teaching practices. Before we begin, we should like to remind our readers of two important factors which impeded on the normative procedures within any substantiated action based research: 1. an extremely small focus group (originally three students, later two, due to an ankle injury of a student); 2. a very limited amount of Solo Teaching practices (13 Solo Teachings during one lective year).

1. General Overview

Deeply inspired by the idea of improvisation within action based research (Fraleigh & Hanstein, 1999), and the real-time human interchange which occurs within dance education (Freire, 2002), our internship process weaved through paradoxical processes between an academic approach using our thematic objectives (contemporary dance words) pertaining to our internship needs, and the lived reality in which it occurred.

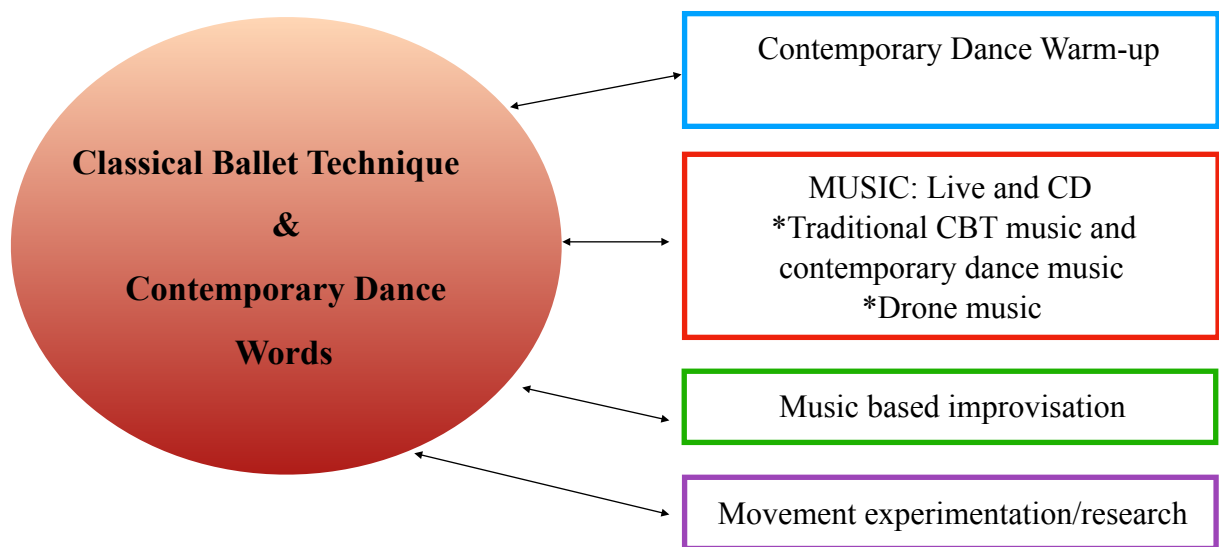
Having observed that our small focus group were lacking in technical level and artistic performativity of the CBT relative to their dance competitors of the same age group, alerted us to the fact that their basic embodied understanding of the CBT was not as solid as it needed to be as pre-professional adolescent dancers. As such, we initially honed in on some of the technical details which we deemend pertinent in our internship practice of CBT in Period one.

Pressured by our internships' extremely limited amount of time, and the students' future prospects of auditioning for dance schools and companies, made us broaden our teaching gaze towards their needs. Hence, the effective introduction of live music and the inherent stimulation and motivation thereof; the use of contemporary dance music within CBT dance practice; the implementation of creativity inducing tools such as improvisation (albeit musically only due to the time restrictions) and movement experimentation/research in Periods two and three.

Our happy discovery of our contemporary dance words as malleable constants throughout our internship, allowed us to follow some form of linear teaching methodology, and as visible in our collected data, also the most effective interdisciplinary dance teaching methodology, along with music, somatics, and creativity-inducing dance skills. Considering this, our interdisciplinary dance words proved to be the base from which we could impose more complex interdisciplinary dance strategies as contemporary dance tools. In preparation for the near future of our 8th year dance students, most of whom desired to be contemporary dancers, our interdisciplinary dance teaching was met with much positive feedback (**Appendix G**).

In light of this, our internship practice at ADCS became the following interdisciplinary teaching model (Table 9):

Table 9: Our interdisciplinary internship practice at ADCS



The dynamic interchange between all of the above mentioned concepts displayed in Table 9, reflects the very nature of the current contemporary dance era, as hybridised and eclectic, inviting cross references from other dance disciplines towards a dancer who is a highly versatile, and adaptable by-product of interdisciplinary dance practices.

2. Concluding our internship practice

The perception that classical ballet is an active player within the realm of contemporary dance is not new. One only needs to refer to the successful work of the currently budding generation of world renowned choreographers: Justin Peck (b.1987), Edward Clug (b.1973), and Alexander Ekman (b. 1984), to immediately notice the contemporary dance influences which are weaved within. Choreographic fusions of multiple dance disciplines are equally the norm, whereby the dancer/choreographer divide no longer stands distanced, but is very much a tightly-knit collaborative creative practice. Pertinent then becomes the preparation of the future dancer within a dance-world already heavily inclined towards eclectic versatility and pluri-disciplinary dancing.

Altering the rather traditional classical ballet perspective of our focus group at ADCS to one which is diverse and contemporary, has brought about interesting observations with regard to traditional CBT teaching and learning, especially within the confines of vocational dance institutions (Bales and Netti-Fiol, 2008). By introducing our interdisciplinary dance teaching model at ADCS, we could empirically reflect upon its challenges and strengths, leading us to more pertinent questions regarding its actual relevance. We should like to share some of the aspects of our interdisciplinary dance teaching model below:

In breaking with traditional spatial and body concepts related to the classical ballet body; as erect, vertically inclined, and generally facing the front (audience), we induced a contemporary dance approach which is multi-directional, thinking and curious. By providing improvisational and subjective movement research through action-induced experimentation processes within the CBT dance classroom, we could equally appeal to the traditional and hierarchical positions between teacher and student normative in CBT classes. By creating the space for the students to learn by themselves through trial and error, we were able to: 1. mirror a standard contemporary choreographic process which is highly reliant upon dancer collaboration, and practical experimentation; and 2. remind the student that ultimately they have to learn to become their own teachers. However, finding singularity within one's dancing is a life-long process we cannot induce within a short time frame. We could merely hint at the possibility of it.

Through the practical use of our contemporary dance words as metaphorical tools for interdisciplinary dance thinking and doing, and in large part due to their etymological meaning, we could successfully superimpose more complex contemporary dance requirements (albeit as appetizers due to time restriction) into our teaching methodology at ADCS. The practical and theoretical use of contemporary dance words such as: *energy*; *spiral*; *opposition*; *motion*; *flow*; *rebound*; the *curve*; *breath*; and *dynamic balance*, prompted the dance students to see them as movement concepts, rather than as technical requisites. This allowed them to view them as applicable over a wide spectrum of dance disciplines. We were also delighted to have discovered that they provided a stable base-line for our interdisciplinary dance teaching, upon which we could implement more complex dance skills aimed at artistic dancer identity. Interesting to note was the importance of our verbal teaching language, whereby the existence of our contemporary dance words within a CBT classroom automatically seemed to induce an altered perspective of CBT.

Due to the inherent demands of dance auditions, and the lack of energetic rigor in the CBT performativity of our three students, we considered it critical to boost their motivation in using live, and contemporary dance music. Through the invitation of a highly experienced contemporary dance accompanist (a financial investment we gladly paid for ourselves), we were able to remind our students of the importance of musical awareness within dance practices. In fact, it was in recognition of their lack of musical awareness within their general CBT performativity, that we decided to implement a possibility for improvisation, which was based on *their* emotional relationship to music.

Our use of contemporary dance warm-ups *pre-barre* aimed at directly linking contemporary dance concepts into the CBT classroom. By implementing it in the shape of a warm-up, with emphasis on *flow* and *somatic* thinking, we could gently nudge their CBT class by altering their perspective of it, as one merely technical, to an artistic. Unfortunately, this idea did not serve its intended purpose, due to their lack of experience in contemporary dance.

The idea of allowing one piece of music (drone) to keep playing during a large part of the class (*barre* and some of *centre practice*), allowed us as teachers the possibility to implement a class structure which is unknown in traditional classical ballet classes which tend to follow a clear musical structure with musical breaks in between the exercises, aimed at the specific technical and artistic demands of each exercise. Our desire to boost their physical

endurance and stamina, as well as general concentration throughout one piece of music, mirrored a musical practice normative within contemporary dance teaching.

Our unusually small focus group impeded us from using the questionnaires as conclusive data. Although we make references as to their contents within Chapter IV of this report, they merely hint at our teaching strategies and methodologies, but cannot stand as substantiated factual evidence within the normative realm of an Action based research.

Our choice not to partake in any of the extra events (exams, performances) of our focus group came in light of our desire to remain objective in our internship process.

The cooperant teachers' constant presence throughout our internship not only validated our work, but also allowed for the constant sharing of information. As his professional trajectory was similar to ours, we agreed upon all points discussed. His openness to sometimes participate in our contemporary dance warm-ups, as well as in some of our interdisciplinary dance exercises, encouraged our creativity with regard to interdisciplinary teaching and their implications.

In reflecting upon ourselves as dance teachers one is humbly confronted with that which is invisible to one's own critical eyes and hearts. Recognising the stylistic influences of our own dance teachers within our empirical dance past, our success or failure as dance teachers ultimately lies in the hands of the students and their *unbiased* personal opinions. Perhaps we can only sum up our level of teaching success by the fact that we were offered a teaching position at the ADCS for the year 2017/8.

Our desire to modernise the teaching methodology of classical ballet within the confines of a vocational dance school with dance finalists as our focus group, comes as a natural reflection of our empirical observations and direct experiences as contemporary professional dancers. Having observed within our own professional surroundings that interdisciplinary and versatile dance knowledge is a highly demanded dance skill, has raised questions as to our own dance teaching, and as an activity which must pertain to the highly volatile present and future, of dance.

Having established in this report, that contemporary dance is currently defined as eclectic, and pluri-disciplinary in thinking and doing, makes teaching a *pure* technique class today worthy of practical scrutiny. Having ourselves trained in pure modern and postmodern

dance techniques from the first generation of dancers stemming from companies such as Martha Graham, José Limón, and Paul Taylor, to name a few, as well as having experienced somatic teachings through the *Alexander Technique* at an American dance institution, mirrors our overwhelming personal respect for these dance pioneers.

Anne Teresa de Keersmaecker's contemporary dance school, P.A.R.T.S, "(...) decided in 1995 to introduce classical ballet and contemporary dance training into her program and throw out all modern techniques like Limón, Cunningham, or Graham (...)" (Diehl & Lampert, 2010, p.159). Could her radical approach perhaps be a prediction for the future of dance teaching in vocational dance schools?

Undisputed are the eclectic and personalised dance training menus which feed into the subjective and professional needs of today's dancer (Bales & Nettle-Fiol, 2008). The resurgence of classical ballet as one of the important and necessary dance techniques equally exists within the menu as either an additional contemporary dance tool, or as a therapeutic, technical healing mechanism (Bales & Nettle-Fiol, 2008).

Indeed, and in pondering upon the diverse modern based, contemporary dance practices in which the classical ballet technique is imbedded (the Graham, Cunningham, Muller dance techniques, as well as the currently developing contemporary *Countertechnique* of Anouk van Dijk (to mention a few) pose pertinent questions as to the reasons for its transversability and adaptability. According to Banes (1987),

The appeal of ballet to the new generation of post-modern choreographers (as well as the older ones) is a complex phenomenon (...) many post - modern dancers began to use the study of ballet technique as an antidote to the personal style of teaching modern dance (...)" (p.xxxviii)

Considering this, classical ballet's largely impersonal nature as a universally applicable and mainly bio-kinetic dance technique, allows it to continue to shape today's dancers. Having said this, our reluctance to implement our interdisciplinary dance teaching at ADCS from a more radical perspective, came in light of the realisation that *tampering with it* is difficult, especially when its basic technical structure is not embedded in the dancer. This leads us to

our following critical questions: 1. does interdisciplinary dance teaching within the context of a CBT class, and in a vocational dance school with the graduating class, require that the group in question display a strong and stable base CBT; 2. Could we have been more radical in our interdisciplinary teaching methodology?

As a practical suggestion for further investigative action based research, we should like to challenge our successors to a more radical approach of our interdisciplinary teaching methodology by: 1. incorporating more body-shape oriented contemporary dance concepts into the classical ballet technique (*off balance* lines, *contractions/releases/high arches* etc); 2. including contemporary dance floor-work as transitional components of a classical ballet exercise (*pre-barre*, or within CBT exercises for example); 3. inviting choreographic opportunities as creative exercises within the CBT class structure which demand that the student create movement phrases (small choreographies) using the classical ballet lexicon. We additionally suggest that such teaching methodologies be implemented not only within a CBT class structure, but occur within a workshop type setting, whereby the teacher can indulge the creativity boosting dance tools (choreographic opportunities), alongside the technical aspects of classical ballet teaching and dancing.

In closing, allow us to share the following words by French philosopher Maurice Merleau-Ponty which highlight not only the empirical nature of dance as a lived, and personal experience, but also the intrinsic influences which affect and transform it, “The world is not what I think but what I live through. I am open to the world” (Spatz, 2015, p.12).

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APPENDIXES

Appendix A - Letter of confidentiality

DECLARAÇÃO

Eu,

encarregado de educação do (a) aluno(a)

_____ declara
concordar com a gravação de vídeo e fotografias de aulas que
servirá para apresentação do relatório final do Mestrado em Ensino
de Dança, Instituto Politécnico de Lisboa, da estagiária Sylvia Kazumi
Rijmer que será efectuado durante este ano lectivo 2016/2017, no
âmbito da disciplina de Técnica de Dança Clássica, com os alunos
do 8oAno, e dos AV.2 de Dança.

Sétubal, _____ de _____ 2016

_____ (Assinatura)

Appendix B - Observation Journals I - IV

Observation Journal I

Date:	12.10.2016
Place:	ADCS
Target group:	8 ^a Ano 3 students: 1, 2, 3
Teacher:	Cooperant Teacher /X
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Observation 1
Aim	Objectively observe from a distant perspective

Teacher

Methodology	Relaxed Calm voice Uses simplified ballet technique No big stylization of the technique Pure technique
Language	Clear. Showed the exercise without music. Did not define the tempo or the dynamic of the exercise. The students already had a good idea as to the dynamics of each exercise and reacted well to the music which was given. Good teaching of arm / leg coordination Good teaching of <i>cou de pied</i> to retiré, clean and clear. Good general placement of the torsos.
Music	CD Demonstrated without music, counting and verbal: demonstration of the exercise lacked in movement quality (due to no music?).

Students	
Technical and artistic Performativity	<p>Positive Notes Display an aim in thought. Individual focus and presence. Respect for teacher and dance as an art form. Good basic understanding of coordination between arms and legs. Strong torsos. Good basic understanding of TDC. Quick to pick up exercises.</p> <p>I can see that the students are used to work also without a mirror! Good!</p> <p>Negative Notes Are they sensing, aware? Missing the elasticity of the legs. Mechanic performativity of TDC. Missing energy THROUGH the limbs, toes/fingers/head/tail. Notice a shift of physical possibilities from the barre to the center. Perhaps the exercises in the center are too difficult? Do not move! They move with an inward energy. Lot's of muscular tension and not enough release in their work. Need to breathe through the exercises and not only before or after. Lot's of tension in the arms. Lack in dynamic presence and a projection of energy.</p>
Applications of Corrections	<p>Immediate Concentrated students who seem to know what they think that they are looking for.</p>
General work ethic and emotional input	<p>Concentrated Motivated Display desire to improve, be <i>good</i>. Quick to learn the exercise.</p>
Musicality	<p>Positive. They seem to know the music.</p>

General Class Ambience	
General observations:	<p>Respectful. Calm and quiet. Concentrated. Focused.</p>
Class space	<p>Very small!! The physical space confines the dancers to move inward towards their centers and little outward projection of energy flow through the limbs and central axis.</p>

**Exercise Notes &
Observations on the
exercises**

BARRE (45 mins)	
Type/ Elements/Aim:	Warm Up en Face Barre Footwalks, ankle rotations, b. tendus
Exercise Notes	Plié double demi plié / grand pliés Careful as the grand pliés are very deep! Must maintain a space between the bottom of the skull and the top vertebrae of the cervical spine (Atlas).
Exercise Notes	B. Tendu temps lié/retiré/transfer of weight/balancé in retiré Note that the balance is a dynamic movement: both a pull from the top of the head and a push using the floor as an active part of the balance. very clean retiré, through the cou de pied.
Exercise Notes	B. Jeté simple / with changing rhythms and dynamics balance in retiré devant and derrière lots of variation in counts and dynamic simple exercise
Exercise Notes	Rond de Jambe simple and double full rond de jambes grand rond de jambe en l'air with arms in 5th shassés to front, back, side with port de bras attitude balance with arm in 5th In the grand rond de jambe, not enough use of the thigh!! The lower leg is doing all the swinging that the leg never gets to a high level! Do not sense enough active use of the toes to help the leg get off the floor. Perhaps a sensation of a swing in the grand rond? which is a grand battement already?
Exercise Notes	Fondu devant/ á la seconde / rond en l'air devant to á la seconde rond de jambe en l'air: 2x single rond %RPT behind %RPT whole exercise en relevé
Exercise Notes	Frappé 2x front / 2x side /3x side (triplet) %RPT triplet side and 2 rond en dehors / %RPT en dedans piqué arabesque to fouetté other side Good: relevé balances the students are lifting the leg a little higher before coming down.

