CONFLUENCES 4

DANCE EDUCATION: SHAPING CHANGE

Proceedings of the Fourth South African Dance Conference

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CONFLUENCES 4

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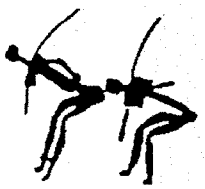

CONFLUENCES 4

7 July 2004

Dear Delegate

CONFLUENCES 4 is the fourth international dance conference to be held at the UCT School of Dance, and we welcome those of you who have travelled from abroad to attend this prestigious event. We extend our warmest greetings to you, as well as to those local delegates who are demonstrating their interest in and support of their art by making presentations, being part of the proceedings or working in the background.

The Organisers wish to thank most sincerely those organisations and individuals who have contributed financially and personally towards making this conference possible. Our sponsors include:

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We trust that the three days of the conference will prove to be stimulating and educational, but above all, entertaining, and that you will leave in the knowledge that you have been among friends who share your love of dance.

Yours sincerely

Elizabeth Triegaardt

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"Using the arts to ignite the mind"
Arthur Mitchell, Co-founder & Artistic Director

Introduction:

Education and Community outreach are the cornerstones on which Dance Theatre of Harlem (DTH) is built. Based on the success of its original mission to provide Harlem youngsters with the opportunity to study and excel in neo-classical dance, DTH has developed several education/community outreach initiatives. Now international in scope, these programs function as a "traveling university" (a phrase actually coined by a South African reporter when the company visited in 1992) introducing, instructing and integrating the arts and allied areas into the lives of several thousand people each year.

Utilizing all aspects of the institution including artists, faculty and administrators as educators and role models a variety of activities are presented as individual lectures, classes and workshops or combined as short or long term residencies in schools, community centers and other venues. Programs are tailored to meet the needs of each community or individual school, collaboration between staff and administrators of both parties are integral to the planning and implementation of programs.

DTH which celebrates its 35th anniversary this year was founded 1969 by Arthur Mitchell and Karel Shook. Its humble beginnings in church basements and then a remodeled garage, where Mitchell began teaching ballet classes in the summer of 1968 began as a community project that quickly turned into a national treasure. Still today it remains firmly rooted in the Harlem Community and serves as a crucial link to the great stages of world and thousands of other communities both similar and vastly different.

Arthur Mitchell, who joined the New York City Ballet (NYCB) in 1955, was the first African American man to become a permanent member of a major ballet company. He trained at the School of American Ballet and is best known for roles created on him by George Balanchine i.e. "Puck" in "A Midsummer Night's Dream" and the central pas de deux in "Agon". Upon learning of the death of Dr. Martin Luther King Jr. in 1698, Mitchell who was starting the National Ballet Company of Brazil under the auspicious of the United States International Association (USIA), decided to give back to the children of the Harlem community. He himself had grown up in Harlem on the very same the street that the Dance Theatre of Harlem is located today. The core believe, that any child given the tools of success and an opportunity will be successful at any endeavor they choose, is what informs all of the education and community outreach work done by DTH.

The education and community outreach work undertaken by DTH may be divided into several initiatives, each with a particular focus. The work done through the *Dancing Through Barriers* program for example, falls largely in the field of Arts-in-Education, an area which over the past decade has grown and evolved to a large degree in the United States. It is important to note that before Arts-in-Education became "fashionable", DTH and a few other organizations were already doing similar kinds of work. In fact the first "performances" that the DTH Company did were Lecture Demonstrations in community centers. The first "public performance" was a Lecture Demonstration held at the Guggenheim Museum, New York City in 1972.

This paper provides an overview of the different DTH education and community outreach initiatives and projects. Its main focus, however; is the "experience" of the *Dancing Through Barriers*® program and the factors that contribute to developing and operating successful similar education and community outreach programs.

Overview of DTH Education and Community Outreach Initiatives:

DTH School -

The *DTH School (DTHS)* is accredited by the National Association of Schools of Dance and is listed as an institution of higher education by the United States Department of Education. While the School is renowned for its courses in classical ballet, classes are also offered in tap, jazz, and ethnic dance which are supplemented by character, pedagogy, music and dance history.

DTHS offers courses to students from the age of three years through professional and adult level. The School provides opportunities for youths, to a large degree minorities and the economically disadvantaged, to study and excel in the performing arts. Currently, the students are drawn from throughout New York City, 13 states and 5 countries. The structured programs of the DTH School are:

Community Program: A Saturday program that offers children from the ages of three to 18 years of age the opportunity to study dance, not necessarily as a career. Students have at least one class a week for a period of 16 weeks, older students may have two classes per week. Pre-dance, Pre-ballet, beginning and intermediate levels in ballet are offered as well as tap. The goals of this program are for students to learn the elementary principals that form the foundation on which this discipline is based. Students are made aware of correct alignment, and begin the development of strength, flexibility and endurance. Students are introduced to general health maintenance and good nutrition, which enhances physical and mental growth.

Pre-Professional Program: An after school program of beginning, intermediate and advanced ballet that includes tap and ethnic dance designed for students between the ages of 7 to 18 years of age. Students may meet up to five times a week for 16 week semester. Classes are augmented by the use of the DTH Library, lecture demonstrations and performance opportunities. The goals of this program are to prepare young dancers to progress to professional training for a career in dance. In this program, students begin pointe work, and develop endurance, strength and stamina.

Professional Program: A professional training program for young adults during the day. Classes in this program are designed for students who intend to pursue dance as a professional career. A high school diploma or GED is required to participate. Students meet for classes five days a week, 16 weeks per semester. This program requires a full-time commitment. The program includes technique, pas de deux, pointe, men's class, workshops, character, composition, ethnic dance, tap, pedagogy, music theory and dance history. The goals of this program are to prepare dancers for a professional career in dance at DTH or another professional company. The classes offered hone and refine their technique as a dancer. Students are given opportunities to perform in the *Dancing Through Barriers*® Ensemble, take Company class and even participate in Company rehearsals.

Arts Exposure -

The first initiative, created in the early years of the organization, is called *Arts Exposure*. It is designed to expose, young people in particular, to the art of dance and provides a behind the scene look at the making of professional dancers and the allied arts like costume design, aspects of production, lighting, etc. through Lecture Demonstrations. The program also provides Master Classes in different dance styles, Movement Classes designed for students with little or no formal training, Athletic Workshops as well as Class Discussions, Workshops and Seminars. Today *Arts Exposure* serves as the Education and Community Outreach arm of the DTH professional company. Services are provided primarily by company dancers, artistic staff, crew and administrators.

Dancing Through Barriers® -

Dancing Through Barriers® (DTB) is the Education and Community Outreach arm of the Dance Theatre of Harlem School. This is largest and most comprehensive of the initiatives. It includes all of the elements of *Arts Exposure*, but also provides and operates residencies of varying durations and design in New York City, Washington D.C, Detroit and other cities depending on the year and availability of resources. DTB also includes Professional Development Workshops for public school teachers, Professional Development Workshops for Dance Teachers. Residencies are designed to fit into a schools comprehensive education plan and are aligned with state and local learning standards. Making the arts a part of the core curriculum through skills-based arts instruction and /or infusing the arts into other areas of the curriculum through an integrated curriculum are important components of the program. Services are provided by DTH School faculty, Teaching Artists, DTB® Ensemble (Performing arm of DTH School) and other staff members.

DTB® provides a multicultural environment where young people and adults of diverse backgrounds have opportunities for enrichment, exploration and achievement. This "traveling university" serves audiences throughout the greater New York City area, across America and around the world, where arts education and high quality performances may not be readily available.

Due to the multi-cultural and multi-ethnic backgrounds of the DTB® Ensemble, DTH School faculty and Teaching Artists, many of the activities can be conducted in various languages as needed: Spanish, Russian, Portuguese, Mandarin, French and English. It is most inspiring for a young person to be able to identify with someone on stage whose appearance are similar and speaks the same language.
A full menu of DTB® activities:

Lecture Demonstrations	Internships	Residencies
Video Assemblies	Movement Classes	Master Classes
Open Rehearsals	Seminars	Performances
Allied Arts Workshops	Pedagogy Workshops	Athletic Workshops
Auditions	Teacher Professional Development Workshops	

The Dancing Through Barriers® Ensemble consists of the DTH School's most promising students of the Professional Level Program. Students gain extensive performance experience through participation in Lecture Demonstrations and providing other outreach activities. The Ensemble also performs at DTH's Open House Series, the Emergency Fund for Student Dancers Benefit Concert, and at DTH School year end presentation. Many students who have been in the DTB® Ensemble have gone on to obtain employment with the DTH Company (half of the present company have been members of the DTB® Ensemble) and other professional dance companies.

When appropriate, DTH provides supplemental learning materials such as Teacher/Student study guides, which has information regarding DTH history, Co-Founder/Artistic Director Arthur Mitchell, and suggestions to prepare the students for participating in a DTH project. The guides provide suggestions that teachers can use to incorporate dance in their subject areas including exercises and bibliographies that encourage teachers and students to write about their own experiences in dance. Also available are select DTH repertoire on video with sample lesson plans in Social Studies and/or Language Arts.

Over the many years DTB® has acquired a wealth of knowledge from developing and operating several projects. All of the projects have had their successes and failures, but in either case invaluable lessons have been learnt. Following is an outline of some these areas. They are by no means all of them and I have very likely left out some important ones.

Partnership and Shared Vision:

When developing and operating programs the level of success is largely due to the strength and shared vision of the partnership; while this might seem obvious in theory it is surprising how often, in practice, the lack of attention to these key ingredients leads to the down fall of the most promising projects. Schools are filled with their own politics and personalities that can derail a project if there is no firm leadership. The principals of the partnering organizations must speak with one voice and provide the

necessary resources for the teachers and artists to do their work and ultimately realize the shared vision.

"Speaking the language"

Especially in the context of ballet companies, finding a way to make the work we do real and tangible for students is vital. Most have never seen classical ballet or have only the stereotype in their minds. It is important to remember that art and culture are a part of every society and that our role is to add to that knowledge not replace it.

Standards of Excellence:

Many of the situations we work in are less than ideal. Facilities are not always appropriate, students are undisciplined and underexposed, organization is lacking, etc. It is the duty of professional arts organization to always maintain a very high standard of work and not to take the attitude of "it does not matter, what these kids know anyway".

The state and local learning standards for the arts and other subjects (in the case of an integrated curriculum) must be met where appropriate. This is sound practice and also helps make the case to certain funding sources and education controlling bodies.

Making the case:

Artists and those who have had intimate experiences with the arts as audience members know inherently its power and value. They understand that studying an art form leads to discoveries about ones self that leads to the confidence to try new ideas; appreciating the contributions of other cultures; teamwork and leadership; how to accept criticism; respecting ones body; etc; etc –the list goes on.

Making the case to uninitiated however, can be difficult. Several studies have been conducted by leading institutions and foundations that demonstrate the impact of the arts on learning and overall development of young people and yet funding for arts programs in schools remains in jeopardy.
School governing boards and principals are focused on test scores leaving little time for the arts. It would be untrue to say that this attitude has not shifted positively over the last decade within New York City and other major urban centers. Principals who were already pre disposed to the arts were given the opportunity to partner with arts organizations to develop programs that proved successful. It is little disconcerting though, that there seems to somewhat of return to old ways recently.

It is once again the responsibility of the arts institutions to operate the highest quality programs in order to attract the much needed funding.

Product:

Striking the balance between process and product is an every day challenge. In the case of teaching dance, things much of the time, do not look polished, perfect and organized. This does not mean that students are not learning. To a school administrator walking through the halls trying to impress his or her superiors this could lead to trouble for the teacher. Artists working in these environments must be able to articulate what they are doing and how and what the students are learning. They also should also remember that no matter what, it is a performance.

Selecting the right teachers:

It takes a truly multi-talented individual to excel as a Teaching Artist (TA) in the DTB® program. TA's must be versed in several dance techniques with a very strong classical background. They must completely understand the mission and ethos of the organization and be able to weave those principals into all the work they do. They must have a firm grasp of arts-in education principles and be able to plan and work at ease with public school teachers and administrators. TA's must exemplify the ideals of DTH.

Evaluation:

Evaluation of projects are may be divided into two general areas i.e. student achievement and operational effectiveness. In the case of smaller programs evaluation is done in a less formal way using feedback from teachers and administrators, questioners and observation by the DTB® Director. The results are none the less as important. In the case of large longer term projects an independent evaluator is used. The evaluator develops an evaluation plan that looks at all areas based on the goals of the project and the funding criteria. A written report that includes interviews, observations and student work samples is compiled at the end of the project and a copy is sent to the funder with the final report.

An evaluation plan is also developed by the project team (team members include school administrators, teachers, teaching artists and DTB® director or associate director). The independent evaluator is often a part of the team as well. This plan enables the team to set benchmarks and gauge the success of the project as it develops. It allows the team to make necessary adjustments along the way to ensure that goals are met.

Following is a brief description of a few particular projects:

New York City Residencies:

Each year DTB conducts approximately 10 residencies with the NY City public school system. Most are fifteen weeks long and average two visits per week by a DTB Teaching Artist (TA). The TA works with two or three classes (depending on the

schools needs and scheduling), seeing each class twice per week. Students usually range in age from about eight to thirteen years old. The primary goal of this type of residency is to provide professional level dance instruction (skills base). A secondary goal is make natural connections to other areas of the core curriculum most especially literacy. The curriculum is designed to meet the NYC State Learning Standards in the Arts. These residencies also include a professional development workshop for teachers. Teachers are taken through a movement class themselves and several strategies for how they might incorporate dance into their regular lessons are explored. The residency culminates with a lecture demonstration/performance by the DTB® Ensemble at the school. During the residency period students usually visit the DTH facility, take class in the studios, observe rehearsals, etc.

NYC schools receive special funding through "Project Arts" to purchase these services from different vendors. It is important to note that these funds (earned income), as is true with most of the outreach work DTH undertakes; do not cover all of the associated costs. Earned income for all DTB projects amounts to about half of the total budget.

Center of Arts Education Partnerships:

In 1997 the Annenberg Foundation made a gift of twenty five million dollars to New York City for the purposes of reintroducing the arts into the public schools. This lead to the resurgence of the arts-in education movement in the city and the subsequent creation of "Project Arts" funding within the Department of Education. The Center of Arts Education was established to administer these funds, raise additional funds and lead the initiative. Public schools were invited to partner with arts organization to plan and implement arts programs within the schools. The ultimate intension was to make the arts a core subject in the overall curriculum, to remove it from the so called "enrichment", "reward" category. The notion that if a student performed well in their academic subjects, then they could participate in the arts was not acceptable. The study of an art form, is in itself, as valuable as reading, writing and arithmetic became the mission, along with the idea that if this happened then the positive impact of the arts on other subjects would become apparent. Making the case would be difficult, especially is a school system that serves over one million, one hundred students and in an environment where there was growing pressure concerning test scores, teacher union issues, changing city administration, etc. Proposals for funding were carefully weighed in terms of their project designs, management, evaluation and potential school wide change (ultimately system wide change). Successful candidates were funded for four years.

Dance Theatre of Harlem / Dancing Through Barriers® was the only arts organization to be part of two separate partnerships funded in the first round. One partnership was with The Adam Clayton Powell Jr. Elementary School (PS 153M) located in the Harlem neighborhood (School District #6) and Harlem School for the Arts (HSA) who provided the Music & Visual Arts; the other Partnership was with the Clinton School for Writers and Artists located in the Chelsea neighborhood (further downtown), The School for Visual Arts and The Museum of Modern Art.

The Adam Clayton Powell Jr. partnership dealt with students ages six through eleven (first through fifth grade). The program design separated the school into different cohorts with DTH and HSA rotating so that over the period of the grant all classes would benefit. Theme based curriculum was developed for each grade and classroom teachers empowered as much as possible to continue implementing the curriculum after the Teaching Artists moved onto the next cohort. Teaching Artists made periodic visits to those classes after they had moved on and where available to offer assistance to any teacher who wanted to further develop the curriculum. The Partnership also utilized an independent evaluator who structured a plan to asses the overall effectiveness of the endeavor. The overall results were good, however several very important lessons were learnt that have gone on to inform subsequent work.

The Clinton School Partnership model was different. The school comprised grades six through eight – ages twelve through fifteen. DTH worked with two classes on the seventh grade level for nine weeks each year. The other partnering organizations worked with different grade levels and were scheduled differently based on their individual expertise and how they contributed to the overall plan of building a skills base, aesthetic knowledge and integrating into other curricular areas. DTH worked with the Language Arts teachers in particular writing. While students participated in a series of movement classes that developed their dance skills and gave them a real experience of participating in the art form at a "professional level", they explored different concepts that were common to writing, for example: dynamics, shape, symbolism and rhythm. During the same period parallel to the dance classes their Language Arts teacher developed those concepts in the classroom. The other part of the year (first three) and the entire last year of the partnership was devoted to advising and assisting eight grade students with developing and presenting their final projects that are a requirement for graduation from the Clinton School.

Empire State Partnership (ESP):

The ESP is a state wide initiative overseen and funded in part by the New York State Council for the Performing Arts. Its goals are similar to those of the New York City / CAE initiative.

DTH / DTB® is presently in the sixth year of a Partnership with The Albert Shanker Middle School for the Performing Arts located in Long Island City, Queens. This partner ship is the most ambitious in that it involves the sixth, seventh and eight grade dance classes (students are placed in Music, Art, Dance or Drama, these are known as the MADD classes). Prior to the ESP Partnership, while being a "performing arts" school, had never united all the disciplines in a collaborative production. The goal was to accomplish this while developing an interdisciplinary curriculum that involved Language Arts, Social Studies, Mathematics and Photography. Another important goal was to enhance the existing dance program. The partnership has evolved tremendously each year and has been very successful in spite of both subtle and major changes that have been made over time to accommodate the changing conditions. The program utilizes an independent evaluator who is a member of the project team.

DTB® After School Program at PS 153M:

In the summer of 1998 DTH was invited by the The After-School Corporation to begin an after school program at a local public school. Based on the existing relationship with DTH decided to operate the program at the Adam Clayton Powell Jr. Elementary School (PS 153M). For four years DTH /DTB® operated the program that served six hundred students each afternoon from 3pm to 6pm. This was an arts based program that included dance, drama, visual arts, music (woodwind ensemble and string orchestra), crafts, homework assistance and snacks. The program employed twenty certified teachers and an additional 25 teacher aides, along with 4 dance teachers on any given day. In 2000 the program was selected as the Flagship Site representing New York City in the National Lights On After School Campaign.

DTH / Kennedy Center Community Residency:

2004 marks the eleventh year of the program. This residency is divided into two phases (Phase I and Phase II). It begins with an audition for students seven through seventeen from Maryland, Virginia and Washington D.C. Selected students attend classes on Saturdays for eight weeks at separate location in each of the three locations. Classes are divided into Beginner I (rank beginners), Beginner II (pre-pointe), Intermediate Women, Advanced Women and Young Men. These classes are taught by principal dancers or senior faculty who travel from New York City each weekend. Approximately 160 students are involved in Phase I.

At the end of Phase I a second audition is held, where a total of between sixty and eighty students are selected. These students attend classes on Saturdays and Sundays at the J. F. Kennedy Center for the Performing Arts. Classes are focused on improving the student's classical technique, together with setting and rehearsing choreography for the Culminating Event. The Culminating Event usually coincides with the DTH Company's season at the Kennedy Center and is held on the Opera House Stage; it includes, a master class taught by either the Artistic Director or School Director and a performance by the students.

Detroit Residency:

This residency program is nine years old. It has been hosted by the Detroit Opera House for the past several years and prior to that by the Detroit Music Hall. The residency ranges between one and three weeks and over the past two years has been expanded to include other cities within the state of Michigan. The DTB® Ensemble takes various DTB® programs into the public schools during the day while workshops and masters classes are conducted at the Opera House in the evenings. The residency is scheduled to coincide with the DTH Company season at the Opera House (every other year).

A similar model is used for DTB® residencies in other states.

Conclusion:

"There is nothing more powerful than a young person seeing somebody that looks like them, talks like them, who comes from a similar background - doing something incredible!"

Beyond Dancing... that Mode of Being Called Teaching

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The body knows and re-members even in the silences of our lives. In dance the familiar can become strange...more than movement it is the act of transformational possibility.

As Twyla Tharp said, Modern Dance is more not less. I would say, "Teaching dance is more not less." Only those who haven't been teachers hold the old adage "those who can't dance teach". What we as educators come to know is that teaching demands us to know something about "what is" and "what is possible" of our students and of our discipline. Some important questions that confront us as dance educators are "What should we teach?" "How should we teach?" "Who should we teach?" "What is the role of the teacher?" and most importantly "For what are we teaching."

Asking the question "what is" brings us to question dance. Is it a discipline? Is it an art form? Is it a way of learning about other disciplines? Is it something to learn in itself? Can it tell us something about our cultures and ourselves? Is it a way of knowing the world, or something to know? Can it tell us about the human condition? These are visionary questions that demand us to examine dance in the broader context of education. They ask of us to name what it is we care about, what concerns us, and further what our vision for humanity is and how education gives shape to the articulated vision. I am reminded of the time I interviewed with one of the faculty from my doctoral program. He asked me; "What would your world be like if there was no such thing as dance?" His question brought me to seriously reflect upon the significance of dance in my life. Since that day I have found many answers to that question, but it is the question that remains as part of my thinking about dance and about dance education. James MacDonald asked two specific and related questions that followed in my studies; "What does it mean to be human?" and "How shall we live together in the world?" These questions take us beyond dance recognizing the moral and political connections that accompany any act of education. It is an act of transcendence reminding us that education, any education, must engage the life-world of our students in all of their different narratives that are shaped by ethnicity, harnessed by social class and textured by culture. Which brings me to the question that I am here to address; "what is the purpose of education?" Before I answer that I must confess that I come at a time when in my own country the dogs of war have been unleashed. Indeed, we are facing acts that dehumanize the enemy, threats that lead to the suppression of human rights, feeling that only military force is the answer to the problems of fear and violence, and suspicion and intolerance that have become our response towards those who are different from us. For some, this is a time to turn inward withdrawing from the world because of the ugliness of death and destruction. This is an understandable reaction. But my faith teaches me that in every generation we ourselves must face our

own "Egypts" and find ways to liberate ourselves from the dehumanization and oppression that surrounds us, and act with courage and compassion rather than fear and violence. This other way of acting or being is called *Tikkun Olam*. Tikkun Olam is Hebrew and it speaks to our response-ability to heal, repair and transform the world.

You know something here in/South Africa about *Tikkun Olam*. Your democratic revolution has inspired people throughout the world as you have moved toward a social vision where all are treated as equal citizens before the law and in the political process. Of course you have a long way to go in order to create a more equal society socially and economically, but still you have shown the power of reconciliation to heal the wounds of Apartheid, and further, you have shown us the possibility of moving towards a society in which, as Martin Luther King said, character counts more than the color of one's skin.

This kind of democratic and transformational purpose of education is sorely missing in most institutions of education and teacher preparation programs. I don't know how it is here but in the United States educators are compelled to concern themselves with a technical discourse, talking little about the moral, spiritual and social values that are the deep purpose of education so that young people are empowered to participate in Tikkun Olam. That is to say we focus on *the how* rather than *the why* of education. We discuss test scores not social responsibility, we test facts not compassionate acts, we talk of composition and not purpose, and we examine extensions and not intentions. These are some of the concerns that I will be addressing as I want to talk about dance in terms of a moral educational discourse; examine how embodied knowing can provide a rich and powerful source for self and social transformation; introduce a critical pedagogy of dance that challenges the boundaries and traditions of dance education; and finally give voice to a vision for dance that might contribute to a broader educational purpose of Tikkun Olam. I must say I have come to feel, like bell hooks, that any education worth its name must illicit the passion, the intellectual curiosity, the moral conviction and the spiritual sensitivity of students.

Let me begin with my own educational narrative...

I grew up in the Appalachian Mountains of North Carolina in the United States. As a child dancer, as a female dealing with the kinds of concerns that are typical of growing up as a girl, and someone who has struggled to find meaning in my professional and personal life, I came to my doctoral program. It was in this program that I was encouraged for the first time to see education as a vehicle for understanding and naming my life's concerns, to construct a meaningful framework for my professional work, and to think about how I might connect this work to democratic issues of dignity, equality, social justice and freedom. During this period I began to pull together intellectual strands and personal questions that has set the direction of my work for the past fifteen years. As an educator and dancer, I began to seriously rethink how, in the Western philosophical tradition; sensual knowledge was abstracted from what is called "thinking." As a woman and dancer my only recourse was to reclaim that which had been taken away. No longer would I be left out of the epistemological conversation; I was determined to reclaim thinking in terms that would acknowledge and affirm what

I understood so powerfully, *body knowledge*. As I gained insight into my own ignorance of, and compliance with, the oppressing structure, that excluded what my body 'knew,' I began to search for another story. I was not seeking a "born-again experience." What I needed was the ability to make choices that were liberatory and somewhat consistent with my strong sensibilities. It was in critical theory that I was able to ground my philosophy, engage with the ideals of radical democracy, and begin to understand the dynamics of human oppression and alienation in ways more grounded than I had previously understood (Kanpol & McLaren, 1995). The direction of my existential concerns and pedagogic concerns converged. In encountering other critical educators, I discovered the possibility of integrating my concerns about human existence with questions of pedagogy. It was a sort of moral cementing of thinking and being that helped me in challenging traditional approaches to the teaching/learning experience.

Challenging the Taken-for Granted

I was not alone in this challenge. Recent feminist and postmodern scholarship posed a sharp challenge to our traditional approaches to learning and knowing. In particular it has brought to the fore the way in which emotions and feelings have been excised from critical rationality. Of course the body, or embodied knowing, represents an entirely antithetical language to the dominant one found in our schools of education today. We often follow the scientific tradition that seeks objective knowledge in an attempt to understand and represent our world. But the body offers different ways of knowing that speaks to all that is most gut-wrenching and visceral in our existence (Shapiro, 1999). Indeed, the feeling body, far from being an obstacle to worthwhile or accurate knowing may be the *primary* vehicle for the "human making and remaking of the world" (Bordo, 1993). Coming to know through our bodies means to understand how our desires, beliefs, values, and attitudes have been shaped and instilled in us. To know through our bodies means to recognize how our deepest loves and hates, loyalties and prejudices become part of us. Knowing through our bodies means too, understanding critically the way our deepest feelings and passions have been structured by the culture in which we live. No education aimed at human transformation of our beliefs and attitudes can ignore this deep substratum of *embodied knowledge* as it is this kind of knowing that can reveal to us the knowledge of life as "the out-pressing of what we have taken in and contained" (Keleman, 1981, p. 130). What the body 'takes in' and 'contains' is knowledge of both our oppression and pain, as well as the way human beings resist and struggle against suffering. Toni Morrison in her novel *Beloved* exquisitely captures this body knowledge in the following description.

> Here [said Baby Suggs] in this here place, we flesh; flesh that weeps laughs; flesh that dances on bare feet in grass. Love it. Love it hard. Yonder they do not love your flesh. They despise it. They don't love your eyes; they'd just as soon pick em out. No more do they love the skin on your back. Yonder they flay it! And O my people they do not love your hands. Those they only use, tie, bind, chop off and leave empty. Love your hands! Love them . . . .
> And no, they ain't in love with your mouth. Yonder, out there, they will see it broken and break it again. What you say out of it they will not heed. What you scream from it they do not hear. What you put into it to nourish your body they

> will snatch away and give you leay don't love your mouth. *You* got to love it. This is flesh I'm talking about here. Flesh that needs to be loved. Feet that need to rest and to dance; backs that need support; shoulders that need arms, strong arms I'm telling you. And O my people, out yonder, hear me, they do not love your neck unnoosed and straight. So love you neck; put a hand on it, grace it, stroke it and hold it up. And all your inside parts that they'd just as soon slop for hogs, you got to love them. The dark, dark liver - love it, love it, and the beat and beating heart, love that too. More than eyes or feet. More than lungs that have yet to draw free air. More than your life-holding womb and your life-giving private parts, hear me now, love your heart. For this is the prize. (1987, p. 88-9)

Morrison gives voice to the struggle of the oppressed to free themselves from being collaborators with their own oppression, to reform their being through acceptance and love, to reclaim the body as subject, and to repair and heal their world as it has been torn apart through racism. We can understand Morrison's literary description through Peter McLaren's (1989) pedagogical term of "cultural tattooing" that he describes as a process in which elements of the dominant ideology are "pressed" into the flesh; elements that can be resisted and subverted through a narrative of bodily affirmation and corporeal re-appropriation.

I would like to make this point clearer through a body memory exercise. Drawing on body memories was something that I developed while writing my doctoral dissertation as I tried to find ways to flesh out how we embody cultural values. Recalling body memories was not an easy process. I found the memories at times to be painful as I recalled death, to be humiliating as I confessed my prejudices about my visceral feelings towards those who are obese, and with other memories I felt liberated recalling times I felt the power of my body.

> • *Body Memory Exercise*: Try to think about a time that you were silenced; that is a time when you were not allowed to speak, express your opinion, respond, or argue. It may have been yesterday or years ago as a child. There may be many memories but let the one that comes to mind be one that you focus on. It may have been in school, with a friend, a parent, a spouse or partner. It may have been with a person of authority or in a meeting. Whatever your memory is, try to recall where you were, who was there, what were you wearing, what was said or done. Recall the memory. Now recall the feelings that were created from that experience. What did you experience in your body? Recall the memory; see it and feel it.

The Dialectical Relationship Between Aesthetics and Ethics

Central to my work has been Terry Eagleton's (1996) assertion that in aesthetics what we are referring to *is* the sensuous experience of the body. And the most powerful aesthetic experiences are those where we learn to resist those things that constrain or limit our lives. It has been through this denial of the body in education that we have come to believe that reasoning occurs outside the circumstances of our experiences and our life-world. Yet the opposite is true. Thinking and understanding are inseparable from

the language, experience, and culture of historically and socially situated human beings – that is of beings that live their lives as embodied creatures. This insight is surely one of the most significant in recent postmodern and post-positivist scholarship. What human beings come to say or believe about their world is always *a situated kind of knowing*. It is this body situated and *inscribed* by culture and history that determines so much about who we are, how others see us, and the sense that we give to our world.

In my own experience growing up during the 1950's and 1960's in the Western Appalachian Mountains, I came to understand my body as something strong, even powerful. The experiences of exploring trails through woods, swinging from grapevines, making houses from fallen leaves, and lying on damp moss, all taught me to understand my world through sensual experience. Coming to know was certainly an *embodied* experience. Truth, limits, and possibilities were joined and revealed through experience. Freedom was something felt - exhilarating, breathtaking, and powerful. Early in my forming, I learned that freedom came out of decided action and risk taking. I also learned that it felt liberating. I found affirmation in a way of knowing that wasn't objective or detached, something only outside myself, but something that included me, my own experiences. I learned not only about the woods, trees, and earth; I learned about myself as I felt and engaged these things. My being-in-the-world was meaningful, my presence necessary to bring my world into being. What I mean by this is that my sensual understandings had immense importance in the structuring of my being, and just how it is that I related to others and the environment. My body was the mediator of experience, and knowledge was about my subjective interaction with my world. Entering school, I learned that coming to know did not include body knowledge. My physical being, which felt pain, joy, tiredness, exasperation, love and energy, possibility and freedom, was to be ignored (when it wasn't thoroughly controlled). Indeed, I came to understand my body as some "thing" to be controlled. And sensual knowing was simply excised from the process of learning. Philosophically speaking, my body became it, rather than is; knowledge as objective, rather than subjective.

It is important to reiterate here that most of what is found within dance education resembles Paulo Freire's notion of the "banking concept" of teaching. Students learn to silence their own voices, obey authority without questioning, and follow accepted traditions. We ask student's to become "bodiless beings or no-bodies." We ask them to alienate themselves from their feelings, from their aesthetic or bodily experiences with an emphasis on cerebral knowledge. As Stanley Keleman (p. 124) writes, "It's our emphasis on knowing that enables the brain to feel that it 'has' a body.... Then, rather than being some-body, we have a body." To begin to include an embodied language in dance education would mean more than students sitting at desk learning historical facts taught from one perspective, or memorizing poems. It would be a pedagogy that involves the student in critical reflection of their world in terms of issues of power, control, and moral or ethical sensitivity - much of these understood as mediated through the somatic lives of individuals. It calls for a critical pedagogy of the body.

First let me give a definition to critical pedagogy and then talk about its limitations.

Critical pedagogy takes to heart the possibility of education engaging in a process of where people's pain, suffering, humiliations and injustices are accounted for and where our energies are used in reshaping and remaking our human situations into ones which are more caring, loving, just and compassionate. It speaks with a vision and commitment to education where moral and social good is the central purpose. Peter McLaren (1989, p. 160) gives words to the foundational principles. "Critical pedagogy," he states, " resonates with the sensibility of the Hebrew symbol of 'Tikkun,' which means 'to heal, repair, and transform the world.' It provides historical, cultural, political, and ethical direction for those in education who still dare to hope. What he is talking about is a vision of education that goes beyond the language of jobs, beyond test scores, beyond a system that seeks to track students into particular social roles. Giroux and Simon (1988) summarize the concerns of education that is organized around critical pedagogy.

> This means that teaching and learning must be linked to the goals of educating students: to understand why things are the way they are and how they got to be that way; to make the familiar strange and the strange familiar; to take risks and struggle with ongoing relations of power from within a life-affirming moral culture; and to envisage a world which is "not yet" in order to enhance the conditions for improving the grounds upon which life is lived. (p. 13)

Such a pedagogy engaged in ideological critique inevitably raises moral concerns. It exposes questions of social injustice, inequality, asymmetrical power, and the lack of human rights or dignity. This educational discourse is meant to provide a theory and a process for critiquing all that privileges some rather than all separating us into categories of those who deserve to live well and those who do not. Critical inquiry here means to learn to question what we take for granted about who we are and how the world functions. Here critical does not mean the kind of critical thinking often referred to in education where one is able to solve problems. For example when you are given a situation such as there are four gallon buckets of water and 12 people; how much water would each person get if one person gets _ of all the water and the other 11 divide the remaining. Essential to critical pedagogy is a kind of understanding where students come to "make sense" of their lives as they come to an awareness of the dialectical relationship between their subjectivity and the dominant values that shape their lives. These values may be ones fixed locally though now days they are more likely to be part of a global ideology that is centered on ever increasing consumption of the earth's resources and intensifying competition between workers. Central is the validation of personal experience as a kind of knowing that enables students to "find their voices." I return now to a body memory exercise, as I want to continue to bring theory back to personal experience as a process that connects embodied knowing to understanding something about the social context within which it is created.

> • *Body Memory Exercise*: Remember a time you were silenced, but this time it is an experience where you spoke but no one listened or heard what you said. For example at a convention or meeting you offered your thoughts the conversation continues as if you did not speak; or what you say is incorrect until you say what is wanted to be heard like in a classroom where the teacher is looking for the correct answer; or when you give the wrong interpretation to a poem. Recall the experience as it returns to your consciousness. Recall the

details. Now recall how your body felt. What did you feel in this situation?

My memories, your memories, are constructed out of the discourses and the culture in which we have lived. Following is an example of a body memory. I wrote it from my past dance experiences. In turning to body memories, it means attempting to return to the past as a stranger, to recall and reassess personal history; and out of this, to demonstrate what it might mean to engage in a process of critical reflection that is centered on the body as a site of knowing and the source of self and social understanding.

Body Memory - Dance Class: Searching for Home

> *Stand parallel. Roll down for eight, hang eight counts, demi-plie four counts, straighten, slowly roll up eight, releve four, lift both arms, rising from the side, plie and straighten. Breathe. Again. Head drops first, feel each vertebra as you slowly roll down. Sink into your plie, release your head, enjoy the release, keep your rotators engaged. Make it flow. Be continuous, no stops, energy out the top of your head and down into the floor, expand, open up your back. Now in second position.*

The first moments in dance class are for a recentering of mind and body; a pulling together of yourself, leaving outside everything that is "outside" - your life. The intention is to bring to the present a body in space and in motion which creates dance in time. Thought cannot wander; breathe deeply and fully; awaken yourself to your total presence. As class continues, tightened muscles give way to new directions altering patterns of movement. The overall feeling is of control, strength, and power. I have prepared myself beforehand for dance. The leotard must be lightweight - preferably nylon or cotton, footless Danskin tights, and loose clothing as outerwear. There is always some extra covering for the body in case I feel that there is some part of my body which needs extra coaxing for "warming up" (a term that signifies to the dancer that the body has been sufficiently prepared to dance). Dancers spend the larger part of class in a warm up and in activities that strengthen muscles. Strategically, dancers attack "tight" muscles before class begins - rolling, swinging, pointing, flexing, dropping, turning, twisting, opening - doing whatever has been devised as a personal routine and ritualistically undertaken to prepare their body for class.

> *I prepare by lying on my back. I feel the presence of my body there on the floor. My total attention is to what I feel in my body in that space at that time. Each movement has been developed to help me feel my body - arms, legs, feet, hands, shoulders, lower and upper back, stomach, neck, head, and the connecting joints between them. I move to feel the muscles' resistance to the movement and their eventual giving into the movement. It is a double use of gravity. The floor beneath me becomes my grounding. I learn to work with it, the giving and resisting. Between them is where movement is found. In this state of being - a reality that incorporates restraint and freedom - there remains a constant grounding. The more strongly I feel my connectedness to the floor, the more stability I have, and the more security I have for moving.*

Grounding requires choice and responsibility. I must make a decision, a commitment to my grounding with a strength that will hold me in place. It is the strength of the commitment that will allow me the freedom to move with conviction. To dance fully there can be no holding back on either this commitment or the movement.

To dance fully is to not withhold. To dance fully is to feel myself "alive" full of life. This is why I dance. My own grounding is felt in my "gut." It is from here that I feel centered. I experience dance from my center out. I can rise, lift, arch, turn, spiral, leap, reach, contract, and open from my body. With time through movement, energy is produced, or captured, and made to dance. It is for me "Eros," or life energy. Thinking and being become one when I dance. No longer are there the distinctions of mind and body. There is instead only being. When I am dancing nothing else exist for me. Space, time and energy - that which make up dance - are made concrete by my body. I feel the significance of my own existence, which is deemed necessary for the dance to exist.