Exercise Notes & Observations on the exercises	
Exercise Notes	<p>Adágio développ� devant R /side R/ front L piqu� arabesque with inside leg %RPT from the back port de bras en avant/behind/side/side shass� to piqu�</p> <p>The exercise is so physically challenging that they stiffen up. the challenge is to find the right balance between muscular tension and the actual dynamic which is an adagio: soft and connected.</p>
Exercise Notes	<p>Petit Battement (1-4) front with point� en avant par terre crois� devant %RPT with point� crois� d�rri�re %RPT to point� � la seconde par terre balanc� retire, and a balance with attitude</p>
Exercise Notes	<p>Grand Battement 2 front /back/side cloche attitude %RPT turns retir�, and turns with changing of sides</p>
Exercise Notes	<p>Stretch at the barre legs on barre, demi pli�s and stretch front/side/back take the leg</p>
Exercise Notes	<p>Strengthening Exercise Preparation for jumps: relev�s, coup�s, stretch the calf muscles</p>
CENTER PRACTICE	
Exercise Notes	<p>Port de Bras with a Pas de Basque (crois� to crois�) lot's of breathing in port de bras!</p>
Exercise Notes	<p>Grand Battement B tendu and grand battement retir� to change</p> <p>Dancers need to use the toes to push off the floor.</p>
Exercise Notes	<p>Pirouette from the corner double en dehors/en dedans with 5th arms valse</p>
Exercise Notes	<p>Jumps small and medium</p>

Critical Reflection

Teaching dynamic is very important.

There needs to be given an energy from the teacher to stimulate the students and remind them that moving the body, or dancing is an energetic and dynamic language.

Makes me question FORM & FUNCTION.

At this school there is a lot of energy put into the form, the shapes of the movements.

Where is the function before the form?

The dance is a dynamic movement, and the form gives the function a shape as a result of its function!

I sense a strong sense of form without an understanding of its function.

Open Questions

It makes me question the idea of homogeneity versus teacher subjectivity.

In teaching a technique with such a clear vocabulary such as classical dance, the vocabulary and creativity required from the teacher truly challenges the art of teaching, whereby *success* is measured by the student execution of the work, but also in direct relationship to what the teacher deems important.

Observation Journal II

Date:	19 October 2016
Place:	ADCS
Target group:	8 ^a Ano
Teacher:	Cooperant Teacher /X
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Observation II Today X asked us to give <i>the pli�</i> exercise at the barre.
Aim	Start to zoom in

Teacher

Methodology	Positive, laughing, joking a little. Relaxed but firm. Individual attention to each student. Reminding students of alignment of the leg behind, of the use of hips in the retir� to take the leg. Using the thigh lift to go from a <i>retir�</i> into a <i>grand attitude en arri�re</i> .
Language	A CUP as a metaphor for maintaining the turn out on the inside of the foot in an attitude. “ Mentalmente sentir o que est�o a fazer” “Voc�s ja est�o a trabalhar para voc�s e n�o para o professor!”
Music	CD Demonstrated with music, counting and verbal. The exercises became more alive, more dynamics due to presence of music?

Students General	
Technical and artistic Performativity	<p>Positive Notes Concentration in class. Overall real interest in the search for the optimal performance of the exercise.</p> <p>Negative Notes Lot's of tension in the hands and fingers. Missing coordination between upper body and lower body as the exercises become more complex. Small details missing and posture related. Do not point the feet until the end. Missing sense of pull when exercises become more difficult.</p>
Applications of Corrections	<p>Immediate Concentrated students who seem to know what they think that they are looking for.</p>
Work ethic and emotional input	<p>Concentrated. Motivated. Display desire to improve, be <i>good</i>. Quick to learn the exercise. Open to our teaching with equal respect and care for detail. Very attentive to us, well educated!</p>
Musicality	<p>Positive. They seem to know the music.</p>

General Class Ambience	
General observations:	<p>Respectful. Calm and quiet. Concentrated. Focused.</p>
Class space	<p>Very small!! The physical space confines the dancers to move inward towards their centers and little outward projection of energy flow through the limbs and central axis: especially in their <i>allegro</i> exercises.</p>

Student 1	
Participation:	Present, but not too happy.
Concentration level:	Good
Physical presence:	Mechanical, not energized
Work attitude:	Positive, executing the exercises as asked but no further emotional involvement
Application of corrections:	Trying
Additional comments:	a lot of tension in the hands No pointed feet, does not stretch the legs and feet

Student 2	
Participation:	Positive Cares and is interested
Concentration level:	Positive Cares and is interested
Physical presence:	Positive Cares and is interested
Work attitude:	Very Poristive
Application of corrections:	Good
Additional comments:	Is happy to be dancing

Student 3	
Participation:	Present, dead eyes
Concentration level:	Positive
Physical presence:	Positive
Work attitude:	Positive, concentrated
Application of corrections:	Good
Additional comments:	Her size and body proportions do not help her much. Inward energy. Lot's of power in upper legs. Good execution of the rond de jambes.

Critical Reflection

How to demonstrate the exercises.

As the students pick up fast, and are used to the general musicality of the exercises, João demonstrates counting, and they are comfortable with it.

Today however, he demonstrated the exercise with the music, and immediately the exercise was demonstrated with movement quality.

To count or Not?

Music or no?

Open Questions

Makes me question the hierarchy of the following concepts:

PULL UP/ PLACEMENT / ENERGY/ DIRECTIONS / OPPOSITIONS (Energies)

CONNECTIONS (felt, sensed, used)

The idea of being inside the body, sensing what it is doing in order to be able to project the energy from the inside outwards. Inner awareness creates projectio outwards of energy, lines, impulse.

Observation Journal III

Date:	11 January 2017
Place:	ADCS
Target group:	8 ^a Ano
Teacher:	Cooperant Teacher X
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Observation III
Objectives	Motivation
Video	Yes: barre and a small part of centre practice.

The students seemed renewed and refreshed and with a promising air of entering their final stretch before graduation and auditions.

They were happy to tell me that they are auditioning to various places, in Portugal for *Companhia Instável*, *The Place* (UK), *Codarts* (Holland) and a school in Geneva that I am unfamiliar with.

As such, and knowing this, we approached our observation from the stance of seeing if they are indeed likely candidates and strong enough technically and individually (persona) to show and produce good work.

In general, all 3 students started the *barre* work with dilligence, good *posture* and *alignment*, *aplomb* and technical strength, the further the *barre* work went, the more fatigued the students seemed: this in relation to losing attack in their foot work (especially in their *battement frappé*, *fondue* and *grand battement*). In the center the first exercise (*battement tendu* with a *pirouette simple en dedans* was executed well, but as the second exercise required a *balancé* and a *tombé* movement in space to a *pirouette en dehors*, the students did not execute with energy and spatial projection. Their *pirouette* work lacked attack in their foot work, correct *aplomb* and placement.

Overall: we observed a general lack of energy, little fighting spirit in their work, demonstrating (to us) little desire to want to dance and a need to physicalise their dance dreams.

Notes: The audition circles are fierce, with fewer jobs available, and better dancers technically and performatively.

These students seem unaware of what awaits them. We had a little chat with the 3 students after their class, to warn them of the immediate reality in relation to auditioning and the strong competition which they will be confronted with. Our suggestion was to take a company class outside of their school structure and audition to see what and how other dancers are working.

Upon discussion with the cooperating teacher, we both came to the conclusion that the physical space (which is unusually small at ADCS) is not helping them psychologically and physically. The students can never quite orient themselves in space, project their bodies outwards into space and get to perform medium or grand allegro with spatial projection. The tallest student shows an unwillingness to disturb the others with her long legs, in fear of taking up too much space (*balancé*) and as a result is not creating a physical and dynamical momentum from which to take off.

How to help. What do they need?

The student needs to start to prepare their technical work and give it a much needed performative aspect. They need to connect the steps and emphasize the transition steps, not just the technical emphasis. Their work needs to be about the entering into and the exiting from a form, a shape a technical feat. In large, they need to move.

As such,

We propose to readapt our future classes with less emphasis on the *barre* work, which is based from a static and technical point of view, and desire to widen the center work in terms of timing, dynamics, transitional steps and movement choices.

We also propose to prepare a class with different music styles, to stimulate motion and the raw human desire needed to create momentum in their dancing. We wish to use contemporary dance music, preferably with clear beats and drums, to heighten their energy input and output.

Also we strive the search for their performativity as a classical dancer, with modern dance training (albeit Graham), in the hope of loosening up their classical ballet work, less stiff, and more flowing: as such, and as proposed by our thesis, the introduction of contemporary dance elements and thinking notions as reflected in the curve, the rebound, the spiral, the opposition and breathing.

We propose more emphasis on technical detail and widen the scope for movement, large and wide.

We need to include more transition steps which can keep them in motion.

Seen as though we come to ADCS only once a week, and it seems not to be enough to *really* implement an idea with the possibility for continuation and growth due to the weekly delay and input of their regular teaching which is equally to subject teacher and style subjectivity, and in light of the above mentioned immediacy and need of the students' preparation into the world of auditions; we deem it important that we begin to see this weekly visit as a **workshop** and not as a class per sé. This allows us the opportunity to give the students the option to see the 90 mins as a movement research possibility, and not in the sense of a class with each step and exercise following methodological and linear structure.

As such, our exercises will be more choreographic and varied in nature, incorporating the contemporary movement ideas into the phrases which shall follow a class type classical ballet vocabulary map.

We are looking for more attention to transition, and less static poses.

Observation Journal IV

Date:	18.05.2017
Place:	ADCS
Target group:	8th Year
Teacher:	Tom Colin Classical Ballet Pointe Class
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Observation IV
Objectives	Three dimensionality

General Observations

Given that this class is a classical ballet class, and on pointe, in preparation for their classical ballet examination, we were very interested to see if our students were applying some of their interdisciplinary principles learnt with us during the lective year.

However, and due to the context and nature of the class, the student's were keenly applying classical ballet technique in its purest form, void of any interdisciplinary thinking or doing.

Granted that their classical ballet examinations were near, and that this was their final year at the Academy, we could appreciate their singular focus on the exercises from a monological point of view. As such, intellectual energy and focus was on memorising the exercises. Physical energy was focused on performing *it* well.

Question: does interdisciplinary thinking and doing really work for pre-professional dance students (ages 17-19?); are they ready for it or is it too soon?

Appendix C - Supervised Teaching Journals I & II

Supervised Teaching Journal I

Date:	27 October 2016
Place:	ADCS
Target group:	8 ^a Ano
Teacher:	Cooperant Teacher & Us
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Supervised Teaching 1 We gave Barre: intro, <i>plié</i> , <i>battement tendu</i> , <i>battement jeté</i> , <i>rond de jambe</i>

General Observation

Positive Observations:	Concentration in class. Overall real interest in the search for the optimal performance of the exercise.
Negative Observations:	Lot's of tension in the hands and fingers, and torso. Missing coordination between upper body and lower body. Feet not optimally stretched as an elongation from the leg.

Class Ambience

General observations:	Light ambient today. We started on time. We gave the first 5 exercises at the barre. It was well received. Simple exercises and much detail on movement approach: coordination, energy, timing, movement dynamic, energy projection through the body, sense of opposition and spirals.
-----------------------	--

Student 1

Participation:	Physically present, seems psychologically far out of the studio.
Concentration level:	Enough
Physical presence:	Mechanical, mind not there. No pleasure emanating through the body.
Work attitude:	Pleasant. No more, no less.
Application of corrections:	With some reluctance, due to peer pressure, executes.
Additional comments:	Am feeling her as not present. Could it be her personality, or is she truly present only in her body and not in her spirit?

Student 2	
Participation:	Positive. Hard working.
Concentration level:	High, open to try our concepts.
Physical presence:	Very.
Work attitude:	Positive
Application of corrections:	Immediate Somatic and thinking presence.
Additional comments:	Enjoy working with her. Her spirit and her body are both present. Shows strength and potential for concepts and methodologies using the ballet model as a base.

Student 3	
Participation:	ABSENT

Critical Reflection

Today was our first real opportunity to teach.

As we were able to execute a small series of movement exercises (events) we could propose a teaching methodology and subjective language in relation to the movements proposed.

Our aim was to introduce movement concepts and approaches using the ballet structure, language, as a base, highlighting not the *what*, but the *how*.

We decided to focus on performativity: using energy as a base for projection, and somatic relations to the body and the concepts.

What followed were attentions to hand/foot coordination especially in a retiré balance to a pirouette, and musical coordination and timing, as well as the idea of cross oppositions through the body to find balance. We introduces breath in one alongé of the arms before a plié (the bending of the knees, and softening at the ankles), as well as the notion of opposition away and into the floor.

We highlighted the importance of the conscious use of floor as an active element in the dynamic movements related to balance, or the act of balancing.

We introduced a contemporary dance concept; REBOUND, as a physical and functional metaphor in the rond de jambe to stimulate impulse and dynamic musculo-skeletal action.

In the développé á la seconde we introduced the notion of the underleg as a conscious continuation of the développé.

In the pirouette á la barre, we introduced the concept of the working underarm as the initial impulse for 1 pirouette en dehors and not more, to avoid over preparations of the working arm which were destabilizing the student/dancer as having too much energy.

Our work was positively accepted which was a stimulating push for our thesis work with the students.

Our largest aim was: PLEASURE and CONSCIOUSNESS through movement.

SOMATIC awareness and an internal sensation of coordination and its very functional implications resulting in energy efficiency.

Open Questions

To count or not to count?

IDEA:

Contemporary dance concepts: how do they incorporate into the ballet class?

Rebound: in the rond de jambes, pliés.

Drop: plié.

Swing: grand battement.

Exercise Notes	
BARRE (60 mins) * exercises given by us.	*Music Artist: Jan van Schouten Album: Temperament
Type/ Elements/Aim:	<p>Stretch and Warm Up Facing the Barre*</p> <p>Head rolls back stretch with arms on the barre, body hanging between straightened legs and the placement of the hands at the barre (back, hamstrings, shoulder joint flexibility).</p> <p>walks at the barre in parallel 1st Pos. Relevés and demi-plié en relevé in parallel 1st Pos. 1st Pos turn out, battement tendu en croix, R and L side Short balance in 1st Pos turn out.</p> <p>Aim: Finding balance, coordination, vertical awareness, energetic flow through the body upwards through the head and downwards through the feet. Proprioception in relation to the space, and in relation to the others in space Body placement Body Alignment</p>
Type/ Elements/Aim:	<p>Plié*</p> <p>1st, 2nd and 5th Pos 2 demi-pliés, 1 grand plié with port de bras en avant and a cambré en arrière (1st Pos), or sideways to the barre and a rise in 2nd Pos., and port de bras en tournant in 5th Position parallel en dehors and en dedans. Balance in 1st Pos with arms in 1st Pos.</p> <p>Aim: Warming up the legs, ankles, knees and feet. Opposition: opposite energy pull/push away from the floor and into the floor Alongé: before going into the knee bend to stimulate the pull up, but also to give the student a change to breathe and resist gravity softly and gently in accordance with the breathing Coordination: of arms and legs on the pliés Soften the spine: in the port de bras en tournant in parallel 1st Pos. Stretch & Strength</p>

Exercise Notes

Type/ Elements/Aim:

Battement Tendu*

5th Pos, R. leg front

(1 - 2) 1 B. Tendu en avant (stretching away from the standing leg)

(3 & 4) 2 B. Tendu en avant with accent on the closing of the leg

(5-8) % side

(1-4) % back

(5-8) temps lié en avant with L foot

% Reverse all

(1-8) demi-plié cou-de pied en avant

(1-8) demi-plié cou-de-pied en arrière

(1-8) retiré en avant

(1-8) rise on the standing leg and hold the retiré

Aim

Body Alignment

Sense of en croix: front, side and back

Timing and Coordination through 2 different musculo-skeletal dynamics

Opposition push/pull

Balance as a dynamic movement, not a static position

Strength

Virtuosity

Type/ Elements/Aim:

Battement Jeté*

5th Pos, R. leg front

(1 - 2) 1 B. Tendu en avant (stretching away from the standing leg)

(3 & 4) 2 B. Tendu en avant with accent on the closing of the leg

(5-8) B. Degagé en avant off the floor into a soft fonde with a small rond of the foot to stretch out to degagé en avant, close in 5th.

(1-8) % side

(1-8) % back

(1-8) soussu en avant with arms in 5th

% Reverse all

(1-8) retiré en avant en relevé, arms in 1st Pos

(1-8) retiré en arrière en relevé, arms in 1st Pos

(1-8) retiré en avant en relevé, arms in 1st Pos

(1-8) 1 pirouette en dehors adágio á la barre

Aim

Virtuosity in skeleto-muscular performance

Musical sense

Coordination or hands/feet connection

Alignment

Turn out

Spirals

Energy

Timing

Strength

Exercise Notes	
Type/ Elements/Aim:	<p>Rond de Jambe* 5th Pos (8)Begin with a degagé á la seconde (1-3) 3 rond de jambe par terre en dehors (4) 1 rond de jambe to right leg élevé en avant (45°) (5) Fondu sûr le cou de pied en avant (6) developpé á la seconde (45°) (7) Fondu sûr le cou de pied en arrière (8) developpé 45° en arrière to place the foot to degagé derrière (1-2) 1 rond de jambe par terre en plié (3-4) 1 rond de jambe en l'air (45°) (5) élevé right leg devant to 90° (6) enveloppé the leg to a retiré devant (7-8) developpé the leg to á la seconde to end pointé par terre á la seconde (1-16) % Reverse all croisé á la barre (1-8) alongé right leg back into a deep plié, 4th Pos. croisé (1-7) deep cambré back in 4th Pos. croisé with L heel par terre, R arm in 5th Pos (8) pull back leg (L) into a high soussu initiating from the R arm to 5th Pos (1-4) retiré L leg back, with upper body cambré en arrière (5-8) high attitude en arrière with R arm in 5th; balance</p> <p>Aim Coordination Timing Elongation Opposition Rebound of the toes to a RDJ Spirals of the back Opposition of lateral sides of ribcage Strength</p>
Type/ Elements/Aim:	<p>Adágio Developpé 90° en avant, á la seconde, en arrière with a soussu en avant % Reverse all</p> <p>Aim Flexibility Strength Coordination Balance Energy</p>
Type/ Elements/Aim:	<p>Stretch at the barre developpé and placement of legs at the barre</p> <p>Aim Flexibility Balance</p>
CENTER (30 mins)	

Exercise Notes

Type/ Elements/Aim:

Port de Bras
 Port de bras with a pas de basque from diagonal to diagonal

Aim
 Balance
 Coordination
 Breath
 Change of weight
 Weight distribution
 Balance

CORNER

Pirouettes (en dehors, en dedans)
 2 Piqué arabesque 1st Pos to 4th Pos en plié, pirouette en dehors
 Waltz (Balancés)
 Pirouette en dedans through an enveloppé, arms in 5th

Aim
 Strength
 Virtuosity
 Turns
 Head/Arms/Leg coordination
 Movement through horizontal space
 Coordination

Type/ Elements/Aim:

Petit Allegro
 1st, 2nd Pos
 Echappés, Chengements
 échappe battus

Aim
 Speed
 Jumps
 Cardio
 Movement in vertical space
 Coordination
 Warm Up ankles, feet for the allegros

Final Exercise

Réverance

Supervised Teaching Journal II

Date:	2 November 2016
Place:	ADCS
Target group:	8 ^a Ano
Teacher:	João Petrucci
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Supervised Teaching 2 We gave Barre: intro, pli�, battement tendu, battement jet�, rond de jambe, battement fondu, Grand Battement We gave Centre: Ad�gio, Pirouettes in center and from diagonal

General Observation

Positive Observations:	Concentration in class. Overall real interest in the search for the optimal performance (= awareness) of the exercise.
Negative Observations:	Lot's of tension in the hands and fingers, and torso. Missing coordination between upper body and lower body. Feet not optimally stretched as an elongation from the leg.

Class Ambience

General observations:	Light ambient today. We started 20 mins late. We gave the barre and the center. Our teaching methodology and language were well received. Simple exercises and much detail on movement approach: coordination, energy, timing, movement dynamic, energy projection through the body, sense of opposition, spirals, rebounds, dynamic balances.
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Teaching

Posture/presence/style:	The cooperat teacher was physically trying my teaching ideas! Super happy to have seen that. He was experimenting my ideas to his physical body. He took our class as we were teaching.
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Teaching	
Corrections style:	The students were open to try the ideas implemented in the class: <ol style="list-style-type: none"> 1. using the feet as an active part of a rond en l'air, b.tendu to b. glissé, to a rond de jambe en l'air 2. Rebound: in rond de jambes 3. Spiral 4. Opposition 5. Coordination 6. Energy 7. Function & Form: that the function can feed into the form, that an energetic function can help in the shaping of a stretch
Vocabulary used:	
Additional comments:	Reminded students of alignment, posture, pull up and coordination of arms and legs. Referred more to the idea of energy through the limbs as a dynamic possibility for balance and coordination. Spoke of the heel, or the use of the heel as an important element when preparing for a pirouette in 5th. Theconscious placement of the heel can help in the push off for a turn.

Student 1	
Participation:	Was very present today. Spent some time working on her and with her. She seemed to like the personalised attention and the corrections given. She seemed stimulated and smiled. Good!
Concentration level:	Actively participating with pleasure!
Physical presence:	Physically very present.
Work attitude:	Positive and smiling.
Application of corrections:	Fully accepting.
Additional comments:	Was very happy to have received a smile. Makes teaching all the more worthwhile.

Student 2	
Participation:	Positive. Hard working.
Concentration level:	High, open to try our concepts.
Physical presence:	Very.
Work attitude:	Positive
Application of corrections:	Immediate Somatic and thinking presence.
Additional comments:	Enjoy working with her. Her spirit and her body are both present. Shows strength and potential for concepts and methodologies using the ballet model as a base.

Student 3	
Participation:	Very present. Positive.
Concentration level:	High.
Physical presence:	Very present. Positive.
Work attitude:	Enjoying, displayed pleasure in learning and applying the corrections. I received a smile from her too. Happy about that.
Application of corrections:	Immediate. Showed courage and strength.
Additional comments:	First time I worked with her.

Critical Reflection

Today was our second real opportunity to teach.

We were supposed to do only a few exercises at the barre, or atleast the barre only, but it became a full class, with 3 exercises in the center, fulfilling a 1 hr 15 min class.

We had the opportunity to really allow for our teaching methodology and subjective language to flow, as we feel that the student body is positively reacting to our thinking process and practical application of our theoretical ideas.

We were able to repeat most of the exercises provided in the 3rd Observation Class, this allowed for a continuation of our work, and one student's reference to a correction given the previous week showed a clear memory of a practical work 1 week old. That was very positive.

Our main aim today was to create the idea of MOTION versus MOVEMENT, that an exercise is made of several smaller movement fragments, which are ultimately linked to one another, creating a movement sequence reflecting the basic physical working/training principles of warming up and preparing the body for the center and dynamic dancing in space. The idea that MOTION is a continuation of movement as a non-stop energy allowed the students an opportunity to see the exercises, or the fragmented movements (Steps, gestures etc) as one interlinking to the next, thus being able to work on the larger details without getting stuck on the smaller ideas which have to do with minor transitions from one place to the other: such as a temp lié - a transfer of weight to an arabesque. Here the main goal is the arabesque which becomes a high attitude which rotates in an en tournant.

Again, the how was emphasised using the what as a base movement language.

In the center we felt a great difficulty in turning, in moving through space and in the main coordinations of arms and legs.

Dynamic time changes were difficult to capture and the students were generally behind in their musicality.

The body was not fresh and brilliant. This already lacking at the barre with a lack of usage of the legs into the feet, especially the toes.

Open Questions

Subjective teaching, subjective learning. Can a student at this age already develop an embodied sense in relation to their physical bodies, in a time frame where they are more concerned with balance, alignment, posture, coordination, strength, flexibility?

IDEA:

Contemporary dance concepts in a classical ballet language model.

These words describe body states which help in the imagination of the movement.

They define the movement from a different point of view, thereby acting as metaphorical supports for the classical ballet work. They open up another view point, or point of perception in relation to the classical ballet vocabulary and the technical approach the classical ballet style demands. It is through these words, that we find an entry into a variable teaching methodology with regard to how classical ballet and contemporary dance concepts can be interlinked to connect 2 movement worlds, usually well separated in the student’s dance timetable at the vocational schools. Through an interdisciplinary approach, we believe that the students can begin to create bridges between one way of thinking and doing, and another.

This project would like to offer a cross contamination learning/teaching process, allowing the student to make conscious and embodied links between what they know in relation to one style/technique of movement, and what the classical ballet language defines through its traditional and highly codified vocabulary.

Rebound : use of heel as an active component for jumps, “We begin with jumps which are done by a rebound of both feet off the floor(…)”(Vaganova, 1969, p.12).

Swing: grand battement. Humphrey / Limón

Curve: upper body curve as in Graham and Cunningham

Turn in/out: all

Spiral : Graham

Exercise Notes	
BARRE (45 mins) All exercises given by us.	Music Artist: Jan van Schouten Album: Temperament
Type/ Elements/Aim:	<p>Stretch and Warm Up Facing the Barre Start in 1st Pos. B. tendu devant, turn in /out, close in 1st Pos. 1 B.tendu en avant, 1 B. glissé en avant. %Rpt to side & back 1 temps lié to the right, close in 1st Pos and combine with a r arm side ways bend to a slight curve of the spine forwards.</p> <p>Aim: Body placement Body Alignment Turn out/in B. Tendu/Glissé: Awareness of function of the toes to PUSH off the floor and lift the leg</p>

Exercise Notes

Type/ Elements/Aim:

Plié

1st, 2nd and 5th Pos

2 demi-pliés, 1 grand plié with port de bras en avant, return to vertical to use the right arm to lift the body into a relevé/demi-plié en relevé to relevé again.

(1st Pos), or sideways to the barre and a rise in 2nd Pos., and port de bras en tournant in 5th Position en dehors and en dedans.

Parallel 6th to a demi-plié to a relevé, then 8 walks and end in a 6th Pos parallel.

Aim:

Warming up the legs, ankles, knees and feet.

Opposition: opposite energy pull/push away from the floor and into the floor

Alongé: before going into the knee bend to stimulate the pull up, but also to give the student a change to breathe and resist gravity softly and gently in accordance with the breathing

Coordination: of arms and legs on the pliés

Soften the spine: in the port de bras en tournant in parallel 1st Pos.

Stretch & Strength

In the pliés: using the upward pull from the hips to allow a physical space for the legs to increase outward rotation before going down into a knee bend.

Type/ Elements/Aim:

Battement Tendu

5th Pos, R. leg front

(1 - 2) 1 B. Tendu en avant (stretching away from the standing leg)

(3 & 4) 2 B. Tendu en avant with accent on the closing of the leg

(5-8) % side

(1-4) % back

(5-8) temps lié en avant with L foot

% Reverse all

(1-8) demi-plié cou-de pied en avant

(1-8) demi-plié cou-de-pied en arrière

(1-8) retiré en avant

(1-8) rise on the standing leg and hold the retiré

Aim

Body Alignment

Sense of en croix: front, side and back

Timing and Coordination through 2 different musculo-skeletal dynamics

Opposition push/pull

Balance as a dynamic movement, not a static position

Strength

Virtuosity

Exercise Notes

Type/ Elements/Aim:

Battement Jeté

5th Pos, R. leg front

(1 - 2) 1 B. Tendu en avant (stretching away from the standing leg)

(3 & 4) 2 B. Tendu en avant with accent on the closing of the leg

(5-8) B. Degagé en avant off the floor into a soft fondu with a small rond of the foot to stretch out to degagé en avant, close in 5th.

(1-8) % side

(1-8) % back

(1-8) soussu en avant with arms in 5th

% Reverse all

(1-8) retiré en avant en relevé, arms in 1st Pos

(1-8) retiré en arrière en relevé, arms in 1st Pos

(1-8) retiré en avant en relevé, arms in 1st Pos

(1-8) 1 pirouette en dehors adágio á la barre

Aim

Virtuosity in skeleto-muscular performance

Musical sense

Coordination or hands/feet connection

Alignment

Turn out

Spirals

Energy

Timing

Strength

Exercise Notes

Type/ Elements/Aim:

Rond de Jambe

5th Pos

(8)Begin with a degagé á la seconde

(1-3) 3 rond de jambe par terre en dehors

(4) 1 rond de jambe to right leg élevé en avant (45°)

(5) Fondu sûr le cou de pied en avant

(6) developpé á la seconde (45°)

(7) Fondu sûr le cou de pied en arrière

(8) developpé 45° en arrière to place the foot to degagé derrière

(1-2) 1 rond de jambe par terre en plié

(3-4) 1 rond de jambe en l'air (45°)

(5) élevé right leg devant to 90°

(6) enveloppé the leg to a retiré devant

(7-8) developpé the leg to á la seconde to end pointé par terre á la seconde

(1-16) % Reverse all

croisé á la barre

(1-8) alongé right leg back into a deep plié, 4th Pos. croisé

(1-7) deep cambré back in 4th Pos. croisé with L heel par terre, R arm in 5th Pos

(8) pull back leg (L) into a high soussu initiating from the R arm to 5th Pos

(1-4) retiré L leg back, with upper body cambré en arrière

(5-8) high attitude en arrière with R arm in 5th; balance

Aim

Coordination

Timing

Elongation

Opposition

Rebound of the toes to a RDJ

Spirals of the back

Opposition of lateral sides of ribcage

Strength

Type/ Elements/Aim:

Grand Battements

3 to each side: 1 elastic, and 2 with the accent in the closing

Goes into the stretch at the barre

Aim

Flexibility

Strength

Coordination

Balance

Energy

Virtuosity

CENTER (30 mins)

Exercise Notes

Type/ Elements/Aim:

Adagio
 B. tendu to croisé to effacée, piqué to an arabesque, attitude en tournant, alongé.
 Grand plié and relevé in 5th Pos, soussu en avant, 1 pirouette en dehors.

Aim
 Balance
 Coordination
 Breath
 Transfer of weight
 Opposition
 Dynamic Balance

Type/Elements/Aim

Pirouettes en Dehors
Facing the Mirror
 Soussu en avant to 5th Pos. 1 Pirouette en dehors closing in 5th back.
 %Rpt to L
 2 times.

Aim
 Balance
 Coordination

CORNER

Pirouettes en dehors
 1 Piqué arabesque 1st Pos to 4th Pos en plié, pirouette en dehors, land in a 4th pos.
 %Rpt

Aim
 Strength
 Virtuosity
 Turns
 Head/Arms/Leg coordination
 Movement through horizontal space
 Coordination

Additional comments:

Bows

Appendix D - Video Excerpts

(Please refer to DVD attached to page CXLI)

PERIOD 2

- 1. Interdisciplinary dance words in a plié exercise (1'47)**
- 2. Interdisciplinary dance words in a pirouette exercise (1'23)**
- 3. Movement experimentation/research (5'04)**
- 4. Interdisciplinary musical influence (1'41)**
- 5. Interdisciplinary barre with live musical accompanist (5'06)**
- 6. Contemporary dance warm-up (6'14)**
- 7. Musical improvisation (1'05)**
- 8. CBT barre to drone music (7'25)**
- 9. Experimenting to electronic music (2'32)**
- 10. Echo**

PERIOD 3

- 1. A body in multidirections (0'35)**
- 2. On musical awareness (1'28)**
- 3. Interdisciplinary thinking and doing (3'25)**
- 4. On the visiting class (0'32)**

Appendix E - Article

The adolescent dance student

In the midst of learning how to acquire new dance skills and techniques, the young dance student finds that (s)he is more preoccupied with copying and executing a shape rather than understanding it, especially “(...) at the start of the dance career because of the need to work on strength, balance, flexibility, coordination and virtuosity” (Diehl & Lamperts, 2010, p. 136).

The adolescent period between the ages of 12 - 18 years, marks a transitory stage from childhood to young adulthood, challenging the dance student who is committing themselves to future career possibilities, and accepting of the subsequent increase in dance training intensity. Psychoanalyst Erik Erickson, refers to the adolescent stage as the age of identity versus confusion, thus marking it the period of conflict “(...) about potential career directions and personal philosophies” (Pressley & McCormick, p.402). Cognitivist Jean Piaget calls the adolescent period as marking the culmination of cognitive development (idem, 2007), with the brain having reached its neurological maturity, thus paving the way for “(...) more elaborate and flexible thinking” (idem, p. 401).

The International Association for Dance Medicine and Science (IADMS, 2000) defines adolescence as the undergoing a *growth spurt* which manifests itself in sudden alterations of the person’s entire being. Biological and social alterations, such as the; psychological, physiological, physical and social re-adaptations reflect their search for autonomy and social identity, “The combined pressures of dramatic hormone fluctuations and a perceived decrease in ability can make this an emotionally challenging time” (IADMS Education, 2000, n.p).

Developing a clear sense of self through the expression of the dancing body, is exemplified within the dance learning process of the adolescent student, whereby the inherent importance of knowing and doing pertaining to a healthy dance practice are imminent. With a clear sense of the fundamental techniques and their empirical implications, the dance student can grow in creative and expressive versatility through their personal dance experiences.

Appendix F - Solo Teaching Journals V - XII

Solo Teaching Journal V

Date:	18 January 2017
Place:	ADCS
Target group:	8 ^a Ano
Teacher:	Sylvia Rijmer
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Solo V
Objectives	Motivation
Video	Yes: barre and a small part of centre practice.

General Observation	
Positive Observations:	MUSIC! When we used contemporary dance music in the last movement phrase, the girls livened up, the room became light and the energy became dynamic, happy and very stimulating (No video unfortunately). AND we went 15 minutes overtime due to their desire to keep on moving!
Negative Observations:	Lack in movement flow, overall coordination of upper body and lower body (arms/ legs, hands/feet). Musically weak.

Student 1	
Participation:	Present
Concentration level:	Low, until musical change
Physical presence:	Low energy until musical change
Work attitude:	Medium
Application of corrections:	Trying, but difficult in their application: weak posture and core strength in the center work.