In my own work I have been interested in a critical pedagogy that is concerned with our embodied lives and that gives attention to the ways we perceive, live in, live with, and through our bodies. An example of this is in my choreographic work where I ask students to engage in a process where they use their own body knowledge to critically reflect upon their own lives, but particularly in relationship to the social and cultural values and situations that shape them. For example, I have worked with dancers using "The Red Shoes" story as written in *Women Who Run With the Wolves* (1992) by Clarissa Estes. I chose this story because of the rich and complex issues it raises for women (I teach at an all women's college). We talked about what red symbolizes and how we think about, or give moral judgment to, women who wear red. We identified the way that red signifies life and death; and how women who wear red may be perceived of as strong and confident or to be "trashy and loose." I asked the dancers to bring in their own red shoes to class (which they all had), and I asked them to question their mothers about wearing clothes that were red. What were their perceptions of women in red? We also watched and reflected upon "Thelma and Louise," a film about women who would rather die than return to a life in which they felt deeply disempowered. Proceeding with this dialectical process, I asked them to write about times they felt something important to them had not been taken seriously, or worse, put down. Further into the process, we talked about "gilded carriages" and why women often chose routes perceived to be safe and comfortable over ones perceived to be dangerous or risky. They shared stories about their mothers staying in marriages in which they felt unfulfilled. This discussion led to the dancers questioning their own decisions concerning relationships with fathers and boyfriends and choices they were making based upon how they saw themselves as women in the world.

Needless to say, this yearlong process can hardly be captured in a few sentences. From each of these activities the dancers created movement from their recalled body memories. The dance became their stories spoken through the body and movement. I, as the choreographer, shaped the dance through movement choices, creating movement patterns, music, costuming, staging and lighting. The cultivation of critical understanding in this process is to serve both the dancer and the dance. It is an aesthetic education that is about learning to see our lives in new ways with new possibilities.

It is this form of dance and aesthetic education that I especially want to draw your attention to. It is concerned with the body lived, the body/subject, and takes seriously the body as that which mediates between self and society, material and the transcendent; between perception of appearances and hermeneutical understanding;

between body emptied of meaning and the body full of memories. As Andrea Dworkin (1987) reminds us "the skin marks the space between inner and outer worlds, it presents race and molds to gender, and it mediates both gentle caresses and harsh abuses." Perhaps, then it is the body, more than anything in our diverse and complex world that unites us in recognition of our shared fragility and our common human condition. One more reason to value the work we do as educators of the body. Who more than us appreciates the potential beauty, the extraordinary capabilities, as well as the delicate vulnerabilities, of that which all of us humans share.

Taking care not to diminish the importance of difference, as there is much left to be done in the way of adequately recognizing and valuing all of our diverse experiences, cultures and traditions, I nonetheless want to draw attention not so much to the question of difference, but how we might organize through our commonalities. Perhaps it is seeing the fear, suspicion and hate that is so rampant in the world today that makes me want to search for and affirm our common human attributes. It is the commonalities of our bodies that offer ways of valuing those *shared* biological, emotional and expressive human characteristics necessary for a more humane world. To address the importance of a common humanity is to understand that the struggle for *human* rights and *human* liberation are indispensable in a globalized world. The body, our bodies, is what grounds our commonalities. For those of us who teach, it can be the starting point for developing children who are more sensitive, caring, connected and tolerant of others. It calls for a pedagogy of possibility and it is in pedagogy where I seek what is possible. In other words, the real purpose of dance education is in that search for meaning. Human beings need more to satisfy us than material things. We need to see purpose and significance in our lives. None of us, especially the teacher, can or should be separated from the experiences, traditions and relationships that make our lives full and rich. Teaching is a mode of being in the world that requires of us that we think about what it is that gives our students or us a sense of significance in our lives. So often teaching is treated as if it were a scientific experiment concerned with exact and standardized results that can be uniformly measured for everyone. In doing this we deny the personal, the intentional and situational. More directly it means denying who we are, why we are here and what is this life all about. Teachers must never lose the connection between work and the spiritual, moral and human dimensions of our students' lives or our own. Schools are not places to process inert matter but opportunities for young lives to realize their possibilities.

- *Body Memory*: Recall a time that you chose not to speak; where silence became your power or form of resistance.

Transcending Limitations and Boundaries

Today we live in a global society. The creation of dance is no longer limited by space or time. Our ability to experience a virtual world, even as we physically might stay in one place, has changed our sense of boundaries, our sense of location even our sense of time. Coming to recognize the imaginary or constructed nature of our boundaries, the narratives of country, race or ethnicity, even gender, has spurred us to deconstruct what has hitherto been accepted as 'real' or fixed, and to see instead, that reality is something we humans have created as stories we tell.

Within this context it is significant to understand that it is not dance that creates, us but we who create dance. Dance always mediates or expresses who we are and how we live within time and culture. In this sense dance is nothing more than a text written by the body signifying how we experience and give meaning to our world. And it is here, through this text written by the human body, that we can begin to engage in the process of recognizing and transcending the limitations and boundaries that up to now have closed off new possibilities. We can discover new ways to live; expand our sense of being; and establish new relationships with those who share our world (Shapiro & Shapiro, 2002). In other words pedagogic practices that draw upon the body and aesthetic processes as ways of understanding the world and ourselves can be a starting place for dance educators to contribute to developing human beings and citizens of a more humane, just and loving global community.

Art as the Impossible

Like nothing else in the education of our children, art offers ways to transcend a consciousness that fixes our world as if it is something that is unchangeable – to see the "what is" of our world and to imagine "what might be." And, as it nurtures the imagination of children and attends to their perceptions it helps to develop them so that they are able to re-imagine and re-shape their world. Here is where art lays the groundwork for addressing the challenges of a globalization that obscures the possibilities for challenging and changing our world. This includes challenging the limited ability and constraints of our international institutions. "The results," as Falk notes (2003, p.188). "Have not been pretty: frequent warfare, many incidents of ethnic cleansing and genocide, catastrophic risks of environmental collapse, massive poverty, a disregard for future generations." We can begin to understand the critical responsibility of art in a world where children are taught to accept and conform to "what is" and not to question what they are taught or their own experience. Though art cannot, nor should it be, a direct mirror of life, it should tell us about life in ways that, as Maxine Greene (1988) says, "makes the familiar strange and the strange familiar." In other words, it should help us to see what was obscured or hidden before, and help us to imagine that which was unimaginable. Arts education, then, becomes revolutionary as it shows us reality in ways that heighten our perceptions, and presents images to us of what might be possible or preferable.

As dance educators we can assist children in learning how to give voice to their life-stories through dance. Not only is moving their own stories pedagogically valuable, as a way to deepen our understanding of who we are, but also moving them for others provides a place for students to share their stories. In voicing their stories a dialogue can begin. In learning how to represent the world as they experience it they become better able to see themselves in others, and better able to develop that empathy for the life of another that a true and just community demands. As Bauman suggests, they are able to reach towards a place where they may "grasp hold of the self and awaken it as an active moral agent disposed to care for the Other (Smith, 1999, p. 181).

As I come to understand the power of dance education to be a transformative experience, one so badly needed to overcome the limitations of our differences and to recognize our commonalities, I become more convinced that dance educators have been

given a unique gift. We have the opportunity to work with children and young people in ways that affirm their identities, challenge their taken-for-granted assumptions, and impart a way of being in the world that is compassionate, critical, creative and bound up with a vision for a more just global community.

Such a community unlike our present fragmented and competitive world would be a place we can count on, where we understand each other, where we are never an outcast or a stranger, where we trust each other, and where we are safe and our well being assured. While such a community represents the kind of world that is not yet available to us it is, I believe, the loving and just world our children need and deserve. And it is one for which, we as educators, must struggle to make possible.

Let me say in closing that these are perilous times for those of us concerned with arts in education, indeed for any of us who believe in some progressive or humane vision of public education. Schools in my own country, and across the globe are increasingly awash in a spiral of ever increasing standardized testing. It seems to me that there is a great need to continue to assert the crucial importance of the arts in our schools, at least where the arts express a perspective on education which values the importance of our children developing themselves as thoughtful, imaginative, sensitive and socially responsible citizens. Let us speak the pedagogic language of Tikkun Olam and make dance the place where we affirm the dignity, beauty and fullness of life.

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DEBATE IN CHOREOGRPAHY

TON WIGGERS

Advance: you can learn to choreograph
Yes, spoken according to traditional methods, indeed.
The placing and moving of dancers in a space.
Develop of dancematerial.
Knowledge of music and how to use it in choreography.
The making of a current curve, variety and dynamics in the choreography.
This all are technical things people can learn.

But choreography is more: a choreographer is also director/producer.
He tries to arrange a connection between his artistic view and the presentation.
He communicates his artistic vision to the dancers, how they are going to present the dancematerial and how they are going to communicate this to the audience.
The choreographer prescribes how the choreography is going to be presented with set, costume and lighting.

After 33 years experience as an artistic director of a big company, with lots of coming, going and permanent choreographers, young or well-known, having made more than 70 ballets, I still don't know what makes a choreography to a success.

In my point of view, choreography is to communicate with yourself, dancers and audience.

BREAKING BOUNDARIES:
introducing children to the performances of world famous choreographers

Introdans Ensemble for Youth and Introdans Education guide children into the understanding of the rich repertoire of world famous choreographers.

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Summary

Introdans Ensemble for Youth mainly focuses on a young audience from 6 years up to about 14 years old and dances mostly high level repertoire from famous choreographers. This may seem contradictory compared to the age group at which Introdans Ensemble for Youth focuses, but the Ensemble for Youth is extremely successful among the younger audience and among children who have experienced dance for the first time.

How can this success of the performances of Introdans Ensemble for Youth be explained? This success lies in the selection criteria of the choreographies and the preparation Introdans Education gives to teachers and pupils at schools. This lecture will explain how this selection and preparation work.

BREAKING BOUNDARIES:
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About Introdans

In 1971 Ton Wiggers established a dance company called Introdans. Right from the start the company's aim has been to make the art of dance familiar to the widest possible public. The name Introdans, derived from 'introduction' and 'dance', already shows that we try to introduce dance. Since 1971 Introdans has grown into one of the biggest and most active ballet companies in the Netherlands. Introdans exists of two dance companies and one education department: Introdans, Introdans Ensemble for Youth and Introdans Education.

Introdans has existed since 1971. The company performs mostly for adults and consists of 16 dancers. In the first 18 years of it's existence, the dancers of Introdans were also responsible for all education activities, such as lectures, demonstrations, introductions for performances and dance classes. However as the number of performances increased, the schedule no longer made it possible for them to take care of all the other activities. This was the reason for the director of Introdans to decide to perform no longer in schools, but only in professionally equipped stages. Now the performances in theatres had first priority.

This decision resulted in the need for a new group of people who would take care of the education work. In 1989 ex-dancer Roel Voorintholt was invited to start a second dance ensemble within Introdans. This ensemble today performs especially for youth and is therefore called Introdans Ensemble for Youth. It consists of 12 dancers. This group, besides performing at schools and in theatres, in the beginning also took care of all education activities. Since the Youth Ensemble was one of the few dance companies in the Netherlands performing especially for youth, the number of performances in theatres grew quickly. Within only a few years, history repeated itself and the schedule of Introdans Ensemble for Youth also became to full. Therefore a third department was brought into life: Introdans Education. This department takes care of all education activities for children from four years on at schools, cultural institutions and in theatres. Introdans Education consists of five highly qualified dance teachers.

As mentioned before the main aim of Introdans is to make the art of dance familiar to the widest possible public, so Introdans does not only focus on adults, but also on children and teenagers at high-schools and particularly those kids who have never experienced dance before. Introdans continually tries to expand the range of its audience. Introdans Ensemble for Youth mainly focuses on a young audience from 6 years up to about 14 years old and dances mostly high level repertoire from famous choreographers. This may seem contradictory compared to the age group at which Introdans Ensemble for Youth focuses, but the Ensemble for Youth is extremely successful among the younger audience and also among children who have experience dance for the first time.

How can we explain this success of the formula of Introdans Ensemble for Youth? This success lies in the selection criteria of the choreographies and the preparation Introdans Education gives to teachers and pupils at schools. The following text explains how this selection and preparation work.

Choosing the choreographies following the Introdans receipe
In the past, many beautiful choreographies were created which are unknown to today's audiences. Introdans Ensemble for Youth dances lots of those choreographies which have already proven their value. To keep them alive and conserve them for the future and to offer the (young) audience the best, Introdans Ensemble for Youth has chosen to perform those pearls from the treasure box. The ensemble presents choreographies by famous choreographers such as Jorma Uotinen, David Parsons, Ji_í Kylián, Hans van Manen, Nacho Duato, Mats Ek, William Forsythe, Karole Armitage among many others.

How does the selection of the choreographies take place? First the artistic director chooses a title for the new performance. When the title is known, the artistic director will meet with the choreographers and together they select the choreographies. The chosen pieces must have a close link with the title. Secondly the chosen choreographies must have some escapes to meet the concentration of youngsters, for example the duration. The chosen choreographies most of the time contain four elements: variety, speed, energy and humour. These four elements are extremely important, as the audience of the youth ensemble consists of children mostly. These children are not always used to watch difficult pieces, so the chosen fragments must have something special that attracts their attention in many ways.
Some of the chosen choreographies are parts from existing pieces. They are sometimes updated or shortened. A performance usually consists of five smaller choreographies. Sometimes the performance is completed with a piece specially created for the company by a new choreographer.

The education team
How is it possible that complicated choreographies of famous choreographers can have such a positive effect on so many young children? A combination of two things: first the selection and attractive presentation of the pieces and secondly the preparations Introdans Education hands out to schools.

The main goal of Introdans Education is to prepare the children for their visit to Introdans Ensemble for Youth, and to make their experience as intense and comfortable as possible. First the children are guided into the world of dance and theatre in an active and playful way before they are going to watch the performance.

The audience
Of course the majority of the audience visits the Ensemble by their own choice. But there is also a large group of children who visit the performances with their school. In many cities and communities in the Netherlands we have special agencies who promote the mutual contacts between schools and art institutions. These so called supporting agencies for art and culture mediate between the sellers of arts on the one side

and the buyers of art on the other. The coordinator of Introdans Education keeps in close contact with both parties. Every year the mediators book a great number of performances of Introdans Ensemble for Youth for schoolchildren, the so called school performances. The mediators try to gather as many schools as possible for a performance. In this way the performances are visited by 300 to 400 children at a time.

Working method Introdans Education

When a school has announced it wishes to participate in the school performances, the professional dance teachers of Introdans Education visit the children at school. We do this free off costs, because we find it very important that the children are well prepared. Our aim is to make their experience as intense as possible. How does this preparation work?

After a booking the concerning addresses of the schools are passed on to the coordinator of Introdans Education. She then contacts the school teachers and guides them through an educational programme which will help them to prepare the children for their visit to the theatre:

1) instruction letter which helps the teachers to prepare the children in a theoretical way
2) active dance class given by teachers from Introdans Education
3) additional dance class on paper with music for the school teacher
4) a watching guide for the children to help them take a closer watch at the performance
5) interviews with dancers

1) **Instruction letter for teachers**

A month before visiting the performance the teachers receive a guidingpaper. This paper gives information about the dance company and the performance the children are going to visit. Fore example it tells about the life of the dancers of Introdans and how many hours a day they have to rehearse before they can perform on stage. Or about the different characters in the performances and why a choreographer chose this type of music. The paper also contains drawing and writing assignments which concern not only the performance, but also the theatre, as many children have never visited a theatre before, let alone seen a dance performance. Children have to be prepared for this, because the new environment can make an impression on them that this may distract all their attention from the performance. Therefore the children, together with their teacher, will discuss about what a theatre is, what a dance company is and what can be expected from the visit to Introdans Ensemble for Youth. Often for the school teacher it is also the first time to visit a dance performance. They sometimes need the preparation as much as their pupils.

2) **Active dance class**

After the children and their teachers have worked on the preparing paper, the dance teachers of Introdans Education visit the schools and give the children a dance class. During this dance class the children dance in groups of up to 30. Together with the dance teacher they dance parts from the performance they are going to watch. During

the dance class the original music from the performance is used.

The aim of these dance classes is twofold:

- By dancing themselves the children find out that dancing can be fantastic and a way of expressing theirselves without words;
- The children get acquainted with several dance movements of parts of the performance which they will recognize in the performance.

The dance teachers alter the dance parts with small conversations with the children. They talk about the story line and about the different parts and characters in the performance. Further more they discuss several aspects of theatre dance like what to watch apart from the dancers: the light, the costumes, the props etcetera. Last but not least they talk about the etiquette in a theatre. What is allowed in a theatre and what isn't?

In forty-five minutes time the dance teachers achieve their goals with the children. It may seem easy and predictable, but in our opinion this active dance class it is the most valuable instrument in the preparation for the visit to the performance. By dancing themselves, talking and thinking about the performance the children can relate to the whole experience.

3) **Additional dance class on paper with music**

Now that the children have been preparing to the performances in different ways, the teacher is offered another dance class on paper with music. By lack of experience, most teachers from primary schools don't know how to dance together with their pupils. By offering these teachers an easy dance class on paper we try to encourage them to repeat the dance class the teachers of Introdans Education have given to their pupils. The teachers are guided step by step in dancing with their pupils. A music tape helps them to work out several aspects of the performance. The additional dance class can be given before and even after the performance. We do not only try to let these children have a wonderful dance experience in the theatre, but also give a hand to prolong these experiences at school or at home.

4) **Watching guide for the children**

The fourth part of the educative packet is the watching guide. This is a paper with a list of questions about the performance. By answering these questions the children are encouraged to take a closer look at several theatrical aspects that are part of the whole dance performance.

For example:

- In the dance performance *Pinokkio* you can see different characters like Pinokkio himself, Gepetto, the cat and the fox and so on.
  How can you recognize all those different characters? (Think about costumes, dance movements and music.)
- Introdans hired a special costume designer to make the costumes for the performance *Pinokkio*. Do you notice anything special about the costumes? And do you think they fit the characters?

The watching guide and the dance lesson on paper can be used before as well as after watching the performance. When teachers choose to make the pupils aware of several theatrical aspects, they can use the watching guide before watching the performance, but they can also discuss the performance afterwards in order to reflect on the impressions of the children.

Now that all four educative steps have been taken the children are ready to visit the theatre and watch the dance performance of Introdans Ensemble for Youth and have an optimal experience. After the performance the dancers stay on stage to answer the children's questions. This is the fifth and last part of the educational programme.

Research has shown that our method is really effective. By offering this extensive programme of preparations several barriers are removed which may otherwise disturb the children in their first dance experience. A theatre is no longer a big and unfamiliar building and the children already know part of the story line so that they have a better and more intense understanding of what is happening on stage. And an intense dance experience is precisely what Introdans stands for.

Something more about the audience

Introdans Ensemble for Youth dances about seventy-five performances each year and attracts about nineteen thousand visitors a year. At Introdans Education five dance teachers are working every day taking care of dance classes and workshops for children in schools. Annually they take care of about fourhundred-and-fifty workshops in which about fourteen thousand children participate. Introdans Ensemble for Youth as well as Introdans Education reach an extremely large group of people. These numbers include the teenage dance experience projects we offer to students at high-schools and universities.

In the past season more than nineteen thousand people visited one of the seventy-five performances of Introdans Ensemble for Youth and about fourteen thousand people participated in one of the four-hundred-and-seventy-three workshops of Introdans Education. So last year no less than thirty-three thousand people have visited in a performance or workshop of Introdans.

In general Introdans focuses on the widest audience possible, so not just at foreign or Dutch people. Since the Netherlands are a multi cultural society where people from many different nationalities live next to each other on an extremely small surface (average 454 people live on a square kilometre), this would hardly be possible anyway. Sixteen million people live in the Netherlands of which about two million eight hundred and seventy thousand are non-western foreigners. This is almost eighteen percent. They come from Turkey, Morocco, Spain. Italy, former Yugoslavia, Portugal, Cape Verde, Greece, Egypt and Tunis. Knowing this you will probably understand why our performances and workshops have to be suitable for all nationalities. We are well aware of the fact that we perform western, European dance culture. We have specifically chosen to do so. But we do this in a way that everybody can enjoy it, despite age, nationality, colour or religion. This also appears in the fact that Introdans performs abroad on a regular basis. In recent years Introdans has been invited to Luxembourg,

Germany, Belgium, Great Britain, Finland, Sweden, Indonesia, Singapore, Hong Kong, Korea, Cuba, Portugal, Russia, Austria, Switzerland, Italy, Morocco, South Africa, France, America, Croatia, Spain, Andorra, Dutch Antilles, Norway and Israel, for both performances and workshops.

On special request of the government Introdans Education sometimes works with special foreign groups. During the war in Afghanistan in 2001, our artistic coordinator, Adriaan Luteijn, made a choreography together with a group of young refugees from Afghanistan. In 2002 we have worked together with about seven hundred children in the suburbs of the city where the percentage of foreign children is usually extremely high. We have an extensive bond with Morocco, as many Morrocan people live in the Netherlands.

Since the Netherlands are a multi cultural society and the audience of Introdans comes from all sectors of the population, we can assume that our public consists of a multi cultural diversity. Therefore Introdans does not need to aim specifically at foreign people to attract a multi cultural audience, although we sometimes choose to work with these people in particular. Actually, the multi cultural range of Introdans starts within the company itself. The dancers of Introdans come from all over the world. Both Introdans and Introdans Ensemble for Youth comprise of about 70% of foreign dancers. Eight dancers come from the Netherlands. The other eighteen dancers come from France, Belgium, Germany, Italy, England, Hungaria, Austria, Russia, White-Russia, Australia, Canada and Japan. Till 1989 all dancers at Introdans were of Dutch origin. This was necessary as the dancers not only danced in the performances, but were responsible for all education activities as mentioned before. This also meant that they had to be able to communicate well with their public. For foreign dancers this would hardly be possible. Therefore till 1987, though many did apply, no foreign dancers were engaged at Introdans. When in 1987 the theatre performances became first priority, this policy changed and many foreign dancers joined Introdans.

Integration

At this moment multi culturality is a hot item in the Netherlands. In January there have been elections and therefore the perfect time for looking back at the last eight years. In these years the government financially supported projects with ethnic minorities and people from other nationalities. Although we live in a multi-cultural society, multi culturality never was a political subject. This changed when Pim Fortuyn ran for prime minister in March 2001 and was murdered possibly because of his ideas about ethnical subjects among others. The political debate about multi culturatily and integration was given new life and the conclusion seemed that the integration policy in the Netherlands had failed. Therefore the new political goal concerning the arts is to bring young children in general in closer contact with the arts.

Conclusion

Introdans considers her first task to be a cultural and not a social institution. We have chosen to bring western modern theatre dance to the stages and be a carrier of our dance culture. We do try to make it accessible for a wide audience.

By offering the schoolchildren an educational programm and a special performance we try to break cultural boundaries. We bring the children a fantastic dance experience and hereby hope that this contributes in the children enjoying dance at a later age, whatever their social status, their colour, their nationality or their religion might be.

PART II

THE PSYCHOSOMATIC PHENOMENON:

From being shaped, to shaping change

Workshop-presentation

By: Noa Belling 2004

As contribution to the discussion around **issues shaping changes in dance education,** this workshop-presentation focuses on the relevance of dance education to health and well-being. The usefulness of dance education as a tool for health promotion (of mind and body) will be considered. This is seen to complement or move beyond dance as aesthetic and performance art form. To go about this, a connection needs to be made between the body (the tool of the dancer), the mind and health. One field that considers this connection is Somatic Psychology.

Introduction to Somatic Psychology:

Somatic Psychology is an approach to psychology considering the role of the body and movement in psychology. (Soma is the Greek word for body.) The body and movement are used as additional tools, together with talking. It considers how the body holds or is shaped by the stories of the mind, how the mind is influenced by holding or shaping of the body, and how this body-mind relationship influences physical, mental and emotional health.

From this perspective, the use of the term 'psychosomatic phenomenon' refers very basically to the mind-body (psyche-soma) relationship. This differs from traditional medical definitions of psychosomatic, as a physical health problem for which a physical or medical cause cannot be identified, which is classified as being of psychological origin.

A somatic approach to psychology is experiential in nature, based on the understanding that although the psyche is a non-physical part of a person, it operates through physical processes. In simple terms, thoughts and emotions that belong to the realm of psychology have corresponding physical sensations and biochemical reactions throughout the body. There are also overt physical signs of self-expression in physical form, such as posture and gesture, which are generally shaped by or reflective of feelings, state of mind and habit or life conditioning.

This is illustrated in the words of William James, written in the late 1800's: "What kind of an emotion of fear would be left if the feeling neither of quickened heart-beats nor of shallow breathing, neither of trembling lips nor of weakened limbs, neither of gooseflesh, nor of visceral stirrings, were present...(Or the) state of rage and picture no ebullition in the chest, no flushing of the face, no dilation of the nostrils, no clenching of the teeth, no impulse to vigorous action, but in their stead limp muscles, calm breathing, and a placid face?"
(1890, in Damasio, 1994, p.129)

Including non-verbal, body and movement based experience in psychological work, is found to facilitate integration of psychological, perhaps intellectual or cognitive awareness, into physical reality.

To participate in a movement/dance education program focusing on health from a somatic psychology perspective, one does not need talent, training or particular skill. That is because one attends simply to the nature of oneself as a living, breathing, feeling, thinking, acting and interacting human being.

In the field of somatic psychology, movement is seen as a basic function of embodied life. It ranges from micro to macro levels of movement, from inner cellular, physiological movement and movement of breath, to gross motor movement, such as functional action and dance. Dance is considered the expressive possibility of movement. However, it is arguably the case that there is always some expressive element present in all movement whether as overtone / undertone / background / foreground to subjective experience and visible form.

Aspects of somatic work

For work to be sustainable, two aspects of somatic work are required:

1) *Awareness* of the body-mind relationship, such as observing postural and movement tendencies in relation to mental states.
2) *Re-education or repatterning* on a level that addresses both physical form and mental process, applied in service of enhanced self-confidence, freer, more satisfying self-expression and relating, and improved health of mind and body.

To offer a taste of the work of somatic psychology as I work with it, I will focus on the topic of emotions as a lens into the psychosomatic phenomenon. Discussion will follow on how this bears relevance to dance education and possible applications of this kind of work.

Defining emotions:

The root of the word 'emotion' is 'motere', the Latin verb 'to move' plus the prefix 'e', to connote 'move away, "suggesting that a tendency to act is implicit in every emotion" (Goleman, 1995, p.6). The word emotion has been defined as a feeling/s with corresponding thoughts, physiological/biological states and a range of propensities for action (Goleman, 1995). Examples include changes in heartbeat, respiration, physical shaking, crying and muscular tension. Visible signs also include postural shaping and movement or behavioral propensities relative to respective emotional qualities. As Damasio puts it, "all emotions use the body as their theatre" (1999, p.51)

Introducing a model representing the psychosomatic phenomenon:

The visual model depicts the physical expression of emotions, with happiness or excitement, fear, anger, sadness, depression, anxiety and love selected as illustrative examples.

Being shaped: Each manifestation presented in the model is potentially healthy. Emotional expression only becomes unhealthy or in the extreme pathological, when a

person gets stuck in or bound to one or more expressions, living out of this as chronic state of being. Another unhealthy possibility is lacking the ability to move or transition between emotions with some degree of fluidity and self-control.

Choosing and retaining ones shape: In the center is a 'neutral body', a state of basic, perhaps radiant aliveness. This state of *basic aliveness* (a term I have borrowed from Buddhist literature) represents the basic energetic potential of the body (which is on a very basic level, a mass of cells and biochemical or electromagnetic activity for communication within and between cells). This basically alive state offers a place from which we can learn to bear witness to the changing nature or shape of our experience, allowing subjective experience, such as emotional energies, to pass through us, and us through them with less resistance and reactivity. Thus we can train the ability to navigate life's ups and downs with greater adaptability, resilience and skillful means.
This creates the possibility of living and moving from a state of being informed by life, clarity, freedom and inspiration. This is as opposed to any number of potentially disempowering psychological states that can inform our existence, robbing us of vitality, self-expression, general sense of fulfillment and well-being. (As example, notice how your body forms or shapes around the mental message: "I'm not good enough" or "life is overwhelming". Now try on "I am present and powerful" or "I am free and clear". Which state of being inspires and empowers you more as a way of being to live out of? This example can also be applied starting from physical shaping and noticing corresponding mental state, e.g. of slouched, closed in shoulders and chest in comparison with open, expansive chest and shoulders).

Shaping change: From the space of the neutral or basically alive body, it is possible to engage the mind in the service of inspirational ideas or ideals from the clear space of a body ready to act in service of the mind. Cultivating this neutral body is seen here as the key to retaining one's shape in the face of change, a state more conducive to the creativity, skillfulness, mental clarity, focus, and energy required for being proactive in shaping change in directions that inspire one.

In a world of diversity, the body also offers a point of universality, common to all people, and thus serving as a possible starting point for understanding others, with respect to life, relationships, feelings and physical processes. This is a large topic in itself, not within the scope of this presentation, on how dance education or body awareness can bear relevance to the promotion of peaceful relations between diverse groups of people, by its nature as a medium for finding common grounds, whether applied in South Africa or globally.

Defining health

From a somatic perspective, health (here referring to emotional/psychological health) is the presence of a baseline for existence (the place we live at most) that is relatively clear of chronic expressive shaping and thus closer to the 'neutral body'. Most people live at baselines, shaped by chronic expressive holding that detracts from mental clarity, however subtle this influence may be. This can cloud the experience of presence in the now, diminishing vitality, self-expression, self-confidence and energy available to enliven this moment. Thus, according to the model presented here, cultivation of the

'neutral' or basically alive body is conducive to health and is directly related to emotional health.

Emotional health is defined here as the ability to navigate a diverse range of emotional experience in an adaptive manner. This refers to being able to adapt to changing emotional states, while continuing to carry out the functions or tasks of daily life, such as work and self-care. At more complex/higher levels of functioning, navigating emotions can be seen as the ability to use such experience as stimulus for learning and growth in relation to self and others.

Aspirational benefits of working towards emotional health, with reference to movement or dance as opportunity for authentic expression:

Psychological: Expressive movement or dance can offer opportunity to honor emotions, as that which moves me, through their physical expression in movement. Having the space to express freely in movement promotes emotional health by offering space to move with and through emotions. Mindful movement / movement with mindful intention, can allow the energy of emotions to sequence through the body and so 'have their say', instead of getting stuck or fixed in bodily tension or collapse. Such opportunity is found to support emotional health by expanding one's sensitivity to and ability to express a range of emotional experience. It also is found to yield a sense of calmness, relatedness and at times, insight into the nature of the emotions themselves and of one's relationships with them (Clynes, 1989, *Sentics: The touch of the emotions*). This lends itself to increased sense of self-assurance or self-confidence in one's ability to navigate life's ups and downs. It is also found to cultivate the ability to achieve and maintain a general sense of well-being.

Physical: Research has associated immune system functioning with emotions or emotional health through the biochemistry of emotional expression on a body level / in/through the body (e.g. Pert, 1986, *The Molecules of Emotion*). Emotions literally shape the body, as we hold tensions or physical distortions that are associated with how we are feeling. Over time chronic holding patterns can lead to habitual ways of being and feeling informed by the posture and corresponding mental state. Emotional health is identified by Pert as the ability to access a 'cocktail' of emotions. Thus cultivating emotional health is seen to contribute positively to healthy immune system functioning.

Opportunity for expression through movement offers an outlet for the physical expression of emotions and stress. Movement with awareness, which is the work of somatic psychology (also referred to as movement therapy), offers opportunity to get in touch with the shape of your feelings and opportunity to practice retaining your shape, one that inspires you as a way of being, in any and all circumstances or in the presence of any and all emotional or feeling states. This can also clear the mind to think more clearly and access creativity more naturally. (Note: Modern dance pioneers such as Isadora Duncan, also responded to authentic movement or emotional impulse to inform movement, the difference is applying this work consciously in support of health.)

The dancer

Body awareness is one key to health from a somatic psychology perspective. In this regard, dancers have a head start compared with people not so acutely aware of their physicality and not so developed in kinesthetic awareness. Dance can also be used as a tool for developing this awareness in anyone, regardless of level of movement experience.

Dancers also have work to do in moving beyond training to authentic expression through physical form.

Workshop

Using this model of the psychosomatic phenomenon, the workshop is opportunity to experientially explore the ideas contained in the model. Exploration will include identifying 2 or 3 'characters' that we take on in our lives, based on emotional states, and how these shape the body and correspondingly our subjective experience. The concept of 'basic aliveness' is then introduced. This is a calm, alert, focused and creative state of being that involves tuning in to the body at a level of basic aliveness, as free as possible of emotional shaping and as unidentified as possible with mental 'chatter'. Reference points could be the heartbeat, pulse and natural breathing as a full body experience. Attention could also be directed to dynamic alignment and balance between tension and relaxation in and throughout the body, as well as on centering and grounded poise. (These will be experientially tried on and discussion/feedback of subjective experience invited.)

To end there will be discussion of how and why this kind of work could be beneficial as part of a dance education/training program. Discussion will also be facilitated regarding ideas for possible application.

To follow are some ideas to add to the abovementioned discussion.

A brainstorm of ideas for possible application

For this conference, I am not drawing conclusions on what mind-body awareness has to offer to dance education or training. Rather I am presenting a case for health as a mind-body phenomenon, and suggesting that dance education is work on a body level that naturally lends itself to explorations into the mind-body relationship.

- Including such work as part of Life Skills learning area in Outcome-based education curriculum. The focus here is on emotional awareness and regulation tools for children (adolescents in particular). This kind of work promotes a holistic view of health that encompasses physical, mental, emotional and perhaps also spiritual aspects.
- The field of dance uses the body as its medium, thus perhaps any dance teacher or student could benefit from awareness of how mental state and emotions influence physical form, either detracting from or contributing positively to technical ability, energy levels, self-expression and levels of satisfaction, to name but a few areas of possible influence.
- Considering the mental health of dancers, by including a program as part of

dance training, to help dancers make the connection between physical and psychological and how to influence psychology via the body and vice versa.

- As an alternative approach to counseling that addresses verbal and non-verbal aspects of experience, such as in schools, especially for young children where cognitive faculties are not well developed.

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CORE SKILLS IN TEACHING AND FACILITATING IMPROVISATION

SARA BOAS

Workshop Session Summary

The session introduces a set of core skills for teaching or facilitating improvised movement and dance. Through a brief presentation, interactive movement activities and group discussion, participants have the chance to put these essential skills into practice. In doing so, they can identify their own teaching strengths and development needs. We pay particular attention to the need for multiple 'points of awareness', both for the improvising dancer and for the dance educator or creative director.

Key themes include:

- Culture and improvisation
- Awareness of self, other, group and audience
- Nurturing dancers' responsiveness
- Providing appropriate boundaries
- Observing, naming, amplifying and shaping spontaneous movement
- Working with body memory, dreams and the unconscious
- Identifying and developing themes
- Moving beyond technique

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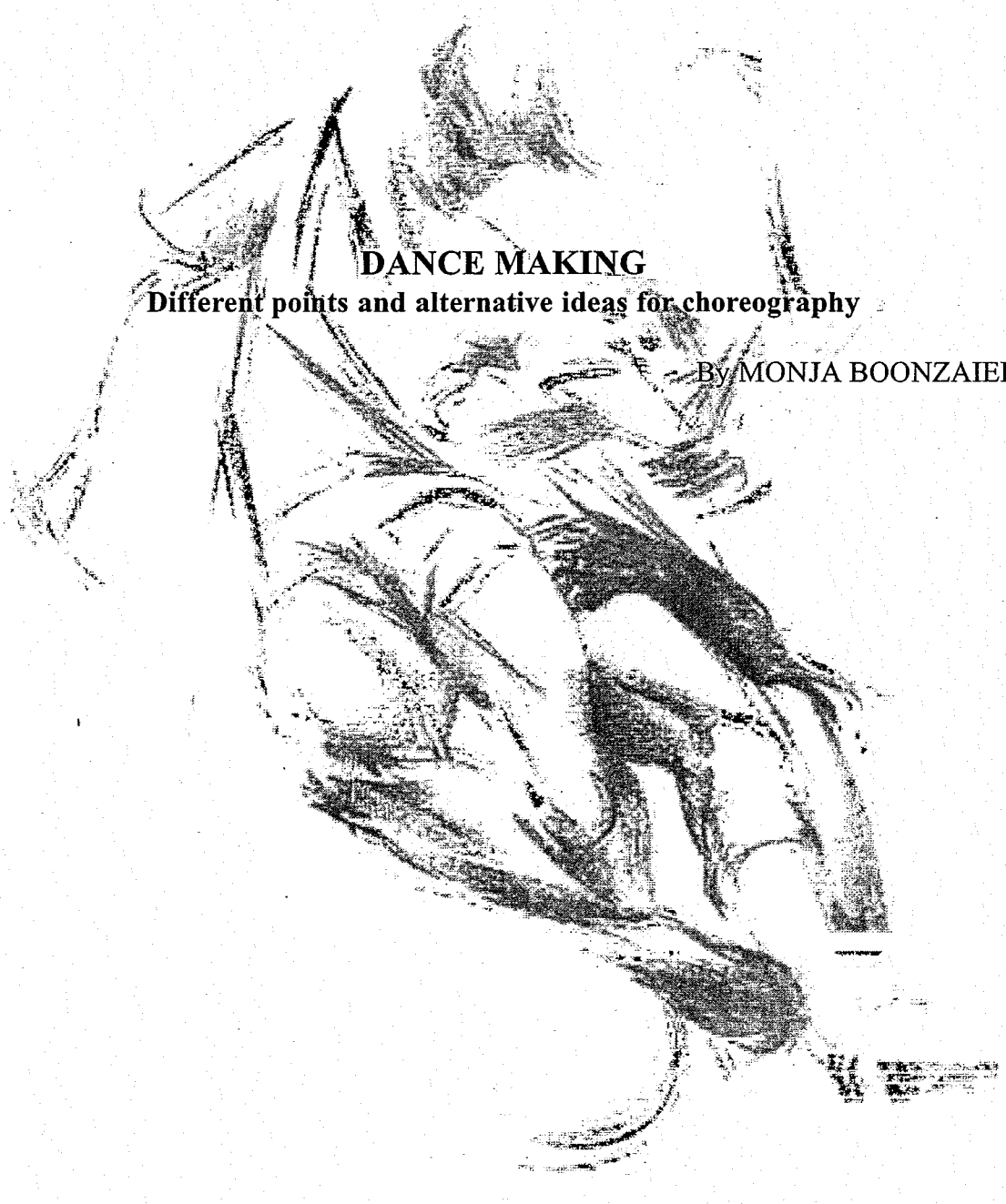

DANCE MAKING

Different points and alternative ideas for choreography

By MONJA BOONZAIER

Index

Introduction

A workshop designed to demonstrate some of the many approaches to movement creation available to the choreographer that do not rely upon formal dance technique.