Student 1	
Additional comments:	<p>Shows more difficulty, technically in her work. Her growing body, long limbs and long upper body make her work even more of a challenge as she lacks physical strength to support her work.</p> <p>After class she came to talk to me about her lack of self esteem, especially in relation to the other 2 girls of her class. This was very surprising to us as she is the strongest candidate in terms of physicality, flexibility and general classical form (Aesthetic).</p> <p>She also has a self image which does not reflect what she demonstrates from the outside. From the outside she looks like she is bored, unwilling, not present.</p> <p>When things get tough she tightens in her face, mouth and hands.</p> <p>We responded with some positive feedback and constructive criticism. Through constructive criticism, we gave her positive feedback on her physical abilities and strengths (long physical features), and reminded her that her subjective challenges lies within a growing body and lack of overall strength to support her long physical features. We advised her to begin to focus on her work, and less on the others as a comparative feedback, but rather use the other girls as a positive input to push her and her work for improvement and motivation.</p> <p>She lacks intrinsic motivation. That she needs to find, use and push her to work more consistently AND in reference to her own size!! We believe that her lack of spatial projection is a directly influenced by the fact that the other girls are physically shorter than her.</p> <p>She was open to listen.</p> <p>Let's see how she responds in her work next week.</p>

Student 2	
Participation:	Positive.
Concentration level:	Medium Low
Physical presence:	Present and willing.
Work attitude:	Positive.
Application of corrections:	Immediate, getting better at turns.
Additional comments:	<p>She is present, but do not feel a fight from her. When the movements get tough, she tightens her lips.</p> <p>Our constructive feedback to her was in relation to her incredible ability to work so well with the immense scoliosis she naturally has. Her work is remarkably stable despite this physical handicap.</p> <p>She possesses good intrinsic motivation, but now needs to begin to project her work dynamically through space.</p> <p>Bravo!</p>

Student 3	
Participation:	Positive.
Concentration level:	High.
Physical presence:	Present and willing.
Work attitude:	Positive.
Application of corrections:	Immediate.
Additional comments:	Smiling, shows an intellectual and physical stability to her work. She has good intrinsic motivation. Out of the 3, she is the most stable and consistent. Our advise to her was: as she is physically tiny, she needs to find a way to project her work outwards and into the space. She was open to this feedback, and understood our constructive feedback in relation to her physical tiny structure.

METHODOLOGY

CHANGE / ADAPTATION towards Motivation

1. Change the overall structure of the 90 minutes:

30 minutes barre: few corrections.

60 minutes center (adágio, pirouettes, sauts, allegro (petit, medium, grand)).

90 minutes: a movement research lab: I can highlight and work on exercises, without having to feel that I need to give them each step which defines a classical ballet class structure.

2. Music

Change the music: use contemporary dance music to stimulate and motivate.

4. Motivate

Make them move.

General Notes/Observations

All 3 girls are starting to open up to us about their sentiments, fears.

After each class, we take a moment to give some personal feedback as to their work.

Through verbal feedback, after the class, we personally shared our concern that they need to begin to physically and mentally **demonstrate** a mental preparation for the audition process, and look at class not as “another class to go to”, but rather as an opportunity to perfect and practice. They are nearing the end of their academic time and as such need to intellectually change/Alter their approach and vision towards the classes and people that they are working with.

In general, it is not what you do that matters, it is how things are done which makes all the artistic difference.

Therefore the exercise themselves are not that important, the importance is the construction of the exercises with the emphasis on continuous motion and movement flow.

As teachers, we must also accept that the class is **mixed**, with 3, 8^oano and atleast 10 AV2 students.

We should look at the class as a whole, and focus on the 8th year students within the group, as a part of the group.

Teaching/Coaching Reflection/Auto criticism

Our own energy is slightly erratic. The time pressure and temporary/sporadic presence makes us hasty.

We need to be careful, and try to coach with ease, calm, patience and a good sense of humor!

Notes for next class:	Coaching Points:	Technical Highlights:
<ul style="list-style-type: none">- RPT all the exercises- Do not sway or begin to improvise on the spot	<ul style="list-style-type: none">- Work on artistry, musicality and technical detail.	<ul style="list-style-type: none">- Pirouettes- Allegro

Solo Teaching Journal VI

Date:	25 January 2017
Place:	ADCS
Target group:	8 ^a Ano
Teacher:	Sylvia Rijmer
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Solo Teaching VI
Objectives	Motivation & Move! More relaxed teaching/coaching, humor is ok!
Video	Yes: Barre & Center Practice

General Observation	
Positive Observations:	The barre work was performed with greater intensity, and was energetically consistant all the way through. The girls had understood that the barre was a preparation FOR the center practice and that they had to demonstrate a clear understanding an dphysical performance of its content. They were more motivated today.
Negative Observations:	Center Practice is their weakest link. All lack in movement flow, overall coordination of upper body and lower body (arms/ legs, hands/feet). Musically weak and inconsistent. Usually late and slow in their execution, due to lack of overall aplomb, stability and coordinated alignment and energy.

Student 1	
Participation:	Focused!!
Concentration level:	Barre: high! Center Practice: high at the start then medium energy and concentration as she got fatigued.
Physical presence:	High!! in center her mental and physical presence dropped. When we got to allegro, her foot work became weaker.
Work attitude:	Good! at Barre. Center: Adagio (good), B. Tendu (good), Pirouettes (not good), Allegro (not good)
Application of corrections:	Trying, but difficult in their application: weak posture and core strength in the center work.

Student 1	
Additional comments:	<p>Barre: high motivation, presence and physical control. She is beginning to understand that the body is an entire system working together, and not executing individuated steps. There was more breath, and flow.</p> <p>Center Practice: Her growing body, long limbs and long upper body make her work even more of a challenge as she lacks physical strength to support her work. General coordination is lacking due to overall strength and coordination.</p> <p>After class, as usual, we chatted verbally, and we gave her the feedback that her barre work was indeed much more interesting and consistent. She smiled. But today, she admitted to being tired.</p>

Student 2	
Participation:	High!
Concentration level:	Barre: high! Center Practice: High to low.
Physical presence:	High!! Center Practice: her mental and physical presence dropped during the allegro. Her pirouettes, battement tendus were better! Her adágio in center was much more connected with the arms moving, and her body breathing!
Work attitude:	Positive. Barre (good), Center: Adágio (good), B. Tendu (good), Pirouette (good), Allegro (started to drop)
Application of corrections:	Immediate, getting better at turns, breathing and overall coordination.
Additional comments:	<p>She is present, but do not feel a fight from her eyes. When the movements get tough, she tightens her lips.</p> <p>We applied the visualisation technique in the center practice for the exercise from the corner, and the result was amazing! For Inês this seems to work!</p>

Student 3	OBSERVED DUE TO INJURY
Participation:	

General Notes/Observations

The girls demonstrated a much more focused presence overall. It seems that our constructive feedback after the last class (17 jan) was incorporated and not rejected. They were more motivated!

We were delighted to sense an intellectual and physical change in their overall attitude towards the class. The barre was much more consistent and physically enduring, maintaining an energy build up throughout the barre.

In the centre practice they continued with their work ethic, struggling with the technical elements of the classical ballet technique, but trying to introduce the ideas of flow and constant motion through breathing, movement flow (as continuous and not as momentary gestures), as well as trying to incorporate arm/leg, hand/foot coordination.

The music seems to give them a push, but we cannot only rely on extrinsic motivators. The girls need to continue to motivate themselves, as their energy drops somewhere during the allegro.

Our constructive feedback after class, and verbally with them, allowed us to remind them of the following:

1. the class is for them, to build them up for their auditions.
2. to use the other students present as extrinsic motivators (AV2), and not to allow them to be pulled down by them if their energy level is low. In other words: to stay focused on their work and performativity alone.

Our working methodology seems to meet the right needs of the students.

We did ask them directly if the working method feels right to them: response: yes with a smile. We also asked them if the hybrid teaching approach, using contemporary dance words (rebound, spiral, curve, opposition) was helping them in their performativity and thinking towards classical ballet: response: yes, with a smile (they seemed not to regard it with much importance as we do!).

Its a pity that our class is so late in the afternoon, and that our visit in but once a week.

Teaching/Coaching Reflection/Auto criticism

We tried to remove ourselves from the pressure of time, and allow for on the place zoning. The students seemed overall tired, and we had to push a fair amount to stimulate them extrinsically. Today we felt two downfalls: 1. the class is in the late afternoon, and 2. our visit is but weekly. We wish we could implement a teaching practice with a higher frequency to create continuity in our methodological approach.

Notes for next class:	Coaching Points:	Technical Highlights:
<ul style="list-style-type: none">- Find simple barre exercises to make them move. 30 mins barre. Center Practice to keep them moving.- Barre: no stops in between ex!!- Must focus on pirouettes, it is one of their weak points.- Bring a musician? Ask the ADCS.	<ul style="list-style-type: none">- Work or artistry, musicality and technical detail.	<ul style="list-style-type: none">- Pirouettes- Allegro

CLASS OUTLINE

Barre was shorter, center more exercises.

Contemporary Music in Center Practice!

Solo Teaching Journal VII

Date:	1 February 2017
Place:	ADCS
Target group:	8 ^a Ano
Teacher:	Sylvia Rijmer
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Solo Teaching VII
Objectives	MUSICALITY/MUSIC with musician Dave Boyd as accompanist
Video	YES

General Observation	
Positive Observations:	<p>Very positive feedback on the awakening of music as a dynamic component to their body work.</p> <p>David was an invited guest and active participant of the class.</p> <p>His male presence and musical accompaniment which combined both the pian and the drums, gave a dynamic and hybrid approach to the teaching. There was also the possibility of maleability and personalised music to accompany the work of the students.</p>
Negative Observations:	<p>One of the 8th grade students had never really thoughts of the music during class. The girls are in general not in tune with the music as an active participant in their work. Often they are late or early in the music and we have noted a general disassociation to music and the body.</p> <p>Today we tried to instill an awareness to music and the ability to be able to enjoy and use music.</p> <p>Class: BARRE and Centre (B. Tendu, Adágio & Pirouettes from the corner) Today no allegro due to the fact that we SPOKE and discussed about the importance of music and how one can listen and approach it.</p>

Student 1	
Participation:	Focused!!
Concentration level:	<p>Barre: high! Center Practice: Much improvement there!</p> <p>She was consistent all the way through the class, and managed to push herself in the final pirouette exercise. She is working better on her pirouettes.</p>
Physical presence:	Very good today!
Work attitude:	Good! at Barre. Center: Adagio (good), B. Tendu (good), Pirouettes (better!)

Student 1	
Application of corrections:	<p>As she was more motivated intrinsically, she showed more care and greater physical dedication to her work. If pushed she can grow much more.</p> <p>As such, more self awareness in correcting herself! Showed greater independence, especially in the exercise where we asked them to improvise on their musicality for the adágio in the centre practice.</p> <p>She is beginning to work on her pirouettes with greater consciousness. As such, she is showing motivation and care.</p>
Additional comments:	<p>Barre and Centre Practice equal energy distribution overall. She showed a great motivation, an intrinsic presence and execution of her work, even displaying curiosity and desire to explore movements, especially in the pirouettes .</p> <p>She did one pirouette cleanly and well!</p> <p>Lots of tension in her lips and fingers.</p> <p>Little attention paid to the extension of the feet (pointe) as an EXTENSION of the leg work. No full stretch of the whole leg.</p> <p>Barre: Inês called for particular attention to the execution of the Battement Jeté exercise which had a demi rond en l'air to a rond de jambe en láir.</p> <p>“I sometimes do not listen to music when I am dancing.”</p>

Student 2	
Participation:	High!
Concentration level:	Barre: high! Center Practice: High!
Physical presence:	High!!
Work attitude:	Positive. Barre (good), Center: Adágio (good), B. Tendu (good), Pirouette (good)
Application of corrections:	Immediate, getting better at turns, breathing and overall coordination.
Additional comments:	<p>She is present, but do not feel a fight from her eyes. When the movements get tough, she tightens her lips.</p> <p>Lots of tension in her eyebrows! Little active use of the feet as an EXTENSION of the leg! Watch out for the rond de jambes, the foot, leg does not quite get all the way to the back!</p> <p>“The music helped me to motivate me!”</p>

Student 3	NOT PRESENT DUE TO A REHEARSAL
Participation:	

METHODOLOGY

The class structure had to be re-adapted for today's special class which included a live musician, Dave Boyd. As such, we could openly play around with music as a live and dynamic component to the class. We did barre, and 3 exercises in the centre practice: B. Tendu, Adágio and Pirouettes from the corner.

General Presence of girls

Very positive.

One girl was missing unfortunately, but the other 2 managed to make use of the fact that there was a live musician.

Improvisation

Today we asked the girls to interpret the adágio to their musical and artistic liking.

It gave us an incling as to what part of the movements they preferred, and how they felt and saw music and movement.

Tall Inês likes it slow and extended. She enjoyed the timing of big positions and length

Small Inês preferred to stay within a certain inner dynamic and rhythm, preferring to set herself up for the pirouettes.

SEE VIDEO IMPROVISATION

Technical NOTES

There was a question about the execution of the demi-rond de jambe en l'air in the Battement Jeté exercise with tall Inês.

See en dehors and en dedans rotations.

In general the girls are little READY for the exercises, they allow themselves to be lulled into it.

Lacking initiative and dynamics!!

Need more push to start and finish.

On Music

Today we tried to instill an awareness to music and the ability to be able to enjoy and use music.

This was very important for our work, as this internship evolves around the notion of flow, and motion.

Finding and using music to help with physical performativity and flow gave the girls a direct stimulus and motivation for improving their work overall.

Using classical ballet as a particular approach and technical tool for the body, as well as finding a way to see, feel and hear music to support their technical and artistic work.

As such, today was for the students to sensitise them to the importance of music in dance, and music in the ballet class.

We did an interesting test in the centre practice, asking them to execute the adágio to their own timing, allowing for individuated expression, and creative thinking, as well as a unique sensibility to the music and inner body flow to come through.

The music was played live in the sense that the music was equally played and created TOGETHER with the dancers.

This stimulated them to the fact that music and dance are an interdependent language and an active and dynamic relationship.

Our constructive feedback after class, and verbally with them, allowed us to remind them of the following:

1. Use the music as a dynamic component to help you breathe, find flow, and as a general push off for artistry and performativity,
 2. Music can help you feel the movements,
 3. Music can help you find rhythm and dynamics in the movements,
 4. Music helps one breathe,
 5. Music and dance can come together as a flow.
- an opportunity to practice taking a class “outside of their normal confines and safety zones.

INVITED GUESTS at ESD on FEB 7!

This with the intuitive of giving them an opportunity to take class outside of their normative space, and give an incline for an audition.

Girl 1 and Girl 2 actually burst out in a smile (showing emotion!) when we reminded her and girl 2 of the class we are inviting them to take at ESD, outside of their normal surroundings.

They seemed very happy about the idea!

The feedback was positive and the students overjoyed having had David with us for one day.

They asked that he return more often.

Have to see if our budget allows for that.

Teaching/Coaching Reflection/Auto criticism

Be more aware of music as an active element in the class, there are some students who may seem that they are listening and sensing the music, but it could be not as consciously enjoyed as it could be.

Help the students to be more sensitised to the music.

Using SILENCES in the music to accentuate inner music and INNER body dynamics.

What is the difference in music and motion when the music is played with the piano and when the drums are used?

How and does the dynamic of the movement change in relationship to the musical instrument and the relative music type, sounds, accent?

Notes for next class:	Coaching Points:	Technical Highlights:
Do a Contemporary Dance Warm up and melt into the pliés using the same music.	- Work on breathing, softness and movement flow.	<ul style="list-style-type: none"> - Pirouettes - Allegro - Use of arms - Use a slide of the feet to travel in the room for pirouettes exercise. - Soutenus are fast and continuous

Solo Teaching Journal VIII

Date:	8 February 2017
Place:	ADCS
Target group:	8 ^a Ano
Teacher:	Sylvia Rijmer
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Solo Teaching VIII
Objectives	MUSICALITY/MUSIC/ FLOW (Impuls, Anticipation) with live accompanist Contemporary Dance pre warm up
Video	YES

General Observation	
Positive Observations:	<p>Very positive feedback on the awakening of music as a dynamic component to their body work.</p> <p>The musical accompanist combined both the piano and the drums, giving a dynamic and hybrid approach to the teaching. There was also the possibility of maleability and personalised music to accompany the work of the students.</p>
Negative Observations:	<p>The girls are more sensitised to the music as an active participant and accompaniment to their technical work. Often we feel that their technical execution of the classical ballet work impedes them from truly sensing and PERFORMING their work with more impetus on flow, movement continuity, transitions as transitions steps to and for something else. In general a sense of sitting behind the music and not using the music as active drive.</p> <p>They need precision in their work and a physical drive. Where is the spark.</p>

Student 1	
Participation:	Focused! But with tension today? Especially in hands and mouth.
Concentration level:	Barre: high! Center Practice: Much improvement there! In the centre practice did she feel a little less confident.
Physical presence:	Good at barre, less progress in the centre.
Work attitude:	Good! at Barre. Center: Adagio (good), B. Tendu (good), Pirouettes (less flow), Allegro shows a wonderful sense of ballon and height!
Application of corrections:	As she was more motivated intrinsically, she showed more care and greater physical dedication to her work. If pushed she can grow much more. The motivation is there, after our private discussion in the class they took at ESD, she has understood that we would like her to think of her present classes as tools for improvement and finding her dance. Her insecurities started to peek through again, and showed themselves in her pirouettes.
Additional comments:	Today was more insecure, more tension in lips and mouth. When we gave her a verbal push, she managed to focus again and give her work a dynamic input, resulting in beautiful jumps and demonstrating a high ballon in her pas de chats!! We did not know she had this in her! She needed some private explanation on balotté par terre, through a pas de chat position en l'air.

Student 2	
Participation:	High!
Concentration level:	Barre: high! Center Practice: High!
Physical presence:	High!!
Work attitude:	Positive. Barre (good), Center: Adagio (good), B. Tendu (good), Pirouette (good)
Application of corrections:	Immediate, getting better at turns, breathing and overall coordination.

Student 2	
Additional comments:	<p>Barre and Centre Practice equal energy distribution overall. She showed a great motivation, an intrinsic presence and execution of her work, even displaying curiosity and desire to explore movements, especially in the pirouettes .</p> <p>She did a double pirouette cleanly and well!</p> <p>Less tension in her body work overall. Feels like she is understanding that there is a flow to the movement and is demonstrating a conscious use of her pliés and fondus as a softening and transitory tool for her work.</p>

Student 3	NOT PRESENT DUE TO illness
Participation:	

METHODOLOGY

FLOW in motion through constant music as the exercises were shown. Contemporary Dance beginning.