Coming from a dance background where so much emphasis is placed on the learning, memorising and exact reproduction of any given movement. I find it easy to visually perceive and understand a physical activity. Such emphasis on external shape focuses on the more superficial qualities of movement.

My dance training began in South Africa, with my roots planted firmly in the world of Classical ballet. But my dance took me overseas, and the experiences gained there were revolutionary. When I first arrived in Britain to study at the London School of Contemporary Dance, I was shocked by the inadequacy of my own choreographic, expressive and improvisational skills.

Undoubtedly it was the solid technical background obtained in South Africa that allowed me to study abroad, but my personal creativity was stunted by my own ability to see beyond technique the constant desire to produce aesthetic beauty through line and shape. Gradually, after watching and working with some of the best dancers and choreographers from around the world, I was able to move beyond the purely technical and begin to explore different approaches to the creation of expressive movement.

Such belief that dance can transcend mere technique is perhaps best expressed by contemporary German choreographer Pina Bausch, for whom "movement is not about technique or virtuosity, nor even primarily about rhythm and shape...movement for her is, above all, a process of discovery of human beings who, as they move, discover each other and themselves."

From a technical perspective my dance training allowed me to focus on a goal to increase flexibility, strength, co-ordination and ease of movement. This created a sense of discipline, which made me strive for precision and perfection in order to be the best technical dancer I can possibly be.

From a choreographic point of view, in my opinion this is a learnt skill. Dance technique did not necessarily teach me how to develop my own movement style or rather how to interpret someone else's movement style (whether learning a piece of choreography or learning a dance phrase in technique class or in auditions). I could also not break away from my habitual movement patterns (preferred movements/movements you like to do or find easy to do). When creating my own work I always question where and how to start, does the movement look good? Does the movement suit the music or visa versa? How does one address the above issues?

My technical training combined with an understanding of other learning methods allowed me to successfully make that transition from the purely external aspects of movement to the deeper internal kinaesthetic understanding of the body to enhance creative movement potential.

This is not to suggest that one should abandon traditional dance training (let us remember that all the greatest contemporary choreographers invariably use dancers with very solid technical backgrounds), or to cast a blanket criticism over the state of dance in this country.

I attended dance performances at the FNB Dance Umbrella 2004, a choreographic platform for all forms of new South African choreography and would like to use this event as an example.

We have developed a unique style of movement through the fusion of traditional ballet techniques, African dance, Jazz and elements of western contemporary dance, which not only works well but also is specific to South Africa. However, both choreographically and from a movement perspective all the work that I have observed during the Dance Umbrella did not differ substancially.

Dance critic Adrienne Sichel addressed the discerning questions of viewers when she wrote: "Are SA's dance makers treading the bored? Why does it all look so similar?" (The Star, March 2004)

In her article Sichel addresses the issue of the desperate need for South African dance to develop a choreographic centre, diverse training strategies and sustained funding.

"Another insight provided by Dance Umbrella performances, from community to professional level, is that the achievements of the past democratic decade are beginning to erode badly. Why? Training methods in various institutions have stagnated or are too one tracked."

Sichel also talks about SA dance institutions and how they nurture highly talented dancers who are hitting a conceptual and technical ceiling. In short, Sichel believes that something needs to happen in Choreographic training.

Perhaps it is time to cast our inspirational net wider still, and by doing so, equip a new generation of dancers with skills from the wider world of contemporary dance?

My intensive dance training both from a technical and choreographic level has led me to discover a more internal understanding of movement. I have learned how to develop my own movement style (which of course is an on going process) and how to respond to and articulate movement within my own body. In order to achieve this I had to learn how to become aware of certain influences, for example, developing an interest in fine art and then exploring my emotional and intellectual responses to it in physical form. Also, by engaging in Body/mind activities (Such as Pilates and Feldenkreis), and Martial Art forms (Aikido, Thai Chi etc.), I learned how to open myself up to more options of expression, communicate more fully with others and expand my potential to create new movement ideas.

I returned to this country with a hope of sharing some of the choreographic methods and dance experiences I found so inspiring whilst living and working abroad.

Whilst never forgetting the dance traditions of our country, they should be seen as launch-pads from which to be in creative journeys, rather than barriers to artistic expression, which they can so easily become.

To develop the sort of skills mentioned above would inevitably be a long process, and they would ideally be taught side by side with traditional techniques, but in this way we could truly revolutionise the teaching of dance in South Africa.

This workshop aims to look outside the field of recognised dance technique, and to demonstrate how choreographic inspiration and improvisational skills can be produced from unusual and unlikely stimuli. To achieve this we will explore improvisational skills using props, activities, touch voice and music. These movement explorations will be written out and handed to participants at the start of the workshop.

Props and Activities: Which by their nature can facilitate expression

Touch: How contact can facilitate more choices to movement, allowing one to focus consciously or unconsciously on different body parts. It allows quality of movement to be embodied from within which leads to a different pathway of expression.

Voice and Sound: Used to produce different qualities to movement. Either starting with a sound stimulus to see what movement and mind states arises, or beginning with a movement to investigate what sound quality emerges. Also, movement to music that suggests certain expressive qualities, for example, drumming.

The overall aim of the workshop is to approach the above with creativity, openness and curiosity.

Presentation of developed movement explorations

Internal exploration

Aim & Objective: Stimulating the senses by looking at what mind states arises when listening to a piece of music. In other words what feelings and emotions does a particular musical piece evoke inside you whilst the music is played. Music can stimulate the senses and bring initiation, attention and intension to the body and mind in order create movement. We will be exploring this idea in two parts.

Activity: Lying comfortably on your back with your eyes closed, letting go of everything. Allow your feet to fall apart at a comfortable distance from each other, arms along sides and head resting on the floor. As you are lying down be attentive to the contact your body has with the floor, noticing what body parts are touching and which ones are not.

Once feel everybody has surrendered themselves enough to the floor, I will play a piece of music of choice to the students for approximately 1 min.

Whilst listening to the music, students should allow themselves to be open for any image, smell, colour, emotions and feelings to arise.

After +/- 1min the practitioner stops the music and hands a piece of paper and pen to each of the students.

The paper is only handed out afterwards because if handed out before it may provoke suspicion of having to write something, it could affect their creative ability. Without giving students too much time ask them to write down key components of whatever thought or feeling arose whilst listening to the music.

Example A

The music could make one think of a certain activity like swimming/floating on water, jumping, flying if this is the case write down the activity, if it evoked stimulating feeling write it down for example sensuous, sexy, pulsating, rhythmic etc. If it created an image you can write it or even draw picture, it does not necessarily have to be a work of art. If for example you visualised a happy face could you perhaps draw an expressive line or image to support the thought.

You can write as many things down as you want. When you are finished fold the paper in half so that practitioner can see when everyone has completed the task.

Students will be asked to pass the paper to the person next to them, everyone will get a chance to read out what has been written. This is to show that everybody thinks and feels differently. The person who reads what you wrote might be completely stunted, question or even find it funny by what you wrote, it does not matter because everyone is unique, what gives meaning to you does not necessarily mean the same to the next.

There is no right or wrong . Just by listening to music it can suggest certain expressive qualities and that could be a starting point to the creation of a movement idea.

Give the piece of paper back to your partner, look again at what you wrote and without spending too much time, create movements from the words you wrote down.

Example B

If the music made you think of flying/floating, you could create 'hovering' movement (Balancing on one leg with arms extended out in space)

If the music evoked rhythmic feeling inside you, could you mimic the rhythm with body parts.

If the music reminded you of a specific smell what is it? Does is remind you of a particular place? Are you wearing something specific? What about colour? This idea has the potential to develop into something more theatrical.

Your movements can be expressed literally or in an abstract way, movement ideas can be linked or on their own, there don't have to be a specific order.

Divide the class into two groups and allow them to show their movement ideas to one another.

Return to partner who reads your words to the class, read each other's thoughts again and teach one another your phrases or movement ideas. Split into the same groups again and show to the rest of the class. This is to show how movement can change when mimicking /copying /interpreting someone else's movement idea. This is a very important aspect to consider when learning a piece of choreography.

Return to partner and combine each others phrases, you do not have to use all the movements, you don't necessarily need to be in unison, explore!

The phrases are then shown to the class first, without the music and then with.

Open discussion about the creative process.

Internal inspiration

Aim & Objective: Looking at daily activities of a human being through a picture to allow a deeper awareness of the body structure. Different poses and shapes can create dimension of physicality and can encourage a vocabulary of movement ideas. We will follow a similar process as Internal Exploration. This exercise will rely more on visual stimuli.

We all have bodies and as dancers it is important to look and feel it inside and out. To have an innate interest in the human body can be another tool to explore dynamic movement. The moving image could demonstrate an activity, a dynamic line or shape which could lead to an action or demonstrate the rate of a movement for example, speed. Looking at a limb can demonstrate a sense of dynamism (balance/strength/weighted) and can be a starting point of movement initiation. Anatomy is included in most dance institutions from a more theoretical perspective, which imposes learning and memorising of muscles, tendons, bones and ligaments but what does it teach the dancer functionally? Are you able to implement various planes, rates and directions of movement and have an understanding of where it is all coming from?

After studying picture visual awareness will be transformed into movement using props and creating sounds to support the movements. Entering inside the picture we are exploring another possibility of stimulating the senses by engaging in what we see. Visual imaging can be another model/journey to self expression and stimulate physical and sensory awareness to enhance creative movement potential.

Activity: Makin yourself comfortable, finding your own space in the room. Dance practitioner will hand out a copy of a life drawing of the human body in action. (All students will look at the same picture, to support the idea different interpretation to a specific idea or activity, in this case a picture) Students will examine the picture and address the following questions..

- What does the picture provoke? (shape/size/dimension/activity/feelin s/sensations)
- What details catches your attention?
- Do you like the picture?

When looking at a picture try to engage in what the picture conveys, also look at what dynamic actions might be happening before and after in the picture.

Practitioner hand out a new sheet of paper.

Students will be asked to analyse the picture and write down or draw characteristic qualities from the picture using the following words as a guideline (see attached picture of foot ball player).

Example
Activity: *For example looking at a picture of football player*

Prop: *The picture might show two players tackling each other*

Movement: *Tackle, Twist for example are movement actions one can see in the picture (a particular movement can also be drawn)*

Sound/Voice: *Imaginative sounds, for example: breathing and shouting.*

Students can write as many words as they want, but at least one example to each of the above. Remember, the more things you write or draw the bigger the toolbox to create with.

Practitioner will read the following list of words out to the students and ask them to write it on the same sheet of paper

- Pull
- Push
- Rotate
- Flex
- Extend
- Squat
- Lunge

Students will now be asked to create movement from the characteristic qualities of the picture and incorporate the words on the list above. Some movements can be repeated but with a different functional activity,

Looking at the activity of the football player (tackling action) one can take the body position as a starting point.

It looks as if the player is going down to the floor so there we have the squatting aspect of the movement, with the body bent forward showing flexion. The prop in this case is a ball, one could use the same prop if available or replace it with something completely different, piece of clothing for example. One can explore some of the above movement actions using the prop, for example pulling of your shirt. Analysing the movement action one could interpret tackling as a fall, when falling to the floor in order to get up pulling, pushing and lunging is involved. When standing up the body is extended. I have included all of the above, one can now create short phrase either repeating the some phrase over or add repetitions to some of the movements to make the phrase longer.

Divide the class into 3 groups, giving each of the students a chance to perform their solo phrase. If one has more time one can ask students to perform the phrase one at a time.

Open discussion about the creative process.

Theme and Variation

Aim and Objective: How to facilitate more choices in a learnt movement phrase and how to embody one's own movement style when learning a choreographed movement phrase.

Often dancers get so occupied with perfection when learning a phrase that it prevents them from bringing their own movement style and personality to the movement. By bringing yourself to the movement instead of the movement to you oneself, it is possible to create a unique presence which shows individuality. When creating choreographic work I feel the more one works with the individual the more one is able to bring out the best in that person and the more successful the process of putting something unique together.

Activity: Practitioner will be teaching a movement phrase to the class to a piece of music, spending very little time on the learning, memorising and exact reproduction of the phrase. Practitioner will expect students to learn quickly. The class will repeat the phrase a couple of times together and will then be asked to work on their own.

Students have to take whatever they can remember of the phrase and choose a different starting point

Example
Facing away from the audience or starting the phrase lying on their backs, sitting on a chair, using only the right hand and right leg or doing the phrase back to front.

If the student only remembers one movement they can repeat that movement until the music stops or if they suddenly remember more they can continue the phrase.

The class is divided into 4 groups and each group has a chance to show.

When observing the individual groups performing the phrase, look at individual performance as well as the group as a whole. Who knows, this might be a choreographic piece that can stand on its own!

Open discussion about the creative process.

RE-SHAPING PERFORMANCE: TEACHING PHYSICAL THEATRE TO DRAMA STUDENTS IN POST-APARTHEID SOUTH AFRICA.

PAUL DATLEN

This paper is concerned with the development of Physical Theatre in South Africa from when it first appeared at the National Arts Festival in Grahamstown in the early 1990's and its resultant influence on movement and dance training within university drama departments. The concept of Physical Theatre first emerged in European theatre performances as an expression of the dissatisfaction with cerebral and literary bound theatre performances, but also in reaction against the rather cliched dance theatre performances which seemed to proliferate the stages. Herein lies a certain ambivalence within Physical Theatre in that the range of work that falls under this particular umbrella title, and which many theatre practitioners claim as a particular genre, differs enormously in its expression, style and aesthetic. However the one aspect which links the various art forms included in this genre is dance and expressive movement as the dominant theatrical vocabulary. The increased popularity of this genre has had a direct influence on the movement training that students experience in university drama departments. Moreover since the birth of democracy in1994 the South African student body has shifted from being predominantly white to one that is more representative of the broader South African population. Movement and dance, through its strong haptic, aesthetic and social strands, continues to play a crucial role in facilitating reconciliation by challenging preconceived notions of race as well as gender thereby making a positive contribution to the development of the 'rainbow nation'.

USING LMS AS A POSSIBLE VEHICLE IN ORDER TO FACILITATE A SHARED PERFORMANCE VISION BETWEEN DIRECTOR, ACCOMPANIST AND SINGER
IN A LECTURE-DEMONSTRATION OF TWO ART SONGS BY KURT WEILL.

JOSEPH DU PREEZ

1. **Aim**: to find a language that could facilitate a shared artistic vision between director, accompanist and performer.

2. **Process**:

2.1 Explanation of the attributes of Effort and Space and why it will be focused on.(See notes) .

2.2 Text analysis based on the knowledge and styles of text analysis of director, accompanist and performer.

2.3 Analysis of musical form, structure, chord progression and the intrinsic emotional implications that could be derived.

2.4 Exploration of Effort and Space attributes which became evident during the analysis process.

3. **Work session.**

4. **Performance.**

5. **Questions.**

SHAPING CHANGES:
REDISCOVERING THE ART SONGS OF KURT WEILL;
A LECTURE-DEMONSTRATION OF "NANNA'S LIED" (1939)
AND "BARBARA SONG "(1928).

This lecture-demonstration primarily focuses on Effort and Space

- Brief overview of the framework of Laban Movement Analysis
- Explanation of the spatial locations within and around the centre of the kinesphere will be attempted.

SPACE

Space aspects include information about the mover's own personal movement sphere, the Kinesphere, as well as whether the approach to the kinesphere is Central, Peripheral or Transverse. Spatial aspects also include whether the movement is Dimensional, Planar, Diagonal or Transverse Spiraling, and which of the major crystalline forms is most operative. This area is sometimes referred to as Space Harmony.

- How large is the mover's Kineshere and how is it approached/revealed?
- Where is the movement going?
- What are the active Spatial Pulls?
- What crystalline form is being revealed?

Kinesphere – ( ) "The space that is mine"– the mover's own personal space surrounding the body. How large is the space?
Is it

- **Small**, near the body?
- **Medium**, at about elbow distance away ;
- **Large**, as far as the mover can reach

Kinesphere is defined *physically* by the distance that can be reached without taking a step. *Psychologically* however it is defined by the space the mover senses is hers or his, - the space s/he effects - The performer may want to enlarge his/her psychological kinesphere to include the entire audience. "I invite you into my space. This entire room is my kinesphere. I influence the whole space. "

Approach to Kinesphere – "How do I approach my kinesphere and reveal it?"

Central – "Is my kinesphere revealed with movement radiating out from and coming back into the center "

Peripheral – "Is my kinesphere approached by revealing the edge of the kinesphere and maintaining a distance from the center? "

Transverse – "Is my kinesphere created with movement which cuts or sweeps through space, revealing the space between the center and the edge "

Spatial Pulls – "Where is the movement going in space? How many pulls in space are active ? " - When we clearly locate ourselves and our movement spatially, we help our bodies coordinate movement more easily. **Spatial Intent**, knowing clearly where the body intends to go, organizes body connections by establishing a clear pathway/goal for the movement. These pathways are "alive highways" which the body can ride in both vertical and off-vertical movement. The clearer the Spatial Intent or goal of the movement, the more easily the neuromuscular system can accomplish the action in a fluid way. In addition, each individual has personal preferences for organizing movement in space. Space-use contributes to an individual's style and how s/he relates in the world just as do Body, Effort and Shape. For instance, some movers prefer simplicity and purity of Dimensions while others enjoy the spatial dynamisms and excitement of Diagonals.

Dimensions – Our world has three cardinal dimensions. Each dimension contains two directions which are opposite poles:

- **Vertical** – Up/Down
- **Sagittal** – Forward/Backward
- **Horizontal** – Left/Right or sideward open/sideward closed

Each direction is one *spatial pull*. For instance, the vertical dimension has "up" as one pull and "down" as another; the Sagittal has "forward" as one pull and "backward" as another; the horizontal has "right" as one pull and "left" as the other. Moving with a pure sense of "up-ness" is, for instance, to be moving with one spatial pull, i.e. moving up in the dimensional cross. Dimensions form the internal structure of the octahedron.

Planes – movement in the three cardinal planes is movement which invests in two spatial pulls at the same time; for instance up and left in the vertical plane (see Figure 1). Each plane is like a flat cycle, or rectangle. These planes form the internal structure of the Icosahedron.

- **Vertical Plane** – combines Up/Down and Right/Left
- **Sagittal Plane** – combines Forward/Backward and Up/Down
- **Horizontal Plane** – combines Right/Left and Forward/Backward

Diagonals – Diagonal movement consists of *three equal spatial pulls*; for instance, left-forward-down ( ) or right-backward-up ( ). Diagonals form the internal structure of the Cube.

Transversal or parts of spirals – Transeverse movement involves *three unequal spatial pulls constantly changing their relationship to each other*. A general example is movement which is related to a three-dimensional spiral. In making a spiral, one is always changing the Vertical, Sagittal, and Horizontal components in a gradated proportionate way, cutting or sweeping through space.