The class structure was brought back to a normal class with barre, and full centre practice (Allegro, Grand Allegro).

Today we implemented the idea of *flow*:

We introduced a contemporary dance warm up which softly built into the *barre* work.

With the help of live music we could keep the music playing as we demonstrated the next exercise.

As such, there was a continuous flow to the moment of the class, giving the students the opportunity to stay in the FLOW of the class without switching off to watch, and then execute as is the norm.

Today we wished to keep them moving, keep on working with the idea of trusting the knowledge that one has and taking RISKS!

General Notes/Observations

The girls responded well to the contemporary dance pre-barre warm up.

As Dave was there to play for the class, I could give some of the exercises the *barre* without sonic interruption: as such, he played and some exercises were continuous in their flow.

The student felt more concentrated and could not necessarily lose their grip on the moment, also because there were no silences in between the first series of the exercises at the barre!!

Student 2 has found the idea of the flow. She displays more self trust.

Student 1 still needs time to understand the idea of movement continuity and connectivity. She is still insecure.

II Repetition of *pirouettes* at the barre demonstrated clearly that the quality of the music directly reflect the physical work of the students.

Teaching/Coaching Reflection/Auto criticism

Maintaining continuous flow in music and through the demonstration of exercises kept the students motivated and PRESENT.

As such there were NO STOPS!

The students responded positively and naturally to the pre-warm up, pre-barre exercises with a contemporary dance touch to them.

We have discovered that this allows them to find their natural breath sooner and incorporate it in their work more smoothly.

Unfortunately this active conscious breathing gets lost as the exercises demand a high awareness within the classical ballet technique.

Solo Teaching Journal IX

Date:	22 February 2017
Place:	ADCS
Target group:	8 ^a Ano
Teacher:	Sylvia Rijmer
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Solo Teaching IX
Objectives	<p>Flow/ Soft Movement Quality</p> <p>Music Contemporary Drone : The Necks</p> <p>Music Contemporary: Paysagens Ritmicas & Muffled</p> <p>Improvisation: in musical interpretation (Adágio- center practice)</p> <p>Contemporary Dance PRE WARM UP</p>
Video	YES (one piece)

General Observation	
Positive Observations:	The students reacted well to the use of 1 piece of music along the entire class, as an aural demonstration of flow, continuity during the class. FLOW.

General Observation	
Negative Observations:	<p>The girls are more used to work in photographic images and have little experience in continuous, sequential movements. One thing- leading into the next through movement flow.</p> <p>Their performance of the work is largely staccatto and cut. No flow.</p> <p>Habitual tension in the shoulders, back, arms and hands, as well as face return, tightening and contracting in their physical work returned as soon as the exercises became more technically demanding.</p> <p>Inefficient use of muscular energy with dramatic alterations to their overall posture and alignment. This alteration makes their work difficult in the performativity of developpés, pirouettes, jumps, and turns.</p> <p>GET THERE! The girls take a long time to get there: ie. developpé as a continuous movement. The girls are taking their time after the retiré.</p>

MUSIC Contemporay: The Necks as Drone

We introduced one piece of music almost 60 minutes into the class. This gave us an approach to the class with was continuous, with a soft quality which could reflect into the physical work of the students.

This was one other way to using music as an active component and influential dynamic for the physical work of the students.

Student 1	INJURED with a twisted ankle.
Additional comments:	Was actively observing. Perhaps watching one class was good for her?

Student 2	
Participation:	High
Concentration level:	She has found a consistency of working: focused.
Physical presence:	Consistent. Present.
Work attitude:	Positive.
Application of corrections:	good

Student 2	
Additional comments:	<p>Barre and Centre Practice equal energy distribution overall. She showed a great motivation, an intrinsic presence and execution of her work, even displaying curiosity and desire to explore movements, especially in the pirouettes .</p> <p>She did a double pirouette cleanly and well!</p> <p>Less tension in her body work overall. Feels like she is understanding that there is a flow to the movement and is demonstrating a conscious use of her pliés and fondus as a softening and transitory tool for her work.</p> <p>THESE ARE THE COMMENTS OF LAST CLASS and still apply today. Good, she is understanding sequential movement sequences and flow.</p> <p>Better overall quality in dynamic flow, rebound, softening of the plié and in turns. See the end of the video, the last exercise that Inês does: to reference a change in her overall dynamics.</p>

Student 3	NOT PRESENT DUE TO illness
Participation:	-

METHODOLOGY

FLOW in motion through constant music as the exercises were shown. Movement research and Contemporary Dance beginning.

The class structure was brought back to a barre and 2 exercises in the centre.
We started 20 minutes late.

We started the class with a 20 minute: movement research using the balls and some contemporary dance moves.
Centre practice: Adágio (Sex and beats music contemporary dance: the 2nd time they could interpret the music as they wished) and pirouettes from the corner.

Today we implemented the idea of flow and continuity in thinking, feeling and doing.

We introduced a contemporary dance warm up which softly built into the barre work.

With the help of the same music we could keep the music playing as we demonstrated the next exercise, and implement continuity.

As such, there was a continuous flow to the moment of the class, giving the students the opportunity to stay in the FLOW of the class without switching off to watch and then execute as is the norm.

Today we wished to keep them moving and SENSING.

SOFTNESS of movement quality.

General Notes/Observations

The girls responded well to the contemporary dance pre-barre warm up.

This was the 2nd time we implemented this type of hybrid teaching and found it a useful tool to transition and EASE into the classical ballet work which has a tendency to tighten up the girls physically through tension and breathing (or lack thereof).

The students were concentrated throughout the class.

This in part due to the dynamic teaching flow of the class, which was continuous without any stops and plays of music.

As such the sound is an important tool for concentration!

Student 2 has found the idea of the flow. She displays more self trust.

CONTINUATION in MUSIC and TEACHING DYNAMIC are important tools for continued concentration in the students.

We notice an important and continuous presence in the class.

We changed the dynamic and music in the centre practice, we had prepared to change the music for the grand battements at the barre, but decided against changing the music, and thus cutting the flow of the class, so we decided to keep the music going.

Teaching/Coaching Reflection/Auto criticism

Maintaining continuous flow in music and through the demonstration of exercises kept the students motivated and PRESENT.

As such there were NO STOPS!

The students take a long time to “get there”, they need to anticipate the whole movement, and try to control the fear of getting there.

The students responded positively and naturally to the pre-warm up, pre-barre exercises with a contemporary dance touch to them.

We have discovered that this allows them to find their natural breath sooner and incorporate it in their work more smoothly.

Unfortunately this active conscious breathing gets lost as the exercises demand a high awareness within the classical ballet technique.

As such, habitual tension in the shoulders, back, arms and hands, as well as face return, tightening and contracting their physical work.

Solo Teaching Journal X

Date:	8 March 2017
Place:	ADCS
Target group:	8 ^a Ano
Teacher:	Sylvia Rijmer
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Solo Teaching X
Objectives	<p>Flow/ Soft Movement Quality</p> <p>Music Contemporary Drone : Simeon Ten Holt & Paysagems Ritmicas & Muffled Music Contemporary: Paysagems Ritmicas & Muffled</p> <p>Improvisation: in musical interpretation (Adágio- center practice)</p> <p>Somatic exercises pre-barre.</p>
Video	yes

General Observation	
Positive Observations:	<p>Students were a little apprehensive to starting differently again! But soon joined in as they realised that walking with the eyes closed was a very difficult thing to do. Eye awareness.</p> <p>Wished to connect the idea of the balance, inner awareness and as continuuiy of movement. Drone music really works!!</p> <p>Less noticeable tension overall.</p>

General Observation	
Negative Observations:	<p>The girls are more used to work in photographic images and have little experience in continuous, sequential movements. One thing- leading into the next through movement flow.</p> <p>Their performance of the work is largely staccatto and cut. No flow.</p> <p>Missing a fast foot work in retirés and extensions. There is a delay and little use of the foot as a dynamic to the retiré or to the jumps.</p> <p>Missing ALIGNMENT, torso: shoulders/hips connections! & Missing COORDINATION of upper arms/elbows/hands and lower legs/knees/feet.</p> <p>Not understanding the active use of the FLOOR to help them in their TDC. REBOUND</p> <p>Pirouette exploration: coordination, alignment, timing of foot into retiré</p>

MUSIC Contemporay: Simeon ten Holt at the Barre.

This gave us an approach to the class with was continuous, with a soft quality which could reflect into the physical work of the students.

This was one other way to using music as an active component and influential dynamic for the physical work of the students.

Student 1	INJURED with a twisted ankle.
Additional comments:	Was actively observing.

Student 2	
Participation:	High
Concentration level:	She has found a consistency of working: focused.
Physical presence:	Consistent. Present.
Work attitude:	Positive.

Student 2	
Application of corrections:	good
Additional comments:	<p>Barre and Centre Practice equal energy distribution overall. She showed a great motivation, an intrinsic presence and execution of her work, even displaying curiosity and desire to explore movements, especially in the pirouettes .</p> <p>She did a double pirouette cleanly and well!</p> <p>Less tension in her body work overall. Feels like she is understanding that there is a flow to the movement and is demonstrating a conscious use of her pliés and fondus as a softening and transitory tool for her work.</p> <p>THESE ARE THE COMMENTS OF LAST CLASS and still apply today. Good, she is understaning sequential movement sequences and flow!</p> <p>Better overall quality in dynamic flow, rebound, softening of the plié and in turns. See the end of the video, the last exercise that Inês does: to reference a change in her overall dynamics.</p>

Student 3	
Participation:	High
Concentration level:	High, has a lovely calm energy about her which gives her time to do the things which are asked.
Physical presence:	positive. open to work and think.
Work attitude:	positive
Application of corrections:	immediate
Additional comments:	have not seen her in awhile. since before the class at ESD. She is smart enough to understand movement connectivity and sequential movement patterning.

METHODOLOGY

FLOW in motion through constant music as the exercises were shown. (drone) Movement research and Somatic Feldenkrais exercise for torso/eye connection beginning.

The class structure was brought back to a barre and 3 exercises in the centre.
This was due to looking at movement in the *adagio* and *pirouettes* from the corner as choreographic movements.

Today we implemented the idea of flow and continuity in thinking, feeling and doing.
We introduced a contemporary dance movement research warm up. eyes and balance in walking. 1x with eyes open and 1x with eyes closed
With the help of the drone music at the barre we could keep the music playing as we demonstrated the next exercise, and implement continuity.
As such, there was a continuous flow to the moment of the class, giving the students the opportunity to stay in the FLOW of the class without switching off to watch and then execute as is the norm.

Today we wished to keep them moving and SENSING.
Flow in movement quality.

General Notes/Observations

The girls responded well to the somatic dance pre-barre warm up.

The students were concentrated throughout the class.
This in part due to the dynamic teaching flow of the class, which was continuous without any stops and plays of music.
As such the sound is an important tool for concentration!

Student 2 has found the idea of the flow. She displays more self trust.
Student 3 was back and went right into the work of finding flow. She has a natural curiosity and mental/physical capacity to understand our concepts and approach to movement.

CONTINUATION in MUSIC and TEACHING DYNAMIC are important tools for continued concentration in the students.
We notice an important and continuous presence in the class.
We changed the dynamic and music in the centre practice.

We did movement research for the *adagio* in the centre practice. We did it in stages, coordination of feet (Transfer of weight and opposite thinking), as well as alignment of torso, and coordinated use of the arms. Then we introduces the movements as a continued exercise, and not one in which the corrections are made in photographic still images, but DURING and WITHIN the movements. This way the students could find movement flow and continuity.

We introduced new music in the center practice, with the *adagio*.

Teaching/Auto criticism

Maintaining continuous flow in music and through the demonstration of exercises kept the students motivated and PRESENT.

As such there were NO STOPS in between the exercises.

The students take a long time to “get there”, they need to anticipate the whole movement, and try to control the fear of getting there. The students responded positively and naturally to the pre-warm up, pre-barre exercises with a contemporary dance touch to them.

We have discovered that this allows them to find their natural breath sooner and incorporate it in their work more smoothly.

Unfortunately, this active conscious breathing gets lost as the exercises demand a high awareness within the classical ballet technique. As such, habitual tension in the shoulders, back, arms and hands, as well as face return, tightening and contracting their physical work.

Solo Teaching Journal XI

Date:	15.03.2017
Place:	ADCS
Target group:	8th Year
Teacher:	Sylvia Rijmer
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Solo Teaching XI
Objectives	<p>Continuous Movement Quality</p> <p>Music Contemporary Drone : René Aubrey Experimental Contemporary Music: Masahiro Hiramoto</p>
Video	yes

General Observation	
Positive Observations:	<p>Students were present, but seem lacking in motivation or energy that I can sense. Drone music really works!!</p> <p>Less noticeable tension overall.</p> <p>Barre feels more connected. More Flow.</p>
Negative Observations:	<p>NOT ENOUGH conscious use of the feet and TOES as an active component for leg dynamics, feet power for the jumps later...</p> <p>CENTER: The girls are more used to work in photographic images and have little experience in continuous, sequential movements. One thing- leading into the next through movement flow.</p> <p>Their performance of the work is largely staccatto and cut. No flow. Missing a fast foot work in retirés and extensions. There is a delay and little use of the foot as a dynamic to the retiré or to the jumps. Missing ALIGNMENT, torso: shoulders/hips connections! & Missing COORDINATION of upper arms/elbows/hands and lower legs/knees/ Feet.</p> <p>Pirouette exploration: coordination, alignment, timing of foot into retiré must be quicker SNAP!</p>

MUSIC Contemporary: René Aubrey at the Barre.
 This gave us an approach to the class with was continuous, with a soft quality which could reflect into the physical work of the students.

MUSIC Contemporary: Masahiro Hiramoto
 Electornic music as a contemporary dance motivation.

Student 1	INJURED with a twisted ankle.
Additional comments:	Was actively observing.

Student 2	
Participation:	High at barre. Center less present.
Concentration level:	She has found a consistency of working: focused.
Physical presence:	Consistent. Present.
Work attitude:	Positive.
Application of corrections:	good
Additional comments:	<p>Placement in 5th to the back and front is not so clear. Take care of the foot in space.</p> <p>Barre and Centre Practice equal energy distribution overall. She showed a great motivation, an intrinsic presence and execution of her work, even displaying curiosity and desire to explore movements, especially in the pirouettes .</p> <p>Her turns are becoming more consistent. Need to look at her pirouette preparations.</p> <p>Less tension in her body work overall. Feels like she is understanding that there is a flow to the movement and is demonstrating a conscious use of her pliés and fondus as a softening and transitory tool for her work.</p> <p>THESE ARE THE COMMENTS OF LAST CLASS and still apply today. Good, she is understanding sequential movement sequences and flow!</p> <p>Better overall quality in dynamic flow, rebound, softening of the plié and in turns. See the end of the video, the last exercise that Inês does: to reference a change in her overall dynamics.</p>

Student 3	
Participation:	High
Concentration level:	High, has a lovely calm energy about her which gives her time to do the things which are asked.
Physical presence:	positive. open to work and think.
Work attitude:	positive
Application of corrections:	good
Additional comments:	Her intelligence allows her to pick up ideas and motifs very fast. She is open and willing to learn and has a nice natural flow energy about her. She is naturally quite calm, which allows her to focus and execute what is asked for with a controlled energy and attack.

METHODOLOGY

FLOW in motion through constant music as the exercises were shown. (drone) No Contemporary Dance Warm Up.

The class structure was brought back to a barre and 4 exercises in the centre.

No Jumps. No time.

This was due to observing the turns, using the back heel of working foot as long as possible on the ground.

The idea of isolation, of the arms in alternating arm use in the turns.

Alignment, Balance and Coordination (rebound, spiral) not quite clear.

Slow feet and bad placement of feet in the turns.

Today we tried to implement the idea of a rise coming from the relationship in the head and heels as an energy and not popping up into a relevé(rise)

Discovering the turns and finding balance.

Moving off center, spiral and a tilt attitude in the back.

Experimenting with music (not sure that Steve Reich is the best choice!!)

General Notes/Observations

Today we chose **not** to do a pre-barre contemporary dance warm up.

Student 3 was concentrated during the class.

Student 2 was less present, although her energy in general is down, so it is not so easy to read her.

No JUMPS.

No time as we really work on the turns which is one of the weakest links in the work of the students.

Music: Steve Reich is NOT A GOOD CHOICE!! (too complicated)

Teaching/Coaching Reflection/Auto criticism

Maintaining continuous flow in music and through the demonstration of exercises kept the students motivated and PRESENT.

As such there were NO STOPS!

The students take a long time to “get there”, they need to anticipate the whole movement, and try to control the fear of getting there.

ARM isolation is a must to work on.

AFTER THE CLASS we OBSERVED THE VIDEO.

This was very useful to all, both to them and to myself.

MUSIC: BE CAREFUL not too confusing.

Steve Reich is too confusing!

Must find simple contemporary dance music.

CONTINUATION in MUSIC and TEACHING DYNAMIC are important tools for continued concentration in the students.

René Aubrey perhaps not as good.

We changed the dynamic and music in the centre practice, this obviously made a difference in their energy.

Our approach to the work through movement research, and self corrective methodology is not always clear to the student.

They are applying corrections for the teacher it seems, and not necessarily to understand it as a tool for independence and self learning.

Solo Teaching Journal XII

Date:	22.03.2017
Place:	ADCS
Target group:	8th Year
Teacher:	Sylvia Rijmer
Hour:	16h-17h30
Class:	TDC
Internship Class Type:	Solo Teaching XII
Objectives	Echo with live musician
Video	yes

General Observation	
Positive Observations:	Students were very present and very motivated. Dave was back and that helped with the motivation. We were also more focused. There was flow in the class. Today we wished to work on the "space in between": the echo in between movements and explore that idea further.
Negative Observations:	Student's are not fully using the transitions as important factors within technical dance exercises.

Appendix G : Questionnaire IV

Student A

Este questionário destina-se à realização de um trabalho de investigação no âmbito do Estágio do curso de Mestrado em Ensino de Dança com vista a obtenção do grau de Mestre em Ensino de Dança.

É garantido o total anonimato, confidencialidade e proteção dos teus dados.

Se concordares em participar, peço que respondas a todas as questões sendo sincera nas tuas respostas.

Muito obrigado pela tua colaboração!

Turma de 8º Ano de Dança, Academia de Dança Contemporânea de Setúbal (ADCS)

Idade: 49 anos

Sexo: Feminino Masculino

Por favor, coloca uma cruz na casa correspondente, ou/e descreve em tuas palavras na linha correspondente quando for solicitado e se considerares necessário.

Março 2017

2º Período

Este questionário é baseado no trabalho desenvolvido no 2º período, entre janeiro e março 2017.

SOBRE TI !

1. Notaste diferença significativa no teu trabalho pessoal nas nossas aulas de TDC na ADCS no período compreendido entre janeiro e março, 2017?

Por favor, coloca uma cruz na casa correspondente:

- Sim
 Não
 Não sei

Em poucas palavras, descreve: Senti uma evolução no meu trabalho e
na minha maneira de trabalhar

2. Assinala com uma cruz a resposta que melhor descreve a tua mudança emocional em relação ao teu trabalho nas nossas aulas de TDC entre janeiro e março, 2017?

- Relaxada
 Apreensiva
 Motivada
 Desmotivada
 Nenhum
 Outra: _____

Em poucas palavras, descreve porquê: Porque sempre foi uma disciplina
que eu gosto muito e foi outra maneira completamente diferente
de abordar a aula

3. Assinala com uma cruz a resposta que melhor define a tua mudança física para o teu trabalho nas nossas aulas de TDC desde o início do nosso estágio: outubro 2016 - março 2017?

Qualidade do movimento

Abordagem ao movimento

Consciência ao movimento

Execução do movimento

Movimento em contínuo (Sequential Movement/Flow)

Nenhum

Outra: _____

Em poucas palavras, descreve porquê: Por onde passam os pés, a colocação de braços. Tudo ficou muito mais consciente para mim. A clareza da técnica

4. Sentes que as aulas de TDC conosco são diferentes de outras aulas de dança clássica, com que estejas mais familiarizada?

Por favor, coloca uma cruz na casa correspondente:

- Sim
 Não
 Não sei

Em poucas palavras, descreve como: A maneira como a aula é
abordada e a junção com a dança moderna é completamente
diferente das outras aulas de clássico.

LINGUAGEM HÍBRIDA

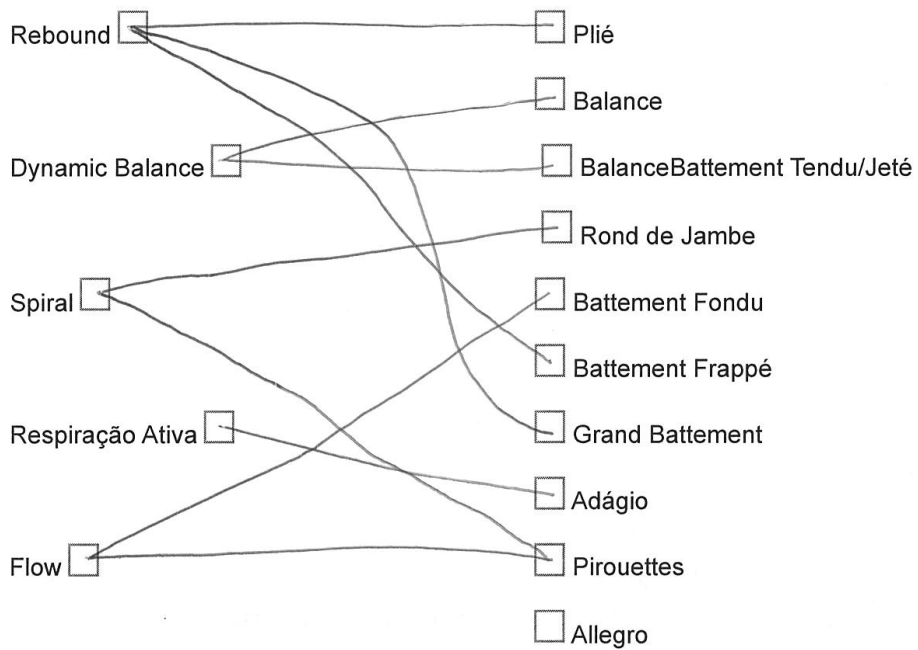
1. Assinala com uma cruz quais das seguintes terminologias, de dança moderna/ contemporânea, em que te sentes mais familiarizada, desde o início do nosso estágio ?

- Rebound
- Spiral
- Dynamic Balance
- Flow
- Motion
- Respiração Ativa
- Nenhuma

2. Assinala com uma cruz quais das seguintes ferramentas, de dança moderna/ contemporânea, têm mais influência e utilidade, para o teu trabalho na nossa aula de TDC?

- Rebound
- Spiral
- Dynamic Balance
- Flow
- Motion
- Respiração Ativa
- Nenhuma

3. Traça uma linha entre as terminologias do lado esquerdo e as do lado direito que achas estarem diretamente relacionadas:



Nenhuma

4. Como consideras as seguintes terminologias, de dança moderna/contemporânea, na tua TDC?

Por favor, coloca uma cruz na casa correspondente:

Rebound

Útil Confuso Não sei

Spiral

Útil Confuso Não sei

Dynamic Balance

Útil Confuso Não sei

Flow

Útil Confuso Não sei

Respiração Ativa

Útil Confuso Não sei

Nenhuma

MOVIMENTO HÍBRIDO

1. Gostas da utilização dos exercícios, de dança moderna/contemporânea, no contexto de uma aula de TDC ?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve porquê: Porque faz-nos ter outra noção
dos exercícios de TDC.

2. Como consideras os exercícios, de dança moderna/contemporânea, antes do trabalho na barra, no teu TDC?

Por favor, coloca uma cruz na casa correspondente:

Úteis

Confusos

Nenhum

Não sei

Se a tua resposta foi útil ou confusos, descreve em poucas palavras como: Ajudá-nos a perceber qual é o nosso centro e a nossa eixo.

3. Com a introdução e utilização dos exercícios contemporâneos antes da barra, achas perceptível ou atingível as seguintes terminologias de dança moderna/contemporânea?

Por favor, coloca uma cruz na casa correspondente:

Rebound

Sim Não Não sei

Spiral

Sim Não Não sei

Dynamic Balance

Sim Não Não sei

Flow

Sim Não Não sei

Motion

Sim Não Não sei

Respiração Ativa

Sim Não Não sei

Nenhuma

Não sei

Das seguintes terminologias quais consideras as mais interessantes e porquê?

Em poucas palavras, descreve quais e como: A Spiral e a Respiração
ativa porque dá a sensação que os movimentos nunca
acabam, apenas desenvolvem.

4. Em poucas palavras descreve, como a nossa abordagem híbrida, a mistura entre a dança contemporânea e a técnica de dança clássica, ajudam-te a dançar?

Ajudam na dança porque nós estamos sempre a distinguir as 2 técnicas e nestas aulas deu para perceber que dá para misturar as 2.

MÚSICA HÍBRIDA

1. De que forma a utilização da música contemporânea afetou o teu trabalho nas aulas de TDC?

Por favor, coloca uma cruz na casa correspondente:

- Positivamente
 Negativamente
 Nenhum
 Outra: _____
 Não sei

Em poucas palavras, descreve porquê: Porque deu para dar outras dinâmicas e energia aos movimentos.

2. De que forma consideras que a utilização da música contemporânea é útil para a tua TDC?

Por favor, coloca uma cruz na casa correspondente:

- Dinamica física
- Dinamica musical
- Motivação física
- Motivação emocional
- Energia
- Outra: _____
- Não sei

Em poucas palavras, descreve porquê: Porque às vezes nós deixamos
nos levar pela melodia do piano e de serem sempre as
mesmas músicas e ouvir outro tipo de música na aula
acaba por dar outra motivação.

3. Alguma vez tiveste música tocada ao vivo, nas tuas aulas de treino de ballet clássico na ADCS?

Por favor, coloca uma cruz na casa correspondente:

- Sim
- Não
- Não sei

4. De que forma a música tocada ao vivo, afetou o teu trabalho nas aulas de TDC?

Por favor, coloca uma cruz na casa correspondente:

- Positivamente
 Negativamente
 Nenhuma
 Outra: _____
 Não sei

Em poucas palavras, descreve porquê: Porque a pessoa está a sentir
o que nós estamos a fazer e conseguiu reagir às nossas
respirações.

5. Alguma vez consideraste a música contemporânea como elemento/ferramenta importante para o teu trabalho em ballet clássico?

Por favor, coloca uma cruz na casa correspondente:

- Sim
 Não
 Não sei

Em poucas palavras, descreve porquê: Porque achava que a dinâmica
de clássico era completamente diferente de contemporânea.

6. Nas tuas aulas habituais de ballet clássico, a tua apreciação por música mudou, depois de teres tido aulas com música contemporânea (e tocada ao vivo) neste 2º período?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve porquê: Porque sempre gostei.

REFLEXÃO FINAL

1. Quais das seguintes abordagens, moderna/contemporânea, achas que te influenciou mais, no teu trabalho, nas nossas aulas de TDC?

Por favor, coloca uma cruz na casa correspondente:

Linguagem Contemporânea (Rebound, Spiral, Opposition, Motion, Flow)

Aquecimentos de dança contemporânea antes da Barra

Música Contemporânea

Nenhuma

Em poucas palavras, descreve porquê: Porque deu jeito eu entender os movimentos de outra forma.

2. Esta abordagem híbrida é nova para o teu treino na TDC?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve como: Nunca tivemos mistura ou traço

técnicas com o clássico.

3. Sentes alguma diferença na maneira como executas e consciencializas os exercícios da TDC desde o início do nosso estágio?

Por favor, coloca uma cruz na casa correspondente:

Na Barra

Plié

Sim

Não

Não sei

Battement Tendu/Jeté

Sim

Não

Não sei

Rond de Jambe

Sim

Não

Não sei

Battement Fondu

Sim

Não

Não sei

Grand Battement

Sim

Não

Não sei

Batterie

Sim

Não

Não sei

Pirouettes

Sim Não Não sei

Balance

Sim Não Não sei

Nenhum

Outra: _____

No Centro

Adágio

Sim Não Não sei

Pirouettes

Sim Não Não sei

Allegro

Sim Não Não sei

Nenhum

Outra: _____

4. Quais das seguintes abordagens híbridas ajudam-te a dançar melhor, com mais *flow* e eficiência física dentro da nossa aula de TDC?

Música Contemporânea

Linguagem Contemporânea (palavras)

Movimento contemporâneas (antes da barra)

Nenhuma

Não sei

Muito obrigado!

Student B

Este questionário destina-se á realização de um trabalho de investigação no âmbito do Estágio do curso de Mestrado em Ensino de Dança com vista a obtenção do grau de Mestre em Ensino de Dança.

È garantido o total anonimato, confidencialidade e proteção dos teus dados.

Se concordares em participar, peço que respondas a todas as questões sendo sincera nas tuas respostas.

Muito obrigado pela tua colaboração!

Turma de 8º Ano de Dança, Academia de Dança Contemporânea de Setúbal (ADCS)

Idade: 17 anos

Sexo: Feminino Masculino

Por favor, coloca uma cruz na casa correspondente, ou/e descreve em tuas palavras na linha correspondente quando for solicitado e se considerares necessário.

Março 2017

2º Período

Este questionário é baseado no trabalho desenvolvido no 2º período, entre janeiro e março 2017.

SOBRE TI !

1. Notaste diferença significativa no teu trabalho pessoal nas nossas aulas de TDC na ADCS no período compreendido entre janeiro e março, 2017?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve: Porque foi uma abordagem diferente
às aulas de dança classica

2. Assinala com uma cruz a resposta que melhor descreve a tua mudança emocional em relação ao teu trabalho nas nossas aulas de TDC entre janeiro e março, 2017?

Relaxada

Apreensiva

Motivada

Desmotivada

Nenhum

Outra: _____

Em poucas palavras, descreve porque: Sentime motivada por ser uma
nova abordagem à dança classica, para nós, e por ser
diferente das aulas que costuma-nos fazer.

3. Assinala com uma cruz a resposta que melhor define a tua mudança física para o teu trabalho nas nossas aulas de TDC desde o início do nosso estágio: outubro 2016 - março 2017?

- Qualidade do movimento
- Abordagem ao movimento
- Consciência ao movimento
- Execução do movimento
- Movimento em contínuo (Sequential Movement/Flow)
- Nenhum
- Outra: _____

Em poucas palavras, descreve porquê: Porque a professora faz connosco um trabalho muito musical e muito dinâmico, em que o movimento surge para.

4. Sentes que as aulas de TDC connosco são diferentes de outras aulas de dança clássica, com que estejas mais familiarizada?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve como: Sim porque as aulas que temos
normalmente são muito mais clássicas, ~~estão~~ nestas
aulas consigo sentir um bocado do contemporâneo.

LINGUAGEM HÍBRIDA

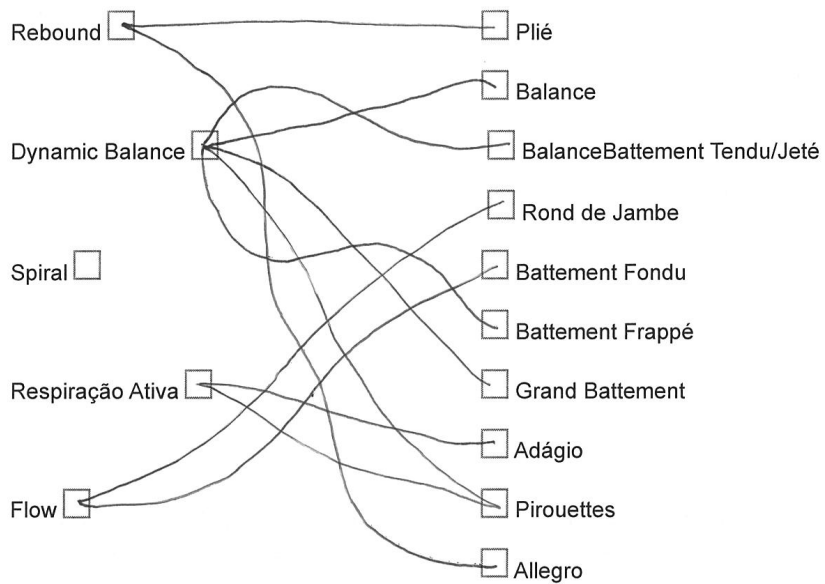
1. Assinala com uma cruz quais das seguintes terminologias, de dança moderna/ contemporânea, em que te sentes mais familiarizada, desde o início do nosso estágio ?

- Rebound
- Spiral
- Dynamic Balance
- Flow
- Motion
- Respiração Ativa
- Nenhuma

2. Assinala com uma cruz quais das seguintes ferramentas, de dança moderna/ contemporânea, têm mais influência e utilidade, para o teu trabalho na nossa aula de TDC?

- Rebound
- Spiral
- Dynamic Balance
- Flow
- Motion
- Respiração Ativa
- Nenhuma

3. Traça uma linha entre as terminologias do lado esquerdo e as do lado direito que achas estarem diretamente relacionadas:



Nenhuma

4. Como consideras as seguintes terminologias, de dança moderna/contemporânea, na tua TDC?

Por favor, coloca uma cruz na casa correspondente:

Rebound

Útil Confuso Não sei

Spiral

Útil Confuso Não sei

Dynamic Balance

Útil Confuso Não sei

Flow

Útil Confuso Não sei

Respiração Ativa

Útil Confuso Não sei

Nenhuma

MOVIMENTO HÍBRIDO

1. Gostas da utilização dos exercícios, de dança moderna/contemporânea, no contexto de uma aula de TDC ?

Por favor, coloca uma cruz na casa correspondente:

- Sim
 Não
 Não sei

Em poucas palavras, descreve porquê: Saimos da nossa zona de conforto ao misturarmos ambas as técnicas.

2. Como consideras os exercícios, de dança moderna/contemporânea, antes do trabalho na barra, no teu TDC?

Por favor, coloca uma cruz na casa correspondente:

- Úteis
 Confusos
 Nenhum
 Não sei

Se a tua resposta foi útil ou confusa, descreve em poucas palavras

como: São úteis porque faz com que nos libertemos e
é mais e quando passamos para a barra já não ficamos
tão rijos devido ao clássico.

3. Com a introdução e utilização dos exercícios contemporâneos antes da barra, achas perceptível ou atingível as seguintes terminologias de dança moderna/contemporânea?

Por favor, coloca uma cruz na casa correspondente:

Rebound

Sim Não Não sei

Spiral

Sim Não Não sei

Dynamic Balance

Sim Não Não sei

Flow

Sim Não Não sei

Motion

Sim Não Não sei

Respiração Ativa

Sim Não Não sei

Nenhuma

Não sei

Das seguintes terminologias quais consideras as mais interesssante e porquê?