EFFORT

"What is the dynamic quality of the movement – the feeling-tone, the texture? "Effort reflects the mover's attitude toward investing energy in four basic factors: Flow, Weight, Time and Space. These inner attitudes need not necessarily be conscious to be operative. Effort change is generally associated with change of mood or emotion and, hence, is an inroad to expressivity. Effort coordinates the entire being in a dynamic way. Engaging the mover from his/her own inner Effort Intent (Perhaps from imagery, voice, or metaphor) enlivens movement. Each of the factors is defined by two polar elements, called Effort Qualities or Effort Elements. Many adverbs and adjectives such as "sharp", "tranquil," or "commanding " indicate combinations of two, three, or four Effort Qualities.

Flow Effort

Free:	outpouring	**Bound**:	Controlled
	Fluid		Careful
	Released		Contained
	Liquid		Restrained

Flow is the baseline "goingness", the continuity of the movement out of which the other Effort Elements emerge and return. Flow often becomes the major expressive statement. In everyday language we sometimes associate flowing movement with Free Flow, but Bound Flow is also "Goingness" (i.e., going in a controlled way). Flow is frequently related to feelings – either outpouring or containing them.

Weight Effort

Light:	Airy	**Strong**:	Powerful
	Delicate		Forceful
	Fine touch		Firm touch
	Buoyant		Impactful

Light and Strong are *active* attitudes toward using the weight of your body.

Time Effort

Sustained: leisurely	**Sudden**: Urgent
Gradual	Quick
Lingering	Instantaneous
Prolonging	Staccato

The Time Effort has to do with your inner attitude toward the time you have not how long it takes to do the movement. (For instance, the same two minutes can be approached as "I have two *whole* minutes," or "I *only* have two minutes") It is related to your intuition and sense of timing when committing to action. We do not generally use the words "fast" and "slow" for the Time Effort as those words have to do with clock time, or metronome pulse rather than inner attitude.

Space Effort

Indirect: Multi-focused	**Direct**: Single focused
Flexible attention	Channeled
All-around awareness	Pinpointed
All-encompassing	Laser-like

The Space Effort deals with how you give attention, not the place in space. Both Direct and Indirect approaches to paying attention are active. Indirectness is not the same as being "spaced out" or out of space; it is giving active attention to more than one thing at once. Both types of Space Effort relate to thinking.

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Dance Education in Trinidad and Tobago: Are We On The Right Track?

By: Hazel Franco B.A.(Hons.) M.A.

ABSTRACT:

The introduction of Dance Education on Trinidad and Tobago's Secondary School Curriculum is relatively a new exercise. This paper will give a brief history of the origin of the Traditional Folk Dances, its introduction as a component of the Theatre Arts Syllabus for the Caribbean Examination Council (CXC) for Secondary Schools. I will also examine the content of the Certificate in Dance and Dance Education programme at the University of the West Indies, which is primarily basic training for teachers of the CXC examinations.

The twin island state of Trinidad and Tobago is the most southerly of the Caribbean islands, a group of islands in the western hemisphere stretching in a curve from North to South America and enclosing the Caribbean Sea. The population of 1.3 million people accounts for a diversified dance history due to the many cultures that coexist on these islands. From the first peoples to slavery to indentureship dance has been the formidable link that connects the different races in the society.

The sailing of Christopher Columbus to the new world confirmed that there was an existence of life on the other side. The Americas native Indians who roved the lands from north to the south were a people whose cultural forms, religious practices and social behaviours greeted Columbus and his men, to what was considered their homeland. History has recorded the cruelty of slavery that was meted out to the Caribs and Arawaks, the first inhabitants of Trinidad and Tobago, by the hands of the Spaniards. The rigors of slavery to which these people were not accustomed accounted for the almost extinction of the people and subsequently there way of life. Today, the descendants have been able to continue some of the practices of their forefathers, but not the dance. However, the late Beryl McBurnie, one of Trinidad's esteem ladies of dance, in her many research trips throughout the Caribbean has identified three dances of the Arawak nation: the Marquarris (dance of the whips), Owiarris (dance of rods) and Warraus (dance of shields).

The traditional folk dances of Trinidad and Tobago were performed primarily in the villages. Research of the origins of these dances revealed differences but similarities among the village presentations. Many cultural influences are identified in the movements, form and style of the dances. What is significant is that some of these dances have a very strong African base as the slaves were known to copy some of the style and character of their masters and mistresses and superimpose it on their style of expression. To understand the origin of the dances one has to have a sense of the history of these islands and how the blending of the music, costume, gestures and movements impacted on the style of the society.

Enslaved Africans were brought to these islands by the Spaniards from various homelands: Nigeria, Sierra Leone, the Congo, Ghana (Gold Coast) and Dahomey (Benin),

as early as 1518. However, in 1783 The Spanish colonizers and the French planters signed an agreement (Cedular of Population) with the sole intention being to cultivate the land. The French planters were offered parcels of land dependent on the number of slaves they brought with them. Subsequently, slaves were also brought into Trinidad from neighbouring French speaking colonies such as Grenada, Martinique, St Lucia, Guadeloupe and St Vincent.

Although the English were victorious in acquiring these colonies, the French culture remained deeply rooted in all aspects of the society. With the abolition of slavery (1834-1838) the colonials sought indentured labourers from India and China respectively. Other nationalities like the Jews, Syrians and Portuguese added to this cultural tapestry as Molly Ahye aptly describes in her book *Golden Heritage*: "Fortunately the Folk Culture is rich and vibrant, and this we owe to the ingenuity of our forefathers who were to adapt and blend the best of the tradition superimposed on them, using theirs as the basic ingredient, as our country was dominated by one great nation or the other: each leaving its mark with no slight imprint." (1978. 14) Dances such as the Nation Dances, Belé, Pique, Jig, Bongo, Limbo, Calinda, Jharoo and Ghadka are just a few of the many folk dances that has enriched our cultural landscape.

The English colonizers established very high academic standards throughout the Caribbean region. Today, the nation's children have continued to follow the English education system of high academic achievement; but it has been realized globally in more recent times that there is a need for a more holistic approach to education. In light of this, the English speaking Caribbean which consists of a number of Independent countries have come together and embarked on a new system of assessment for the Secondary school students in the region. The Caribbean Examination Council (CXC) examination is offered in addition to the long established British system of assessment in the region - the General Certificate Examinations (GCE). The Theatre Arts Syllabus is one of the new areas of study that was introduced in 2001 to be implemented in schools in 2003.

Part of the rationale for the implementation of Theatre Arts is expressed in these few lines as was written by the panel of Theatre Arts professionals: "Theatre Arts is at the center of the Cultural expressions of Caribbean peoples. As a discipline Theatre Arts tends to reflect life and contributes uniquely to the spiritual, intellectual, social, emotional and aesthetic growth of an individual".
The Theatre Arts Syllabus consists of three options: Drama, Dance and Stagecraft and two of its aims is to:

1. Foster appreciation for the forms that Theatre Arts have assumed in various cultural contexts in the Caribbean.
2. Provide opportunity to experience theatre through the mind, senses, voice, emotions and body.

Organization of the Syllabus

COMPULSORY CORE

Caribbean Cultural Forms
Elements of Theatre

OPTION / MAIN AREA (select one)

Drama / Dance / Stagecraft

PROJECTS

Critique / Research Paper

Each candidate must select the Compulsory Core, ONE of the three options or main areas and the TWO projects.

OPTION 2

The Dance Option is divided into three components:

Dance Improvisation which focuses on imagery, movement exploration, creating forms, working with properties, solo, partner and group relations.
Dance Making – self explanatory
Dance Fundamentals – Principles of alignment, body articulation, spatial awareness, combinations, phrases and sequences, musicality, performance skills.

These are the specific objectives for this option:

1 explore the potential of the body as a performing instrument
2 explore the processes and elements of improvisation
3 develop inter-personal and problem solving skills
4 demonstrate fundamental skills necessary for execution / performance
5 develop knowledge of traditional folk dance by exploring Caribbean folk forms and styles
6 demonstrate principles of dance making

Implementing this programme posed a few challenges for the exponents of Theatre Arts. High on the agenda is the need for a course of study that will allow for dance teachers and technicians to be equipped to meet the requirements for the teaching of the secondary school (CXC) curriculum. Also consideration to address the following questions:

How can teaching dance be effective in the class room?
What are the benefits to the student?
How can other academic subjects relate to dance?
How to approach integration of the arts?
What is the approach for encouraging boys to dance?

The Certificate in Dance and Dance Education is an initiative of the Centre for Creative and Festival Arts, University of the West Indies for the training of dance teachers. The programme was approved by the University of the West Indies to commence in September of the 2003 – 2004. It is designed to give students basic knowledge and understanding of all dance and to meet the requirements of the CXC syllabus. The curriculum although focused on Dance Education and the training of performers to teach, it also allows for the student of the art form to acquire further knowledge and skills.

This programme follows the guidelines of the curriculum set down by the Caribbean Examination Council by way of the organizational structure: the compulsory core, option and project. The first semester courses deals specifically with the history and basic knowledge of the traditional folk dances and the folk culture.
Caribbean Dance History: The history and social behaviours of the Caribbean people are encapsulated in the folk dances of the region. The course examines the process of acculturation and syncretism through the development of the works of the region's dance pioneers and practitioners. The objective is looking at the historical development and defining the Caribbean aesthetic.

The Folk Dance course deals with identifying the various influences in the folk dances by knowledge of the basic movements, music, chants and drum rhythm. Students have to be familiar with the various elements of the folk dances.
Caribbean Lab: a compulsory course for all certificate students explores the cultural, intellectual and ecological heritage of the Caribbean. Students experience the diverse and rich folk heritage through the lectures and field trips. They are also encouraged to work in an interdisciplinary form.

The second semester allows the students to explore new techniques. Creativity and Improvisation are also a necessary factor in the teaching of the fundamentals of dance.

Fundamental of Choreography explore the concept of choreography as a creative process. Exploring Dance Fundamentals utilizes the principles of Rudolph Laban's theories of Space, Time, Weight and Flow. Students are exposed to movement classification, the use of levels, the dimensional scale, Dynamics and compositional structures in engaging them in the fundamentals of dance making.

The education aspect to this programme is delivered in three areas:
Dance Education runs over the two semesters. The first semester deals with the Primary school level. It is an introduction to basic theories for teaching dance to children between the ages of 5 – 11 yrs. with emphasis on exploring creative movement, developing motor skills and also introducing the Caribbean folk forms. The second semester focuses on the Secondary school student and the CXC examinations, the objective being the effective use of dance in the classroom for young people between the ages of 12 – 17 yrs.

Teaching Methodology is an introduction to the basic strategies in teaching dance in education. The course place emphasis on understanding the principals and concepts

applied to the methods of teaching. Preparing lesson plans, units, and schemers is to assist the student in their teaching practice

A Dance Technique course and Final project are two courses that purely assist the dancer in the further development of their technical skills, performance technique, and writing skills.

Are we on the right track?

The success of these programmes depends on the implementation by the administration and the commitment of the students. Principals and teachers whose responsibility is to encourage and develop students for the future, have to be reeducated about the benefits to an individual whose education experience includes Theatre Arts. Proper physical structures and basic needs (CD/Tape player, video recorder, VCR and Television etc.) have to be top priority. Yes we are on the right track in furthering the development of young dance professionals. Through these new initiatives in education, students are assured that the benefits of self discipline and commitment through involvement in Theatre Arts will reward them with a better and brighter future.

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DANCE EDUCATION: SHAPING CHANGE

The Interaction between Dance Education and Contemporary Theatre Dance and Performance in South Africa and the Emergence of a South African Performance Aesthetic

Presented by Ilona Frege (July 2004)

Introduction

In this paper, firstly, I examine the interaction between (1) dance education and (2) contemporary theatre dance and performance, in a South African context.

As part of this examination, I discuss certain of the challenges that both dance educators and theatre practitioners face, as well as some of the solutions they have found.

Secondly, I explore whether there is now an emerging quasi-consensus South African dance aesthetic (as impacted upon by cultural diversity and other socio-political factors): does such aesthetic exist, who decides if it does exist or not, who will determine its future direction and who decides the answer to these questions?

Thirdly, I consider the interaction between (1) and (2) above in the context of such perceived aesthetic.

Interaction

Historical Interaction

In the past, several dance teachers (usually outside the formal education system), became actively involved in the arena of political struggle and challenged the then status quo by teaching in disadvantaged areas, often under greatly demanding circumstances and with very little financial reward. Although the dance style taught was often ballet, several other dance styles were also taught, such as ballroom, contemporary, tap, Spanish and creative movement. Otherwise stated, the style taught depended largely on what the teacher was qualified and motivated to teach.

This teaching resulted in the positive qualities of dance education, such as providing an avenue for the release of tension and instilling self-discipline and control, as well as an appreciation for the art form, becoming attainable and available to many learners across the broad spectrum of society.

Dancing activities, usually in a socio–cultural context, have always been an essential component of black South African culture. Gradually (Western orientated) dance teachers and choreographers became aware of the creative potential inherent in such a "meeting" of different dance forms. In the 1980s, this resulted in several choreographers and teachers striving to attain a cross-cultural fusion of dance (Friedman, p126). Although several of the "fusion" dance works created were original and thought-pro voking, several others were lacking any authentic integration of Western and African

dance forms and were, thematically, in danger of becoming both prescriptive and dogmatic.

As a new conservatism emerged in the arts in general, it became apparent that there were many voices in the dance world who were promoting "fusion" dance as the legitimate and relevant South African theatre dance.

In the 1990s, dance practitioners began to challenge this attitude and to debate critically and to question the validity of such approach. It became increasingly apparent that the collective "pressure" to create works that were regarded as politically correct (thematically and by adhering to what had become a prescribed formula), was often at the expense of the choreographer's right to personal creative choices. Otherwise stated, it ignored one of the fundamental characteristics of contemporary theatre dance, namely the freedom of the artist to articulate his or her creative expression in a personally meaningful and authentic manner. Perhaps more importantly, it failed to acknowledge the rich cultural diversity that is intrinsic to South African cultural expression and that it is this very diversity and plurality that is characteristic of the South African identity. The realization that South Africa is a country of many voices, of many bodies and of many identities gradually began to gain some prominence.

Education

It has been (and is still) the norm for dance educators also to be involved in one or several aspects of theatre performance outside the parameters of the classroom or dance studio, with the result that there exists a through-line from classroom or teaching space to stage or performance space and vice versa.

In addition, the individual, creative and artistic preferences of the teacher, strongly impact on both the dance style taught and on the manner in which a set or prescribed curriculum is interpreted. Thus, the dialogue that exists between the artistic agenda and the educational agenda may have both positive and negative effects, depending on the quality of the individual teaching.

Present Interaction

The new political dispensation in South Africa requires educators to reinvent the aims and goals of education in general. They have been tasked with finding a new mandate for education, one that prepares and empowers its learners for the challenges and responsibilities of living in a democratic society. Dance education is currently a compulsory subject in Arts and Culture, from Grade 1 (age of 6) to Grade 9 (age of 14).

The inclusion of an arts education and dance education in particular in the general school curriculum, is of great value as it has the potential of meeting several of the goals and demands of education in general because of its holistic approach. This involves the individual on a creative, cognitive and intellectual level, it can: "... provide a way of coming to know which takes account of the fact that feeling, of the affective kind and the sensory kind, provides an avenue to knowledge." (Valerie Preston-Dunlop p vi).

Challenges and Solutions

Challenges

There exist fundamental philosophical differences between Africa and the West, particularly with regard to attitudes towards the Self versus the community. The Grundnorm of Western thought celebrates human and individual rights. The Self, its needs and desires, as opposed to those of the group (if there is any discernable one), is central to Western attitudes and value systems. Not surprisingly, this attitude is entrenched in the way (the blueprint) in which Western contemporary theatre dance has developed.

In Africa, on the other hand, traditionally the needs and desires of the group take precedence over the individual. The individual's identity is largely defined by the group and there is a strong sense of community. Although less prevalent in urban environments, it is nevertheless still discernable as part of a broader value system. African dance, therefore, is seldom about the individual performer, but rather about the group's performance.

These differences indicate the importance for educators to guard against adopting Western education models and modes of thought, merely because these are well documented and readily accessible. Although Western models ought to comprise an essential component of approaches to education and the arts, these should not be a dominant focus. Instead, dance educators and artists ought to focus on and to foster a new African paradigm in both education and the arts.

Democracy and human rights are entrenched in the South African constitution. How these values are interpreted by and expressed in the diverse cultural landscape of South Africa need to inform and guide educational and artistic decisions.

Policy makers and dance educators need to recognize the hybrid theatre dance tradition that is unique to South Africa and the challenges that accompany incorporating it into a multi-cultural education curriculum.

Solutions

There are various approaches to dance education, many of which are suitable when choosing how to implement a curriculum for dance education in schools. In this section, I focus on the advantages of incorporating physical theatre in an education curriculum.

Physical theatre is a relatively new performance concept in South Africa, as it emerged formally only in 1993 with the founding of "The First Physical Theatre Company", under the artistic direction of Gary Gordon from Rhodes University. Although physical theatre originated in the West, it has roots in traditional black performance styles and is, in many ways, most appropriate for South Africa.

Physical theatre implies the notion of Africa "mining" the ideas of the West; a kind of anti-colonial path for theatre dance and performance, inverting what has historically been the route for theatre dance in South Africa.

Even the term physical theatre, as opposed to dance, is in itself of significance, as it challenges preconceptions about both dance and theatre. Gordon explains that it upholds the concept of total theatre (which is presently dominant in the West) and embraces a physical performance which involves the intellect, the body and the emotions, i.e. a holistic approach to the making of theatre (Interview on SAFM, 2 May 2004).

The following illuminates some of the ways in which physical theatre is suitable for achieving the objectives of dance education in South Africa:

1. The process and the way in which it is implemented, is central to physical theatre. It is a process which transcends the teaching of technique only and which promotes individual participation of the learners or performers and encourages personal involvement on all levels: intellectually, physically and emotionally (without compromising the group ethos).
2. Physical theatre is total theatre and involves the voice and the body, the mind and the emotions in performance. The foregoing is familiar to various indigenous performance styles.
3. Physical theatre is ideally suited as a subject for Arts and Culture as it incorporates dance, drama, music, design and creative writing, ie a collaboration between and an integration of various art forms. This does not imply that the teaching of physical theatre means that a lack of skills training is acceptable, that "anything goes".
4. Physical theatre challenges traditional (elitist) ways of making, viewing and appraising theatre. In an educational context, it has the potential to prepare the next generation of theatre makers and theatre audiences, in keeping with ten years post democracy values.
5. Physical theatre challenges stereotypical gender roles, both in dance and in society. It subverts the traditional way in which gender roles are displayed in dance – women lift men, men lift men, women lift women. The focus in performance is more feminine, more inward as it explores the tensions of relationship, rather than outward to an audience in a masculine display of virtuosity. By promoting gender equality, physical theatre assists in promoting a positive social construction of the body.
6. Physical theatre places the body (as a medium to acquire knowledge) in equal status with the intellect, an attitude that is relatively new to Western thought because of a historical basis of neglecting the body. In Africa, however, it has always been more integrated into an understanding of how knowledge is obtained and where knowledge is seated.
7. Physical theatre challenges traditional (Western) concepts of the "body beautiful" and normalizes societal perceptions of acceptability.

8. Physical theatre is crucial to changing attitudes to dance, particularly those of the public who regard it primarily as a means of entertainment. If sustained throughout an educational curriculum, physical theatre may ultimately contribute significantly to shifting dance within the realm of the arts and in public opinion from a marginalized status to prominence.