Em poucas palavras, descreve quais e como : acho o rebound e a
dynamic balance porque foi as duas que eu consegui
sentir e entender melhor, embora também tenha sentido
todas as outras.

4. Em poucas palavras descreve, como a nossa abordagem híbrida, a mistura entre a dança contemporânea e a técnica de dança clássica, ajudam-te a dançar?

Ajudaram-me a libertar mais nas aulas de dança clássica, a perceber onde se deve dar as dinâmicas, como fazer os exercícios na música e onde respirar. Ajudou-me também a dançar mais e a apreciar a dança clássica.

MÚSICA HÍBRIDA

1. De que forma a utilização da música contemporânea afetou o teu trabalho nas aulas de TDC?

Por favor, coloca uma cruz na casa correspondente:

- Positivamente
 Negativamente
 Nenhum
 Outra: _____
 Não sei

Em poucas palavras, descreve porquê: Nós estamos mais habituados a usar as dinâmicas no contemporâneo e o facto da música de moderno ter passado para as aulas de clássico fez com que essa dinâmica passa-se mais facilmente.

2. De que forma consideras que a utilização da música contemporânea é útil para a tua TDC?

Por favor, coloca uma cruz na casa correspondente:

- Dinamica física
- Dinamica musical
- Motivação física
- Motivação emocional
- Energia
- Outra: _____
- Não sei

Em poucas palavras, descreve porquê: Acho útil porque nos dá outra
energia, o que automaticamente nos dá mais dinamica
física e ~~mais~~ musical e motivação também.

3. Alguma vez tiveste música tocada ao vivo, nas tuas aulas de treino de ballet clássico na ADCS?

Por favor, coloca uma cruz na casa correspondente:

- Sim
- Não
- Não sei

4. De que forma a música tocada ao vivo, afetou o teu trabalho nas aulas de TDC?

Por favor, coloca uma cruz na casa correspondente:

- Positivamente
 Negativamente
 Nenhuma
 Outra: _____
 Não sei

Em poucas palavras, descreve porquê: Porque dá outra energia que o CD não nos dá, para além de que temos de estar mais atentos às mudanças da música pois nunca sabemos o que vem a seguir, enquanto que com o CD torna-se monotono.

5. Alguma vez consideraste a música contemporânea como elemento/ferramenta importante para o teu trabalho em ballet clássico?

Por favor, coloca uma cruz na casa correspondente:

- Sim
 Não
 Não sei

Em poucas palavras, descreve porquê: Nunca pensei muito em misturar a música do moderno à aula de dança clássica, mas o resultado é muito bom.

6. Nas tuas aulas habituais de ballet clássico, a tua apreciação por música mudou, depois de teres tido aulas com música contemporânea (e tocada ao vivo) neste 2º período?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve porquê: Tento ouvir melhor os variados ritmos musicais e usar mais as dinâmicas da música.

REFLEXÃO FINAL

1. Quais das seguintes abordagens, moderna/contemporânea, achas que te influenciou mais, no teu trabalho, nas nossas aulas de TDC?

Por favor, coloca uma cruz na casa correspondente:

Linguagem Contemporânea (Rebound, Spiral, Opposition, Motion, Flow)

Aquecimentos de dança contemporânea antes da Barra

Música Contemporânea

Nenhuma

Em poucas palavras, descreve porquê: Porque foi o que eu senti que contribuiu para a mudança no meu trabalho

2. Esta abordagem híbrida é nova para o teu treino na TDC?

Por favor, coloca uma cruz na casa correspondente:

- Sim
 Não
 Não sei

Em poucas palavras, descreve como: Porque sempre fiz aulas de
Clássico em que tanto a linguagem e a música eram
clássicas.

3. Sentes alguma diferença na maneira como executas e consciencializas os exercícios da TDC desde o início do nosso estágio?

Por favor, coloca uma cruz na casa correspondente:

Na Barra

- | | | | |
|----------------------|---|---|----------------------------------|
| Plié | <input checked="" type="checkbox"/> Sim | <input type="checkbox"/> Não | <input type="checkbox"/> Não sei |
| Battement Tendu/Jeté | <input type="checkbox"/> Sim | <input checked="" type="checkbox"/> Não | <input type="checkbox"/> Não sei |
| Rond de Jambe | <input checked="" type="checkbox"/> Sim | <input type="checkbox"/> Não | <input type="checkbox"/> Não sei |
| Battement Fondu | <input checked="" type="checkbox"/> Sim | <input type="checkbox"/> Não | <input type="checkbox"/> Não sei |
| Grand Battement | <input checked="" type="checkbox"/> Sim | <input type="checkbox"/> Não | <input type="checkbox"/> Não sei |
| Batterie | <input type="checkbox"/> Sim | <input checked="" type="checkbox"/> Não | <input type="checkbox"/> Não sei |
| Pirouettes | | | |

Sim Não Não sei

Balance

Sim Não Não sei

Nenhum

Outra: _____

No Centro

Adágio

Sim Não Não sei

Pirouettes

Sim Não Não sei

Allegro

Sim Não Não sei

Nenhum

Outra: _____

4. Quais das seguintes abordagens híbridas ajudam-te a dançar melhor, com mais *flow* e eficiência física dentro da nossa aula de TDC?

Música Contemporânea

Linguagem Contemporânea (palavras)

Movimento contemporâneas (antes da barra)

Nenhuma

Não sei

Muito obrigado!

Student C

Este questionário destina-se á realização de um trabalho de investigação no âmbito do Estágio do curso de Mestrado em Ensino de Dança com vista a obtenção do grau de Mestre em Ensino de Dança.

È garantido o total anonimato, confidencialidade e proteção dos teus dados.

Se concordares em participar, peço que respondas a todas as questões sendo sincera nas tuas respostas.

Muito obrigado pela tua colaboração!

Turma de 8º Ano de Dança, Academia de Dança Contemporânea de Setúbal (ADCS)

Idade: 17 anos

Sexo: Feminino Masculino

Por favor, coloca uma cruz na casa correspondente, ou/e descreve em tuas palavras na linha correspondente quando for solicitado e se considerares necessário.

Março 2017

2º Período

Este questionário é baseado no trabalho desenvolvido no 2º período, entre janeiro e março 2017.

SOBRE TI !

1. Notaste diferença significativa no teu trabalho pessoal nas nossas aulas de TDC na ADCS no período compreendido entre janeiro e março, 2017?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve: Senti que comecei a trabalhar as
dinâmicas e a "exercer" através da energia

2. Assinala com uma cruz a resposta que melhor descreve a tua mudança emocional em relação ao teu trabalho nas nossas aulas de TDC entre janeiro e março, 2017?

Relaxada

Apreensiva

Motivada

Desmotivada

Nenhum

Outra: _____

Em poucas palavras, descreve porquê: Eu aprendi a trabalhar de
outra forma e a vez a clássica de outra forma,
consequentemente.

4. Sentes que as aulas de TDC conosco são diferentes de outras aulas de dança clássica, com que estejas mais familiarizada?

Por favor, coloca uma cruz na casa correspondente:

- Sim
- Não
- Não sei

Em poucas palavras, descreve como: Através da mobilidade no
troneo com os exercícios da professora Silva,
da música ao vivo. ~~o a~~ ~~etc~~

3. Assinala com uma cruz a resposta que melhor define a tua mudança física para o teu trabalho nas nossas aulas de TDC desde o início do nosso estágio: outubro 2016 - março 2017?

- Qualidade do movimento
- Abordagem ao movimento
- Consciência ao movimento
- Execução do movimento
- Movimento em contínuo (Sequential Movement/Flow)
- Nenhum
- Outra: _____

Em poucas palavras, descreve porquê: através da sensação de
alongamento/ "crescer".

LINGUAGEM HÍBRIDA

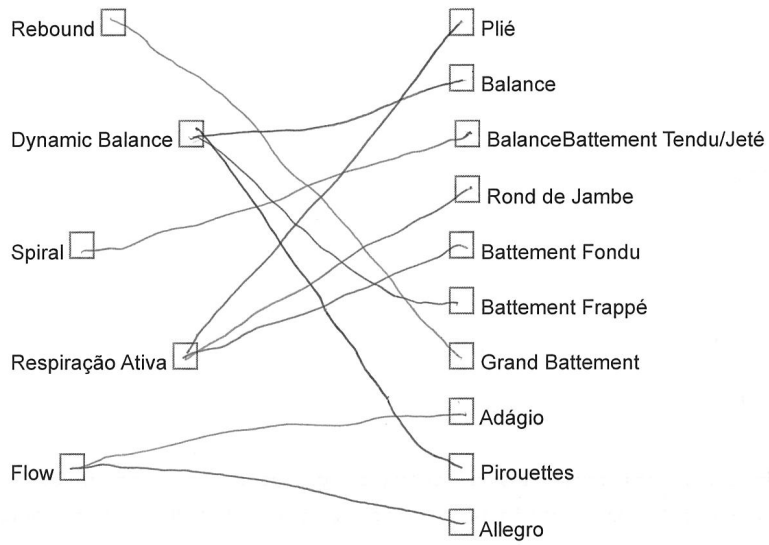
1. Assinala com uma cruz quais das seguintes terminologias, de dança moderna/ contemporânea, em que te sentes mais familiarizada, desde o início do nosso estágio ?

- Rebound
- Spiral
- Dynamic Balance
- Flow
- Motion
- Respiração Ativa
- Nenhuma

2. Assinala com uma cruz quais das seguintes ferramentas, de dança moderna/ contemporânea, têm mais influência e utilidade, para o teu trabalho na nossa aula de TDC?

- Rebound
- Spiral
- Dynamic Balance
- Flow
- Motion
- Respiração Ativa
- Nenhuma

3. Traça uma linha entre as terminologias do lado esquerdo e as do lado direito que achas estarem diretamente relacionadas:



Nenhuma

4. Como consideras as seguintes terminologias, de dança moderna/contemporânea, na tua TDC?

Por favor, coloca uma cruz na casa correspondente:

Rebound

Útil Confuso Não sei

Spiral

Útil Confuso Não sei

Dynamic Balance

Útil Confuso Não sei

Flow

Útil Confuso Não sei

Respiração Ativa

Útil Confuso Não sei

Nenhuma

MOVIMENTO HÍBRIDO

1. Gostas da utilização dos exercícios, de dança moderna/contemporânea, no contexto de uma aula de TDC ?

Por favor, coloca uma cruz na casa correspondente:

- Sim
 Não
 Não sei

Em poucas palavras, descreve porquê: ao utilizarmos estes exercícios, consigo alcançar o pretendido através do que já conheço de dança moderna.

2. Como consideras os exercícios, de dança moderna/contemporânea, antes do trabalho na barra, no teu TDC?

Por favor, coloca uma cruz na casa correspondente:

- Úteis
 Confusos
 Nenhum
 Não sei

Se a tua resposta foi útil ou confusa, descreve em poucas palavras como: _____

3. Com a introdução e utilização dos exercícios contemporâneos antes da barra, achas perceptível ou atingível as seguintes terminologias de dança moderna/contemporânea?

Por favor, coloca uma cruz na casa correspondente:

Rebound

Sim Não Não sei

Spiral

Sim Não Não sei

Dynamic Balance

Sim Não Não sei

Flow

Sim Não Não sei

Motion

Sim Não Não sei

Respiração Ativa

Sim Não Não sei

Nenhuma

Não sei

Das seguintes terminologias quais consideras as mais interessantes e porquê?

Em poucas palavras, descreve quais e como: O rebound porque na
minha opinião obriga inconscientemente a utilização
da respiração que é muito importante.

4. Em poucas palavras descreve, como a nossa abordagem híbrida, a mistura entre a dança contemporânea e a técnica de dança clássica, ajudam-te a dançar?

Exames uma noção ~~de~~ completamente diferente de como dançar e de conteúdos essenciais para dançar.

MÚSICA HÍBRIDA

1. De que forma a utilização da música contemporânea afetou o teu trabalho nas aulas de TDC?

Por favor, coloca uma cruz na casa correspondente:

- Positivamente
- Negativamente
- Nenhum
- Outra: _____
- Não sei

Em poucas palavras, descreve porquê: _____

2. De que forma consideras que a utilização da música contemporânea é útil para a tua TDC?

Por favor, coloca uma cruz na casa correspondente:

- Dinamica física
- Dinamica musical
- Motivação física
- Motivação emocional
- Energia
- Outra: _____
- Não sei

Em poucas palavras, descreve porquê: Estamos habituados a trabalhar com música clássica, no entanto a música contemporânea tem várias intensidades sonoras o que cria dinâmicas e em seguida ~~energia~~ outra energia.

3. Alguma vez tiveste música tocada ao vivo, nas tuas aulas de treino de ballet clássico na ADCS?

Por favor, coloca uma cruz na casa correspondente:

- Sim
- Não
- Não sei

4. De que forma a música tocada ao vivo, afetou o teu trabalho nas aulas de TDC?

Por favor, coloca uma cruz na casa correspondente:

- Positivamente
 Negativamente
 Nenhuma
 Outra: _____
 Não sei

Em poucas palavras, descreve porquê: transmite outra energia,
bem como outras dinâmicas e outra sensi-
bilidade.

5. Alguma vez consideraste a música contemporânea como elemento/ferramenta importante para o teu trabalho em ballet clássico?

Por favor, coloca uma cruz na casa correspondente:

- Sim
 Não
 Não sei

Em poucas palavras, descreve porquê: achava que não "combinava"
muito bem nas aulas de clássico.

6. Nas tuas aulas habituais de ballet clássico, a tua apreciação por música mudou, depois de teres tido aulas com música contemporânea (e tocada ao vivo) neste 2º período?

Por favor, coloca uma cruz na casa correspondente:

- Sim
 Não
 Não sei

Em poucas palavras, descreve porquê: Têm outra energia,
outra intensidade.

REFLEXÃO FINAL

1. Quais das seguintes abordagens, moderna/contemporânea, achas que te influenciou mais, no teu trabalho, nas nossas aulas de TDC?

Por favor, coloca uma cruz na casa correspondente:

- Linguagem Contemporânea (Rebound, Spiral, Opposition, Motion, Flow)
 Aquecimentos de dança contemporânea antes da Barra
 Música Contemporânea
 Nenhuma

Em poucas palavras, descreve porquê: É uma linguagem que
tenho mais à vontade o que me facilitou
para as minhas dificuldades no clássico.

2. Esta abordagem híbrida é nova para o teu treino na TDC?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve como: Ao juntar/jozer uma
ligação com ambas as técnicas.

3. Sentes alguma diferença na maneira como executas e consciencializas os exercícios da TDC desde o início do nosso estágio?

Por favor, coloca uma cruz na casa correspondente:

Na Barra

Plié

Sim

Não

Não sei

Battement Tendu/Jeté

Sim

Não

Não sei

Rond de Jambe

Sim

Não

Não sei

Battement Fondu

Sim

Não

Não sei

Grand Battement

Sim

Não

Não sei

Batterie

Sim

Não

Não sei

Pirouettes

Sim Não Não sei

Balance
 Sim Não Não sei

Nenhum

Outra: _____

No Centro

Adágio
 Sim Não Não sei

Pirouettes
 Sim Não Não sei

Allegro
 Sim Não Não sei

Nenhum

Outra: _____

4. Quais das seguintes abordagens híbridas ajudam-te a dançar melhor, com mais *flow* e eficiência física dentro da nossa aula de TDC?

Música Contemporânea

Linguagem Contemporânea (palavras)

Movimento contemporâneas (antes da barra)

Nenhuma

Não sei

Muito obrigado!

Appendix H - Questionnaire Contemporary Dance Workshop

Student A

Este questionário destina-se à realização de um trabalho de investigação no âmbito do Estágio do curso de Mestrado em Ensino de Dança com vista a obtenção do grau de Mestre em Ensino de Dança.

É garantido o total anonimato, confidencialidade e proteção dos teus dados.

Se concordares em participar, peço que respondas a todas as questões sendo sincera nas tuas respostas.

Muito obrigado pela tua colaboração!

Por favor, coloca uma cruz na casa correspondente, ou/e descreve em tuas palavras, na linha correspondente, quando for solicitado e se considerares necessário.

Turma 8^o ano de Dança, Academia de Dança Contemporânea de Setúbal (ADCS)

Idade: 17 anos

Sexo: Feminino Masculino

I. Um pouco sobre ti!

Os alunos do 8ºAno de Dança, não precisam de preencher este parte!

1.1 Com que idade começaste a dançar? <u>3</u> anos
1.2 Qual foi o tipo de dança com que começaste? Clássica Em poucas palavras, descreve que tipo: <u>Comecei com técnica de dança</u> <u>Clássica e só aos 9 anos é que introduzi a Técnica</u> <u>Graham.</u>
1.3 Há quantos anos estás a dançar ballet clássico? <u>14</u> anos
1.4 Durante quantos anos tiveste aulas da técnica Graham? <u>8</u> anos

II. Workshop da Dança Contemporânea

Parte 1: Dança Contemporânea

2.1 Foi novo para ti, o trabalho de chão começando com a abordagem somática (sentir, respirar, esticar)?

Se a resposta foi sim, descreve em que aspecto foi novo: ~~o~~ o trabalho de chão ^{→ não} foi novo, descrevia ~~uma~~ ~~consciência~~ ~~forma~~ ~~movimentos~~ que não sentia ~~opontia~~ ~~essa~~ ~~abordagem~~ ~~semótica~~. já a tinha utilizado em aulas de contemporâneo.

2.2 Alguma vez trabalhaste com o respirar ou com a respiração enquanto elemento consciente numa aula de dança?

Se a resposta foi sim, descreve como e em que aulas: Sim, por vezes tenho essa consciência tanto nas aulas de Clássico como nas de Moderno.