Physical theatre at Rhodes University has evolved over the past decade from being primarily release technique based to include several established dance techniques, eg ballet, Horton and Graham (Bailey Snyman). The trait that physical theatre readily accommodates the inclusion of diverse dance styles is directly compatible with the diverse cultural identity of South Africa.

Physical theatre has the potential to transcend some of the limitations of "fusion" dance. The implementation of physical theatre permits the educator and dance practitioner to be uncompromising about taking risks on all levels of creativity and performance.

Aesthetic

"They want you to show Segou the South African Dance," whispers the accountant ... The South African Dance! ...What is that supposed to mean? Is there such a thing as the South African fucking dance? Two – step? Toyi – toyi? Tiekiedraai? Or is it something she will have to invent? The toyikiedraai?" (Krog, p306,307)

The South African author and poet, Antjie Krog, humorously describes how, whilst on a Caravan of Poets through Africa, she was faced with the predicament of having to perform, without any preparation, the "South African Dance" to a large crowd in Senegal.

It is the identical dilemma that dance practitioners and educators face when called upon to teach or to perform a work that embraces a South African dance aesthetic. We need to investigate whether or not such aesthetic exists. We also need to know who is responsible for propagating the desire for a dance aesthetic that is identifiably South African – and who decides what criteria to apply when assessing whether something is South African?

The South African media is predominantly owned by and influenced by the State and big business. The media has always been an active role-player in promoting a purported South African performance aesthetic. It occupies the powerful position of acting as intermediary between the performance or artist and the public. It is therefore largely responsible for the way in which the public and artists themselves view and regard dance performance. Combined with the enormous clout of advertising, the media shapes and informs public attitudes.

The desire for a performance aesthetic that could be marketed as South African has taken root within the realm of advertising. One of the dangers of this lies in the fact

that the criteria for assessment is no longer based on an artistic value system, but on how well it can sell a product. When there is little distinction between a beer advertisement and a dance, the divide between original theatre dance and the aesthetic which is marketed, becomes untenable.

The manner in which the media and advertising promote an aesthetic has enormous financial implications with regard to the funding of dance projects and the sponsorship of new works. The foregoing reinforces the (distorted) dominant paradigm and marginalizes many new forms of theatrical expression and direction.

However, there are several dance practitioners who have mobilized themselves in protest against the superficial and formulistic way in which their art form has been colonized. They come from varying performance aesthetics and are determined not to "dance to the tune" of those holding the strings, financial or otherwise.
One of the most effective ways in which they are doing this is by teaching and creating works in tertiary institutions, as these tend to foster an environment of experimentation and simultaneously offer a modicum of financial security, so that the teacher – choreographer is not wholly dependent on external funding for his or her work.

As the agenda is not commercially driven, it enables the educator or choreographer to explore a less mainstream approach to dance, including the way in which dance is taught and the way in which dance works are made. It is an approach which allows the process to shape critically and to inform how the work develops and how the final product is obtained. In an environment in which both the artistic and the educational goals complement and support one another, it is possible to investigate ideas and concepts authentically, allowing the context to define the meaning. This is both in keeping with postmodern discourses on performance and embraces an egalitarian approach to why art is made, how it is made and for whom it is made.

This approach has manifold implications as far as the issue of a South African aesthetic is concerned by dynamically uniting the strands of theatre performance and dance education.

By implementing a holistic approach to dance education, acknowledging the importance of teaching technique (it can be any technique that is applicable to the socio-cultural setting), yet simultaneously creating an environment that encourages the learner to transcend his or her technique, the foundation is laid for future "new" voices in education and the arts.

The most effective way to protest against the call for establishing a media-driven South African dance aesthetic is to embrace in education and performance the South African cultural diversity. It allows for much diverse artistic expression – in time a truly South African dance aesthetic will come into being organically.

The search for meaning is determined by the context. Artists ought to be encouraged to investigate honestly what it means to them to be South African. In other words, the focus in education and in theatre dance ought to be on many aesthetics and not on one

(contrived) aesthetic. The final products must then be assessed on the basis of artistic and/or educational value.

I urge that we create for dance educators and choreographers an environment that embraces individual freedom coupled with an understanding of taking responsibility for the greater collective.

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ACTION, STILLNESS, TIMING – A LANGUAGE OF DANCE, WORKSHOP

by Valerie Farrant

The aim of the workshop is to introduce the participants to the Language of Dance,. This is a system which enables anyone, who is interested in the uniqueness and eloquence of human movement, to become familiar with its role, as a means of expression - or language - through basic movement elements, called 'The Movement Alphabet'. It includes exploring, creating, observing and analysing movement, together with the ability to record it in symbols.

The format of the workshop is as follows:

Warm-up
During the warm-up terminology such as 'sustained action' and 'stillness' is used in order that, later in the workshop, reference can be made to the terms to re-enforce learning.

Exploration of Movement Alphabet
Here instructions are given to the participants to encourage them to explore the elements of the Movement Alphabet.

For example:

- travel anywhere you like in the space, change speed and level
- make a shape, rotate slowly and try to keep the shape
- gradually lower to the floor and end on two supports
- flex and rotate the whole body then extend

After physically exploring the elements of the Movement Alphabet, participants are asked to look at the terms written on the board and identify what they have experienced in movement.

Exploration of Action, Stillness and Timing
Having identified the 'actions' or elements of the Movement Alphabet a more specific exploration takes place. This is concerned with [1] deciding when one action ends and another begins [2] the difference in quality between sustained and sudden movements and [3] stillness, which is defined by Ann Hutchinson Guest as being "...the passage of time when external physical action does not occur. It is absence of movement, absence of action, but not in a negative sense."[1] rather with an active inner sense.

Introduction of symbols
Next the participants are introduced to the symbols and the staff. The action line, a vertical stroke which makes no statement other than that a movement of some kind occurs. The sign for 'any action', which can be seen on the Movement Alphabet chart included at the end of this paper, gives the performer total freedom of choice of movement. Finally 'stillness', which is made up of 'o' the sign for hold and 'v' the sign for outflowing.

The passage of time is always read from the bottom of the page up. Double horizontal lines are placed at the bottom left of the page to indicate the start of organized time. Placed at the top of the page a double horizontal line indicates the end of the time span. As you read up the page, single horizontal lines, called bar lines, mark the measure of time, thus providing an organized time structure.

Reading the score

A basic score 'Reading Study No. 1' is now introduced and the participants asked to take note of the timing. There are unlimited ways to dance this study. It can be performed while sitting, kneeling or standing. Flowing arm gestures with body accompaniment may be used, hence the suitability of sitting or kneeling where concern with balance is absent. Other possibilities may be a single arm performing the first phrase of four measures, or the arms may alternate for each new action. If the performer is standing, then a sustained transference of weight might be a choice.

Working on the score

After reading through the score together the participants work in pairs or small groups to interpret the phrase, perhaps four measures at a time, embody the movement, put the score down and perform from memory. Then move on to the next phrase, working in the same way before linking these two phrases together.

Performance of sequences

Finally the phrases are performed, evaluated and discussed with the group as a whole.

It can be seen that in a Language of Dance, session participants are presented with a sound framework for exploring movement. Each action is physically experienced and understanding reinforced through the use of appropriate symbols and terminology. Here 'Action, Stillness and Timing' have been chosen as the focal point for the lesson and it is always surprising to see how much variation, in movement terms, is produced when students are presented with the task of interpreting Study No.1. It is the freedom of choice, within a structured framework, which makes the Language of Dance, teaching methodology an ideal approach for teachers presenting dance and movement to students of all ages and abilities.

References

[1]Hutchinson Guest, A. (1983) p.3. Your Move: *A New Approach to the Study of Movement and Dance.* New York: Gordon and Breach.

THE MOVEMENT ALPHABET

The prime actions and concepts of which movement is comprised are as follows

Presence or Absence of Movement

1.  **Any Action** — Movement of some kind, a change

2.  **Stillness** — Suspension of motion, sustainment of an arrested activity

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An action may be concerned with or may focus on:

Anatomical Possibilities

3.  **Flexion** — Contracting, folding, closing in, making smaller, narrowing

4.  **Extension** — Lengthening, reaching out, enlarging, opening out, elongating, unfolding

5.  **Rotation** — Any revolution, rotation of the body as a whole, or of parts of the body

Movement Ideas or Concentrations

6.  **Travelling** — Any path (straight, circular, meandering or curving) moving from one place to another

7.  **Direction** — Movement into different directions such as up, down, to the right, left, forward, backward

8.  **Support** — An action ending in a new support, transference of weight

9.  **A Spring** — Any aerial step; leaving the ground and returning to it

10.  **Balance** — Equilibrium, centre of weight vertically over a moving or static support

11.  **Falling** — Not in balance: centre of weight moves beyond point of support; loss of balance results.

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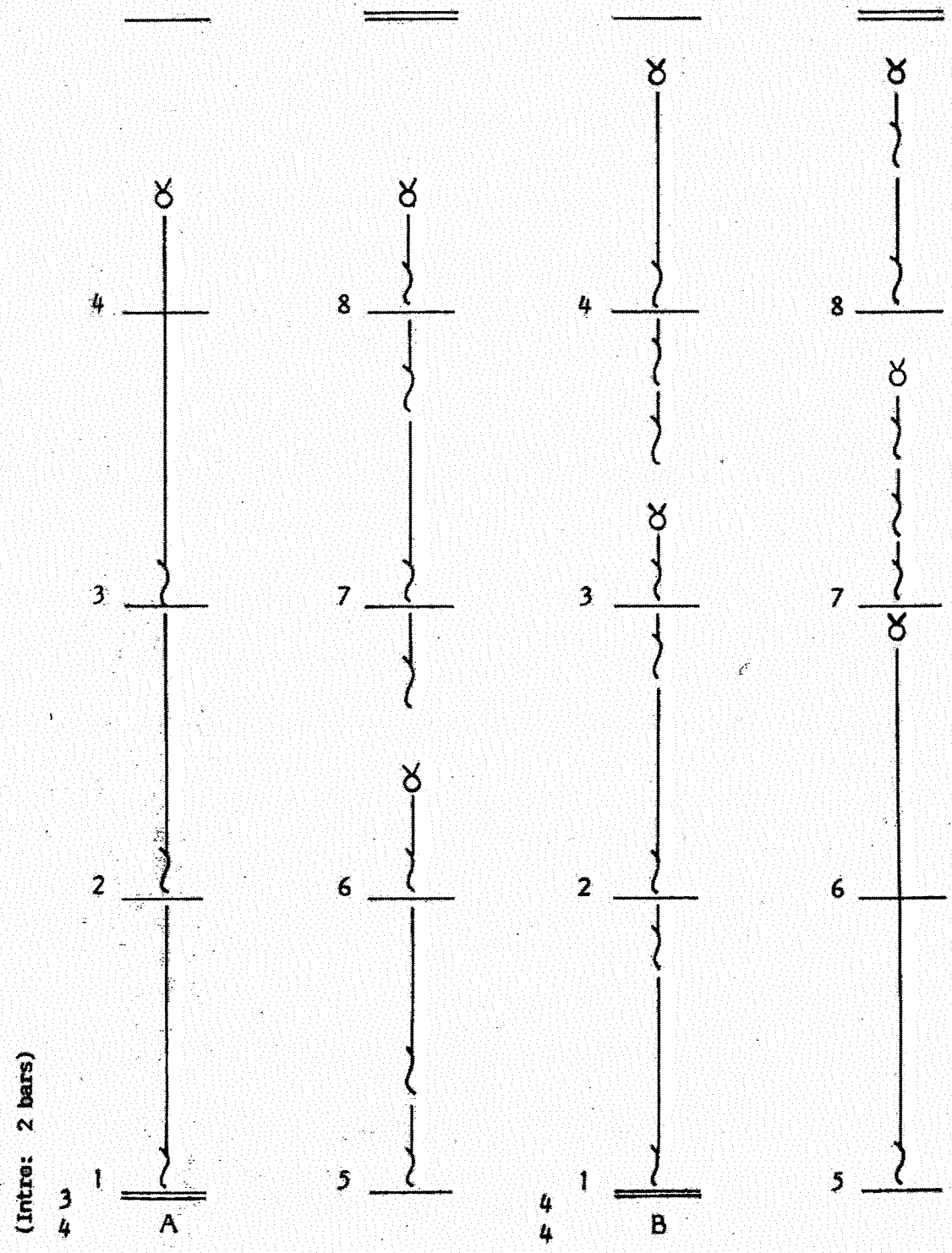
Specific or Relative Description

12.  **Destination** — Statement of an ending situation, position or state to be reached

13.  **Motion Toward** — Approaching a person, object, direction, or state; a gesture toward oneself

14.  **Motion Away** — Leaving, withdrawing from a person, object, direction, or state; a gesture away from oneself


(Intro: 2 bars)
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PRESENTATION BY: DEBRA GUSH (B.TECH: Dance)
Lecturer at Tshwane university of Technology Dance Department

ADOLESCENTS: WEIGHTING FOR AWARENESS

As the training placed on the adolescent dancer is becoming ever-more challenging and is driven by the rise of youth companies and the goals of professionalism, so the pressure of growing up before they are actually ready gets greater. Accompanying this situation is the overriding self-awareness of the adolescents' body and the changes occurring at this time. Weight control seems to be the only thing they can think of. As a result, eating disorders in males and females between the ages of nine and fourteen are increasing. Additionally, in South Africa, differences in body structure due to cultural heritage and the misunderstanding thereof by the adolescents, make the issues of weight control even worse.

Case studies conducted by myself over the past four years have shown that by directing the adolescents' thought processes to awareness of the body as an instrument they can control and enjoy by means of cognitive nurturing, draws their attention away from the visual of their weight and sparks their interest in how the body works and why. This has been attained by means of some pilates methodology principles. Awareness of their own bodies, their own specific structures and how to make them work to their own benefit and understanding that posture is relative to individual structure, not to a specific genre of dance helps in allowing adolescents the opportunity to grow up with respect for their own bodies rather than wishing for someone else's.

The proposed workshop would allow delegates to enjoy and explore these principles and perhaps help them with education of adolescents going through these phases of growing up that can be so destructive to the adolescent, their family and the facilitators that nurture them through their training.

WEIGHTING FOR AWARENESS

A workshop on body awareness using Control Conditioning:
Pilates Teaching Methodologies.

By: Debra Gush (B.Tech: Dance)

Self-awareness in adolescents and their perception thereof is an ever-present source of emotional and physical trauma. Parents, facilitators and peers are constantly exposed to the cycle of self-destruction from the troubled adolescent who is only able to find fault with their growing and changing body. In many cases, eating disorders are the ensuing result.

Working specifically in the field of dance and formal training in dance techniques, this problem is often prominent in the adolescent who is driven by the need to conform to the physical expectations of the various dance forms. The students who are most serious about their success in dance as a career rather than as extra-curricular activity seem to be most perceptible to the self-awareness issues[1].
In addition to this predominantly age-related problem, is the self-awareness of physicality that extends to the cultural body in South Africa[2].

Many dance halls and studios have mirrored walls to aid in the visual application and correction of the study of dance technique. Unfortunately, the mirror is the dancer's worst enemy, be it at adolescent or mature stages, where the reflection becomes the predominant source assessing shape, style, technique and correction. The difference comes in the interpretation of the visual. During adolescence, the mental application of the visual is thrown out of all perspective because of the confusion of all that is happening at this stage. It seems to the adolescent dancer that there is a growth in the body every day. In the case of female's, breasts suddenly happen to have grown and cut off the shape of the body, leaving the perspective that they consist of leg and breast only with an almost non-existent waist-line, or absolutely no breast development, and enormous thigh development, giving the pear-shaped effect. Both instill a terror and panic in the adolescent as they see their body betray them daily.
Maturity allows the adult dancer to play mind games with themselves by saying, "Ah, it's just a 'fat mirror'". As the dancer moves into maturity, the teacher may observe them taking up the same place in class. In part, it is the comfort of the familiar and security of their own space, but mainly it is the mental application of what is "acceptable"[3] as set up by parents, peers, teachers and industry needs. The dancer will choose a mirror that gives them the best result.

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[1] *This is purely the opinion of the workshop presenter based on experience within the field of dance and adolescent eating disorders over the past seven years. Due to the sensitivity of the issues at hand, no formal research has been entered into and no documentation exists. the situation will remain as such.*

[2] *The cultural body will not be entered into in depth in this workshop as far as academic explanation extends. The cultural body intimates the differences in body shape found within various cultural groups within South Africa. The cultural body is influenced by particulaar cultural heritage and geographic location. This, however, is an entire debate into which this workshop is not entering into due to the fact that this is a physical workshop and not an academic study. No offence is inteneded with these statements and the workshop will not enter into vast academic explanation on this issue.*

[3] *"Acceptable" is very dependend on the expectations that have been set up by role-models, teachers, multi-media input on internationally acceptable dance companies and schools and the perception of "self" set up from adolescence into maturity.*

Understanding the anatomical body; it's limitations and capabilities, is an interesting and welcome alternative to the betrayal that adolescent growth offers. This aspect of the anatomical body can be the difference, literally and figuratively, between life and death of the adolescent dancer.

Teaching methodologies within the Pilates genre as taught in the Control Conditioning[4] method have proved to be rehabilitative in educating young dancers about the mechanics of their bodies rather than dwelling on the constantly hormonal changes that occur in male and female dancers in adolescence and onwards into maturity.

Young dancers, (within the limited experience of the workshop presenter), become fascinated with the image of their body, anatomically with a strong overtone of structural kinesiology. The excessive and unexpected growth of the body induced by hormones is partly forgotten. The mirror that haunts all prospective and fully-fledged dancers alike becomes a tool that encourages thought on mechanics of movement, alignment and perfection of another kind. This perfection can never be achieved due to the symmetry that governs the human body.

Although the human body is generally consistant with having two shoulders, two legs, two breasts, etcetera; there might be a discrepancy in the height of each shoulder girdle, slight differences in the range of each leg within the hip joint or ankle joint, or the height of the nipples often dictated by abdominal muscular and spinal deviation. This is what takes the concentration of the dedicated, career driven adolescent dancer who has been obsessed by body shape rather than mechanics of movement. The result can be a complete change in physical application of dance and movement methodology, and even more important, the change and growth of emotional maturity and understanding. This could mean the rehabilitation of self-awareness from adolescent confusion to understanding of body mechanics and growth.

Can this cure eating disorders and put an end to adolescent self-destruction due to misunderstanding of puberty? The answer is definitely a negative. Cure is not the objective, because eating disorders are not easily cured afflictions. The aim is to provide an alternative to this obsession with the bodies' growth problems and in so doing, make the passage through puberty slightly less painful and destructive.

Pilates methodologies will be used in a workshop to give an idea of the route taken to provide alternatives to self-awareness issues.

[4]*Control Conditioning is the training division and method of pilates and Body Conditioning taught within the Top Condition S.A. company.*

Dance Training: Is Democracy Missing a Step?

Leonore Ickstadt

Dance education is often based on the idea that an expert (teacher) initiates the unknowing (students) into the mysteries of how to dance. This involves "correct" dress, behavior and attitude. In this model students are encouraged to imitate the teacher and to believe that understanding is achieved eventually with mastery of the technical material.

The idea of choice, educated choice, based on a body of technical and theoretical knowledge, as a teaching goal and methodological tool, is difficult for many practitioners to imagine. Fear of chaos, loss of control threaten. The demands of the present-day world are more complex than those of even twenty to thirty years ago. To teach as our teachers taught is neither responsible nor responsive. Creative/ modern dance demands a critical head along with the dancing body. The ability to make independent judgements, to take responsibility for decisions and actions, should define and form class planning for youngsters from the beginning.