III. Workshop da Dança Contemporânea

Parte 2: Improvisação

3.1 Em poucas palavras descreve a impressão global da 2ª Parte do workshop - a procura do movimento individual através da improvisação a dois e a solo:

Foi uma impressão muito boa, descobri que conseguia fazer coisas que nem sabia que conseguia, tanto a nível individual como a dois.

3.2 Gostaste do workshop na sua totalidade?

Gostei muito

Gostei

Não gostei

Não sei

Em poucas palavras, descreve porquê: Porque foi uma experiência
nova em que podemos fazer coisas que não fazemos
todos os dias.

3.3 Resume numa só palavra a experiência que tiveste do workshop: Boa

Muito obrigado!

Student B

Este questionário destina-se á realização de um trabalho de investigação no âmbito do Estágio do curso de Mestrado em Ensino de Dança com vista a obtenção do grau de Mestre em Ensino de Dança.

É garantido o total anonimato, confidencialidade e proteção dos teus dados.

Se concordares em participar, peço que respondas a todas as questões sendo sincera nas tuas respostas.

Muito obrigado pela tua colaboração!

Por favor, coloca uma cruz na casa correspondente, ou/e descreve em tuas palavras, na linha correspondente, quando for solicitado e se considerares necessário.

Turma 8^o ano de Dança, Academia de Dança Contemporânea de Setúbal (ADCS)

Idade: 17 anos

Sexo: Feminino Masculino

I. Um pouco sobre ti!

Os alunos do 8ºAno de Dança, não precisam de preencher este parte!

1.1 Com que idade começaste a dançar? cinco anos

1.2 Qual foi o tipo de dança com que começaste?

Em poucas palavras, descreve que tipo: clássico

1.3 Há quantos anos estás a dançar ballet clássico? 13 anos

1.4 Durante quantos anos tiveste aulas da técnica Graham? 8 anos

II. Workshop da Dança Contemporânea

Parte 1: Dança Contemporânea

2.1 Foi novo para ti, o trabalho de chão começando com a abordagem somática (sentir, respirar, esticar)?

Se a resposta foi sim, descreve em que aspecto foi novo: Sim, porque mesmo que esteja habituada a utilizar a respiração, nunca tinha utilizado tanto e de forma tão orgânica.

2.2 Alguma vez trabalhaste com o respirar ou com a respiração enquanto elemento consciente numa aula de dança?

Se a resposta foi sim, descreve como e em que aulas: Sim, nas aulas de técnica de dança clássica e de dança moderna através do plié e do releve e na contraction e no release

III. Workshop da Dança Contemporânea

Parte 2: Improvisação

3.1 Em poucas palavras descreve a impressão global da 2ª Parte do workshop - a procura do movimento individual através da improvisação a dois e a solo:

A impressão global a dois ~~foi~~ foi "obrigada" a movimentar-me de forma relaxada e através da confiança do outro e a solo senti, com a ajuda da professora a maior utilização dos membros superiores do que inferiores.

3.2 Gostaste do workshop na sua totalidade?

Gostei muito

Gostei

Não gostei

Não sei

Em poucas palavras, descreve porquê: porque ganhei uma consciência
sobre o outro tipo de movimento e descobri
e alcancei algum novo tipo de movimento
próprio

3.3 Resume numa só palavra a experiência que tiveste do workshop: Orgânico

Muito obrigado!

Student C

Este questionário destina-se á realização de um trabalho de investigação no âmbito do Estágio do curso de Mestrado em Ensino de Dança com vista a obtenção do grau de Mestre em Ensino de Dança.

É garantido o total anonimato, confidencialidade e proteção dos teus dados.

Se concordares em participar, peço que respondas a todas as questões sendo sincera nas tuas respostas.

Muito obrigado pela tua colaboração!

Por favor, coloca uma cruz na casa correspondente, ou/e descreve em tuas palavras, na linha correspondente, quando for solicitado e se considerares necessário.

Turma 8º de Dança, Academia de Dança Contemporânea de Setúbal (ADCS)

Idade: 19 anos

Sexo: Feminino Masculino

I. Um pouco sobre ti!

Os alunos do 8ºAno de Dança, não precisam de preencher este parte!

1.1 Com que idade começaste a dançar? 10 anos

1.2 Qual foi o tipo de dança com que começaste?

Em poucas palavras, descreve que tipo: Técnica de Dança clássica
e Técnica de dança Moderna.

1.3 Há quantos anos estás a dançar ballet clássico? 9 anos

1.4 Durante quantos anos tiveste aulas da técnica Graham? 9 anos

II. Workshop da Dança Contemporânea

Parte 1: Dança Contemporânea

2.1 Foi novo para ti, o trabalho de chão começando com a abordagem somática (sentir, respirar, esticar)?

Se a resposta foi sim, descreve em que aspecto foi novo: Não.

2.2 Alguma vez trabalhaste com o respirar ou com a respiração enquanto elemento consciente numa aula de dança?

Se a resposta foi sim, descreve como e em que aulas: Sim, em aulas

de contemporânea, a respiração é que fazia começar
todos os movimentos.

III. Workshop da Dança Contemporânea

Parte 2: Improvisação

3.1 Em poucas palavras descreve a impressão global da 2ª Parte do workshop - a procura do movimento individual através da improvisação a dois e a solo:

No início foi difícil soltar o corpo e deixar-me
levar pelos comandos do meu colega, mas depois de
a conseguir tive uma sensação de consciência que
nunca senti antes.

3.2 Gostaste do workshop na sua totalidade?

Gostei muito

Gostei

Não gostei

Não sei

Em poucas palavras, descreve porquê: Gosto de aprender coisas
novas e desafiantes.

3.3 Resume numa só palavra a experiência que tiveste do
workshop: Libertador

Muito obrigado!

Appendix I - Questionnaire Visiting Class

Student A

Este questionário destina-se à realização de um trabalho de investigação no âmbito do Estágio do curso de Mestrado em Ensino de Dança com vista a obtenção do grau de Mestre em Ensino de Dança.

É garantido o total anonimato, confidencialidade e proteção dos teus dados.

Se concordares em participar, peço que respondas a todas as questões sendo sincera nas tuas respostas.

Muito obrigado pela tua colaboração!

Por favor, coloca uma cruz na casa correspondente, ou/e descreve em tuas palavras na linha correspondente quando for solicitado e se considerares necessário.

Turma de 8º Ano de Dança, Academia de Dança Contemporânea de Setúbal (ADCS)

Idade: 19 anos

Sexo: Feminino Masculino

Tema:

Aula de visita / 7 Fevereiro 2017

1. Gostaste da aula fora do contexto normal de aprendizagem?

Por favor, coloca uma cruz na casa correspondente:

Gostei muito

Gostei

Não gostei

Não sei

Em poucas palavras, descreve porquê: Dei para estar num ambiente
e para experimentar outras formas de trabalho. Senti-me muito
mais à vontade e para senti uma energia completamente diferen-
te.

2. Assinala com uma cruz a resposta que melhor define como te sentiste na aula:

Relaxada

Apreensiva

Motivada

Desmotivada

Nenhuma

Não sei

Outra: _____

Em poucas palavras, descreve porquê: Porque estava ansiosa por experimentar fazer aula no outro local e com pessoas completamente diferentes.

3. O que pensas que afetou mais no teu trabalho na aula?

Por favor, coloca uma cruz na casa correspondente:

- A mudança do lugar
- Os outros alunos
- O facto de estar fora do ambiente normal (ADCS)
- Nenhum
- Não sei

Em poucas palavras, descreve porquê: Senti-me confiante e não senti uma
má energia da parte dos outros alunos. Senti-me incluído no
grupo.

4. Sentiste-te tecnicamente preparada para a aula?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve porquê: já conheço mais ou menos a
estrutura da aula e já sei o que a professora procurava
ver.

5. Quais dos seguintes exercícios técnicos sentiste que executaste MELHOR na aula?

Por favor, coloca uma cruz na casa correspondente:

Na Barra:

Plié
 Sim Não Não sei

Battement Tendu/Jeté
 Sim Não Não sei

Rond de Jambe
 Sim Não Não sei

Battement Fondu
 Sim Não Não sei

Adágio
 Sim Não Não sei

Grand Battement
 Sim Não Não sei

Batterie
 Sim Não Não sei

No Centro

Port de Bras
 Sim Não Não sei

Adágio
 Sim Não Não sei

Pirouettes
 Sim Não Não sei

Petit Allegro
 Sim Não Não sei

Grand Allegro
 Sim Não Não sei

6. Quais dos seguintes exercícios técnicos sentiste que executaste PIOR na aula?

Por favor, coloca uma cruz na casa correspondente:

Na Barra

Plié	<input type="checkbox"/> Sim	<input checked="" type="checkbox"/> Não	<input type="checkbox"/> Não sei
Battement Tendu/Jeté	<input type="checkbox"/> Sim	<input checked="" type="checkbox"/> Não	<input type="checkbox"/> Não sei
Rond de Jambe	<input type="checkbox"/> Sim	<input checked="" type="checkbox"/> Não	<input type="checkbox"/> Não sei
Battement Fondu	<input type="checkbox"/> Sim	<input checked="" type="checkbox"/> Não	<input type="checkbox"/> Não sei
Adágio	<input type="checkbox"/> Sim	<input checked="" type="checkbox"/> Não	<input type="checkbox"/> Não sei
Grand Battement	<input type="checkbox"/> Sim	<input checked="" type="checkbox"/> Não	<input type="checkbox"/> Não sei
Batterie	<input checked="" type="checkbox"/> Sim	<input type="checkbox"/> Não	<input type="checkbox"/> Não sei

No Centro

Port de Bras	<input type="checkbox"/> Sim	<input checked="" type="checkbox"/> Não	<input type="checkbox"/> Não sei
Adágio	<input type="checkbox"/> Sim	<input checked="" type="checkbox"/> Não	<input type="checkbox"/> Não sei
Pirouettes	<input checked="" type="checkbox"/> Sim	<input type="checkbox"/> Não	<input type="checkbox"/> Não sei
Petit Allegro	<input type="checkbox"/> Sim	<input checked="" type="checkbox"/> Não	<input type="checkbox"/> Não sei
Grand Allegro	<input type="checkbox"/> Sim	<input checked="" type="checkbox"/> Não	<input type="checkbox"/> Não sei

7. O No geral, achas que foi uma experiência positiva ou negativa fazer uma aula fora do ambiente normal (ADCS)?

Por favor, coloca uma cruz na casa correspondente:

Positiva

Negativa

Não sei

Em poucas palavras, descreve porquê: Devemos ter todas as experiências possíveis antes de sairmos para o mundo lá fora

8. Farias outra vez?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

9. De que forma teres frequentado esta aula afectou o trabalho contínuo dentro da ADCS?

Por favor, coloca uma cruz na casa correspondente:

- Motivação em geral
- Motivação específica: preparação para as audições
- Nenhum
- Não sei
- Outra: _____

Descreve em poucas palavras de que forma: Fez sentir mais segura de
meu trabalho e que sou capaz de fazer uma aula fora
de meu ambiente normal.

10. Achas que teres feito a aula fora do ambiente normal, ajuda-te na preparação para audições futuras?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve porquê: _____

11. Já fez audições para escolas de dança e / ou companhias de dança?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Se a resposta foi um sim, menciona quais: Companhia Intéivel

12. Se a tua resposta à pergunta 11 foi sim, sentiste preparada ou pouco preparada na audição (ou audições)? Em poucas palavras descreve, o que consideras serem as tuas fraquezas e as tuas forças:

Por favor, coloca uma cruz na casa correspondente:

Preparada / Forças

Se a resposta foi um sim, menciona quais: Foi uma audição pouco técnica e mais teórica!

Pouco preparada / Fraquezas

Se a resposta foi um sim, menciona quais: _____

Não sei

Nenhum

Outra: _____

13. Vais fazer mais audições para escolas de dança e/ ou companhias de dança daqui em diante?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Se a resposta foi um sim, menciona quais: CNB ; Codarts

Muito obrigado!

Student B

Este questionário destina-se á realização de um trabalho de investigação no âmbito do Estágio do curso de Mestrado em Ensino de Dança com vista a obtenção do grau de Mestre em Ensino de Dança.

É garantido o total anonimato, confidencialidade e proteção dos teus dados.

Se concordares em participar, peço que respondas a todas as questões sendo sincera nas tuas respostas.

Muito obrigado pela tua colaboração!

Por favor, coloca uma cruz na casa correspondente, ou/e descreve em tuas palavras na linha correspondente quando for solicitado e se considerares necessário.

Turma de 8º Ano de Dança, Academia de Dança Contemporânea de Setúbal (ADCS)

Idade: 17 anos

Sexo: Feminino Masculino

Área de visita

Tema:
Aula de visita / 7 Fevereiro 2017

1. Gostaste da aula fora do contexto normal de aprendizagem?

Por favor, coloca uma cruz na casa correspondente:

Gostei muito

Gostei

Não gostei

Não sei

Em poucas palavras, descreve porquê: Gostei muito, porque deu
para estar em contacto com um meio diferente e
com pessoas diferentes. Deu também para sentir uma nova
energia.

2. Assinala com uma cruz a resposta que melhor define como te sentiste na aula:

Relaxada

Apreensiva

Motivada

Desmotivada

Nenhuma

Não sei

Outra: _____

Em poucas palavras, descreve porquê: Senti-me motivada, porque,
era tudo novo, o espaço, as pessoas, tínhamos
pianista, etc.

3. O que pensas que afetou mais no teu trabalho na aula?

Por favor, coloca uma cruz na casa correspondente:

- A mudança do lugar
- Os outros alunos
- O facto de estar fora do ambiente normal (ADCS)
- Nenhum
- Não sei

Em poucas palavras, descreve porquê: Eu acho que o que mais afeta
o nosso trabalho, em geral, é o ambiente. As vezes
quando o ambiente é sempre o mesmo acaba por não
nos dar a motivação necessária. É bom quando se muda,
ou o lugar, ou as aulas, etc.

4. Sentiste-te tecnicamente preparada para a aula?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve porquê: Sim, eu acho que não foi uma
aula para a qual nós não estávamos preparadas.
Sentime bastante bem a fazer a aula.

5. Quais dos seguintes exercícios técnicos sentiste que executaste MELHOR na aula?

Por favor, coloca uma cruz na casa correspondente:

Na Barra:

Plié
 Sim Não Não sei

Battement Tendu/Jeté
 Sim Não Não sei

Rond de Jambe
 Sim Não Não sei

Battement Fondu
 Sim Não Não sei

Adágio
 Sim Não Não sei

Grand Battement
 Sim Não Não sei

Batterie
 Sim Não Não sei

No Centro

Port de Bras
 Sim Não Não sei

Adágio
 Sim Não Não sei

Pirouettes
 Sim Não Não sei

Petit Allegro
 Sim Não Não sei

Grand Allegro
 Sim Não Não sei

6. Quais dos seguintes exercícios técnicos sentiste que executaste PIOR na aula?

Por favor, coloca uma cruz na casa correspondente:

Na Barra

Plié
 Sim Não Não sei

Battement Tendu/Jeté
 Sim Não Não sei

Rond de Jambe
 Sim Não Não sei

Battement Fondu
 Sim Não Não sei

Adágio
 Sim Não Não sei

Grand Battement
 Sim Não Não sei

Batterie
 Sim Não Não sei

No Centro

Port de Bras
 Sim Não Não sei

Adágio
 Sim Não Não sei

Pirouettes
 Sim Não Não sei

Petit Allegro
 Sim Não Não sei

Grand Allegro
 Sim Não Não sei

7. O No geral, achas que foi uma experiência positiva ou negativa fazer uma aula fora do ambiente normal (ADCS)?

Por favor, coloca uma cruz na casa correspondente:

Positiva

Negativa

Não sei

Em poucas palavras, descreve porquê: Acho que foi uma experiência
positiva, acho que tudo e todas as experiências que
temos e nesta altura em que estamos a acabar o
curso, todo o contacto com o meio mais profissional é
positivo.

8. Farias outra vez?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

9. De que forma teres frequentado esta aula afectou o trabalho contínuo dentro da ADCS?

Por favor, coloca uma cruz na casa correspondente:

- Motivação em geral
- Motivação específica: preparação para as audições
- Nenhum
- Não sei
- Outra: _____

Descreve em poucas palavras de que forma: Para mim foi uma motiva-
ção geral, porque o trabalho vem de todas as aulas,
mas claro que também fiquei mais motivada para as
audições.

10. Achas que teres feito a aula fora do ambiente normal, ajuda-te na preparação para audições futuras?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Em poucas palavras, descreve porquê: Sim porque deu para sair do ambiente de escola.

11. Já fez audições para escolas de dança e / ou companhias de dança?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Se a resposta foi um sim, menciona quais: Companhia Instável

12. Se a tua resposta á pergunta 11 foi sim, sentiste preparada ou pouco preparada na audição (ou audições)? Em poucas palavras descreve, o que consideras serem as tuas fraquezas e as tuas forças:

Por favor, coloca uma cruz na casa correspondente:

Preparada / Forças

Se a resposta foi um sim, menciona quais: _____

Pouco preparada / Fraquezas

Se a resposta foi um sim, menciona quais: _____

Não sei

Nenhum

Outra: _____

13. Vais fazer mais audições para escolas de dança e/ ou companhias de dança daqui em diante?

Por favor, coloca uma cruz na casa correspondente:

Sim

Não

Não sei

Se a resposta foi um sim, menciona quais: Antel Bachelors of Dance,

Podants, Dance Area

Muito obrigado!