This workshop presents structures and methodology which foster independence, ownership of the material and respect for dance and for one another in creative dance classes for age level 8 -12 years. The geography of a class is an example - beginning the class in a circle sitting on the floor, teacher and students, restructures traditional roles, learning students' names strengthens individuality. This is a good time to introduce the concept or theme of the class through a story, a prop, a game, discussion, music or a picture. A simple game which illustrates the concept can loosen the atmosphere and should emphasize understanding rather than competition. By changing his/her position in the room, the teacher varies the students' feeling for space; alternating frontal organization with group and partner work encourages individual and group responsibility. These structures stimulate awareness of self and of the group in the students and avoids the flat-front, teacher-centered class . After a warm-up with as much fun, spatial changes , sensual imagery and music as possible, referring repeatedly to the concept , the class can move on to an improvisational structure based on the "concept of the day." It is important for the students to show the work to each other and reflect on what they have seen. This feedback and discussion, led by the teacher who provides the guidelines for observing beforehand(not right/wrong or good/bad), is the crystallization of the work and should give the students the terminology to accompany their body knowledge.(If you can name it, you own it.) At some point in the class, all the students should be provided with the opportunity to "dance out."

CULTURE IN THE SOUTH AFRICAN CLASSROOM: CULTURE IN THE ARTS CURRICULUM: CULTURE IN DANCE

LYNN MAREE

"*ARTS AND CULTURE*" two words we often roll into one, artsandculture, as if they were one thing, as if the words were interchangeable terms.

Arts and culture exist on a continuum: at one end, culture, a way of life, how we eat, what we cook, what games we play, how we interact with each other, treat our elders, stratify our society.....at the other end, highly stylised or sophisticated art, requiring years of training and induction.....and on the way along the continuum everything else!

The arts, visual, performing, literary, can be defined as standing out from culture, a way of life, because they are a structured, intentional reflection of that life, or comment on that life, or expression of an aspect of it, or an escape from it.

AND SO, IN OUR ARTS AND CULTURE CURRICULUM, AS TEACHERS WE HAVE TO ENSURE THAT THAT CONTINUUM BECOMES CLEAR TO OURSELVES AND TO OUR LEARNERS.

Culture inself is a term that requires unpacking. It can sound like such a given: in our culture we honour our elders, own our wives, drive on the left.....but it is not fixed, it is dynamic, defined by the dominant members of it, and often contested by other members (think of the practice in parts of India of burning widows on funeral pyres), it is influenced by interaction with other cultures, it is influenced by technology (do we ever hear now: in my culture we wash our clothes in the river)?, it is influenced by politics and by power.

AS TEACHERS THIS FLUID, FLEXIBLE ASPECT OF CULTURE NEEDS TO BE UNDERSTOOD, LEST WE CONFUSE OUR LEARNERS AND DISTORT REALITY.

SO, given the continuum, Given the fluidity, Given the existing distortions in our education system, Given the challenge that we have set ourselves over and above outcomes based education: the challenge to build a South African culture and concomitant artistic endeavour, from a disparate heap of differently-valued ways of life and forms of expression (and remember the exceptional nature of our endeavour: we do not have a host population attempting to accommodate immigrants – our immigrants are already here, our indigenous population is looking for its place in the sun when the immigrants kept them until very recently in the shadows and the shade)

GIVEN ALL THIS: HOW DO WE DO IT?????

WE DO IT, I SUGGEST, through keeping true to what I have called the three "I's": Quality, Identity, Multi

Let me repeat them:

We will discuss them starting from the bottom.

MULTI

The National Curriculum document on Arts and Culture stresses the need for variety, but it leaves both content and method of delivery to the individual teacher.

The problem with this is that both the knowledge base and the access to resources of our teachers is unequal. AND the cultural contexts of our schools is too. We cannot rely on either the culture of the school providing us with variety, or on the teacher, **without books, resources, inservice courses, and artists made available to schools, to provide that variety**.

The case for its importance is undeniable. If we are to revalue previously devalued cultures and their artistic expression, if we are to move to a new sense of the self-worth of all our people, if we are to become a society with the values of ubuntu, then the multi-cultural nature of our society needs to be taught and celebrated to all our learners, whether they are in townships or rural areas, or in leafy hilltop private schools where the learner population may have changed but the culture of the school has not.

IDENTITY

At the same time as we teach and value the multi, we have to remember that we are involved in building anew, in building a sense of what it is to be South African, a national pride. One can sense it starting to happen in sport, but in the arts and culture curriculum it could fray and fall to pieces if we are not vigilant. The variety must be displayed, the variety must be valued, BUT IT CANNOT BE LEFT DISPARATE, and it must not be tightly attached to groups. Bharata Natyam can be learnt by anyone: it may have been created in India, but it does not "belong" to Indians, a Japanese girl can join the Royal Ballet, ballet does not belong to people from Europe, people who are white.

When I say "it cannot be left disparate" I mean two things. One, it needs to be fitted together, celebrated together, more than a rainbow, more than a jigsaw, say a mosaic where one makes something new. (And the bits are broken up small, unrecognisable as anything, until they are fitted together to make the whole) And two, we need to give our learners the tools and the opportunities to use it all to make something new, new expressions, new artefacts, new dances, new music.

I lived abroad for many years, and over and over again, when I met another South African, of whatever racial classification, we would discover that we shared a common identity, there was something that drew us together that we recognised.

At a conference for black artists in Europe it was fascinating to see how English the black artists who lived in England had become, and how Dutch the black artists who lived in Holland had become, and growing up, however apart, in South Africa, has done the same to us. If the walls come down, and the worth is offered equally, then we will allow ourselves to build a South African culture and sense of identity that does not rub any bit of us out. That we can be **proud** of together, and that is devoid of the **arrogance** that lets me think I am better than anyone else.

QUALITY

So, we ensure that our learners know about several cultures and forms of artistic expression, and we ensure that our learners are helped to make all of it theirs. I want to argue that we need to do this in the context of quality, we need to guard against a relativism that says "everything has equal value, anything goes". In our honourable quest to revalue what was previously devalued, we need to understand that every culture is capable of producing the excellent, and has done so, but added to that is the awareness that some things are better made than others. We need to instil in our learners a desire to be excellent, to take pains, to refine, to look deeper, to understand nuance, to become discerning.

This involves exposing them to the excellent: not easy today in a world that gives us the banality and vulgarity and ugly values of Big Brother.
In London in 2002 I saw "The Big City", a film by Satyajit Ray, that master of Indian cinema, part of a two-month festival of his work held at the National Film Theatre. Our learners need to know such work exists, such heights can be reached. I believe everyone responds to quality, to wit, insight, psychological acuity, to inventiveness and skill, to the taking of care with respect both for the material and the audience. It is not elitist, it absolutely need not be Eurocentric, it is what our learners deserve.

There are two very important aspects of Satyajit Ray:
one: that he is Indian, his films were made in India, with Indian actors and Indian crews. That is important because racism taught many of us to only value the achievements of white people.
Two: that his Indianness is quite unimportant: what his films give us is a sense of his greatness, his humility, AND his HUMANITY. His films enrich us all, and belong to us all. There is only one race, and that is the human race,
and that is finally what our A & C lessons need to teach.

Part 2: On the Ground in KwaZulu Natal

I gave this paper at an APEK symposium in September 2002, full of idealism and delight that Arts and Culture had attained respectability as a learning area in the revised curriculum, and worried only that there was much work to be done to get it done 'right', according to the rationale and the aims of the curriculum writing team.

BUT, the reality, at least in KwaZulu Natal, in 2004, is that it is hardly being done at all: that problems of educator feelings of inadequacy; the total absence in some

schools of any resources: no library, no level space, no electricity, no tape recorder, no paints, as well as a general school devaluing of the learning area; no time for training, and less than no time for exploring the theoretical underpinnings: has led to a disaster of such proportions that were it tangible it would have had international teams pouring money, aid, and resources into it.

Schools that already have good Drama Departments, or, more probably, good Art or good Music Departments, are continuing to teach those disciplines and eschewing Arts and Culture. And even where there is some consciousness that it should not all be eurocentric, the western orientation of the teacher's training and conceptual knowledge leads to a lack of respect. A lesson on listening to music in a well-equipped private school dwelt lovingly on Dave Brubeck's Take Five, giving background information and a fine recording, followed by Debussy's Afternoon of a Faun with the same level of detailed and respectful information. Then a Zulu song was played very simply on the piano: it "had" no acknowledged composer, no instrumentation, and the words were not understood by the teacher. So any notion of where value resides, where a sense of history and context belongs, that might already inhere in the learners was not only not questioned: it was reinforced by the juxtaposition.

At the other end of the school continuum there are schools where the teachers teach the same Zulu dance, a dance the children already know well, again and again. To any suggestion that there might be more to learn, other dances to be mastered, or the technique and presentation to be improved, Zulu teachers respond by suggesting that the white or Indian onlooker "does not understand our culture". Or, as is the case with teachers who taught a wide range of expressive arts skills in Mtubatuba, by University of Zululand performing arts staff, find themselves in such under-resourced schools that their expertise can hardly be utilised. A lesson on "traditional South African music" started and finished with Zulu traditional songs and dances, (though it included kwaito), but any sense that South African music might be wider than that was not provided for the learners...the lesson moved them nowhere. They learnt no new *skills*, no new *knowledge*, no new *attitudes and values*.

Primary schools often give the subject to a class teacher to teach, so random lessons occur: on Ndebele initiation customs or the addition of movement to a song. In a few schools an outside teacher will be invited to teach a one-off class in the garba (a folk dance from Gujerat): no connections, no contexting, no shape. A state primary school in Durban, where many of the sons and daughters of academics at the University of KwaZulu Natal are learners, does a bit of movement in the music classes, ensures that there is movement in their school productions, ensures that those productions include African subjects, does a bit of role-play in English when the theme is Creation Myths, and assesses the learners for Arts and Culture on their performance in those areas. This school cares about the expressive arts, but it does this without an appreciation of the rationale of the Learning Area. And there is no-one to either force or encourage them to do anything about this. There are too many other priorities, and too little "teacher expertise".

One very committed school principal I spoke to understood how much exposure to the expressive arts, and especially to dance, unleashed learners' creative potential, how learning about, for instance, classical Indian dance, could introduce ideas of the humility of the artist, of respect for the teacher, of thanking the ground for letting itself be danced on, of respect for the art-form. But she deplored the cutting back in KwaZulu Natal of funds for the specialist teacher. Her music specialist is now a class teacher, she has no librarian. Some teachers do "use the book", she said, but without a structure the teachers are lost, and there is no follow-through on any work.

In KwaZulu Natal there is one school organisation, the Crawford schools, who take Arts and Culture seriously as a Learning Area. This has had very interesting effects on the teachers employed in these schools, most of whom come out of a dance studio background, in either Ballet or Modern. To put my gloss on my conversations with them: they feel the strain between process and performance, between the standards they feel their learners should achieve in the aesthetic they value, and the requirements of the curriculum in terms of group work, creative movement, dance for all. And the limitations on what they can achieve in the time available. All the old struggles about who can dance and what is worth watching, about boys dancing, even about what dance is, are in evidence. And they are concerned that the ability gap between GET and FET means that only those learners who have also studied their arts subject outside of school will be capable of studying Dance for Matric. BUT, their openness to the curriculum they have been forced to teach has produced some happy surprises: untrained children can be extraordinarily creative, they can work together in groups and produce unexpectedly well-structured and rehearsed work; stimuli such as poems evoke quality movement, even on an "un-worked" body.

For them the 'cultural' part of arts and culture inheres in doing an African play, in bringing Siwela Sonke Dance Theatre to the school. Debates around what constitutes culture, what varied baggage we as South Africans carry about culture have not been seen as issues. They are technique and 'dance as performance' teachers, who have been offered the opportunity to teach dance in school. They take the syllabus seriously, they take their responsibilities seriously, they give of their best. A question about the different backgrounds of the children they teach is answered by "those who study dance out of school and those who don't". They do not see Ballet as being a whites-only art form, but they do see African dance as belonging to Africans, and Indian dance as belonging to Indians. No-one has ever suggested they should read Joann Kealiinohomoku's "*An Anthropologist looks at Ballet as a Form of Ethnic Dance*", or that the dance they do and teach is as ethnic as the reed dance. In some ways this may be just as well: these are areas of identity, religion, values and attitudes that are not neutral, and damage can unwittingly be done. (One example is that of the children of a friend of mine: she is white and Canadian, her husband a black South African. Her children have no identity problems: but a teacher at their school confused them: they belong to a group that has no culture.)

Eric Shabalala taught for a while at one of the Crawford primary schools. He was seen as an asset: he is a very versatile artist, able to teach African contemporary, some Zulu traditional dances, gumboot, drumming. He can even turn his hand to story-telling!

He has no formal teacher-training. There was a time when he felt he was experiencing racism from some of the staff, but he put it down to initial uncertainty on their part about his capabilities which disappeared as time showed his expertise as both dancer and teacher. But even he just taught his dance: the rationale for the Learning Area was not something he thought of reading nor was he required to read it. I would say the school felt it was "doing" the culture bit of Arts and Culture by employing Eric.

Apart from these Crawford schools, whose teachers attend the Western Cape Education Department Arts and Culture workshops, KwaZulu Natal is bereft of trained teachers, of sufficient time being given to Arts and Culture in initial teacher training, of no inservice provision, no advisory teachers offering support to the willing, not even an Inspectorate cracking a whip. Text-books are dipped into rather than used systematically. Several high schools refuse to take Arts and Culture students on Teaching Practice.

Some teachers acknowledge their cultural ignorance, or feel that to touch on areas they know little about would be disrespectful, and they seek certainty in technique. Or their assumptions as to the "preparing professional dancers" nature of their reason for teaching, lead them to struggle to work for technical and performance excellence, and to worry about the gap between GET and FET, where technical prowess becomes so essential to passing. They are not teaching arts appreciation, basic tools, cultural awareness: what an Arts and Culture lecturer at Edgewood calls "the bottom of the pyramid". Most of our schools are mono-cultural, and if our educators do not have a breadth of cultural knowledge, and an ability to be reflective about what they know, then the aspirations of the Arts and Culture Learning Area cannot be realised.

Perhaps the Learning Area is a nonsense: just because culture can be defined both as a way of life and high art is not an acceptable reason for trying to teach them together: perhaps we can only work to ensure that the individual art forms lose their western orientation, work for a re-evaluation of worth and excellence, look for the Indigenous Knowledge Systems inside the arts in the same way as African Renaissance academics are trying to re-write Mathematics; but don't try to incorporate nation-building, cultural identity, traditions, ethnicity, and all the issues raised by religious fundamentalism, language diversity, in the same Learning Area, the same discipline. The dynamics and struggles within cultures, the debates around cultural relativism, the cultural interaction we are all influenced by, the dominance of some, the oppression of others, how do we marry this with trying to teach West African polyphony, or the tradition of the master-drummer family, or the face make-up of the Kathakali dancer? How do we train the teachers who already think they know it all? Where it is taught at all our learners lose out either because of the ignorance of our teachers, or because of the cultural baggage and assumptions they travel with, or both.

Part Three: Steps into Dance

For those few dance specialists teaching in schools (and they are almost all in the Western Cape, so very possibly attending Confluences 2004), the introduction of Arts and Culture as a Learning Area has not only brought cultural additions, but also untrained bodies, and boys, and creativity into school dance teaching.

In my conversations with teachers in the preparation of this paper, a number of issues arose, issues about teacher preparedness, about parental attitudes to boys dancing, about who can dance. These conversations reminded me of a video I co-ordinated in Britain in 1993. In the region of England where I worked we had many teachers who felt uncertain about their ability to teach dance classes. We invited teachers to send us videos of children's work, work of which they, the teacher, felt proud. And we compiled two videos. One a selection of the best of what was sent in, and a second in which we interviewed those teachers about the preparation and process with the children which had gone into the children's work.

I want now to share a small extract from the first video with you. Both will be shown on Saturday afternoon. And if anyone wants a copy of the set, I will leave an order form at the door, so please fill in your details.

STEPS INTO DANCE

boys and girls together
what creative work can happen if you feed in the right stimuli,
the right structure, and the right music
what cultural insights can occur when the movement patterns of
'other cultures' are fed into the creative process

And so I conclude: we may be trying to do too much, we may have masses to learn. But just as the Crawford primary school teacher has been excited by the creative potential in children, just as the erstwhile studio teacher has realised how a poem can be interpreted in music, just as black students watching their Afrikaans student colleagues were heard to shout "no, no, no" but were actually enthusiastically shouting "nou, nou, nou", just as Vusabantu Ngema has moved from being an African dance specialist at UCT to a generalist dance lecturer at the University of Zululand, the potential for good in the space this Learning Area has opened up is fantastic.

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EXPLORING THE EFFECTS OF AUTHENTIC MOVEMENT PRACTICES ON THE DEVELOPMENT OF CONTEMPORARY AFRICAN CHOREOGRAPHY

JILL PRIBYL

In the fall of 2002 I arrived in Kampala, Uganda to begin my Fulbright assignment in the Department of Music Dance and Drama at Makerere University. As I explored the buildings that made up MDD, I found a group of dancers gathered in what they referred to as the "mirror room". The room is approximately 10 x 20 feet squared, with cement floor and a mirror on one wall. The room serves as both a dance studio and lecture room, often requiring the removal of desks before one can dance. Another common space to hold dance classes, I was informed, was under the mango tree just outside, an area that would often attract large crowds of onlookers.

As I was trying to imagine teaching modern dance technique in this small room with a low ceiling and little ventilation, the students informed me that my classes would be held in the squash courts. They appeared to be quite pleased with the new location, as it would provide more space for moving. I was directed to the pool, the easiest landmark for finding the underground squash courts. I walked along the outer edge of the pool and down the stairs to find a larger room, with high ceilings, a cement floor and balcony with a railing that allowed spectators to watch squash players. The room had an open- air feeling; one could look up at the railing and out at the sky from inside the court.

This was certainly not the ideal situation for the movement improvisational technique I was planning to use in my choreography class, Authentic Movement. I had practiced Authentic Movement in a quiet private room that could be closed off from potential distractions. I had commonly taught not in public spaces but in self-contained studios where one could easily concentrate. Here, by contrast, the railing overlooking the courts became a place where class observation developed into a common practice among curious swimmers.

I began my morning classes to the sounds of the pool vacuum followed by busloads of primary school children attending their weekly swimming lessons. Often these children, dripping pool water, would hang over the railing and observe my students in both modern dance and choreography classes with amused curiosity. Occasionally a swimming student, unable to contain the desire to dance, would join the dance technique class in his or her swimsuit. Over time, my students and I managed to forget about these extraneous sounds and distractions and somehow found the squash courts to be a space where we could engage in movement explorations.

Prior to my arrival at Makerere, both modern dance and choreography were being taught by Farther Damien Grimes, the recently retired Headmaster of Namasagali College. Teaching at both Makerere and Nsambia Universities, his course load ranged from English to Human Resources Management to Choreography. During my first semester of teaching, Father Grimes and I shared the responsibilities for modern and

choreography instruction. As we continued to work together, I began to understand my students' approach to dance and choreography – a statement to his profound influence.

Father Grimes had established a tradition of modern dance at Namasagali College where he served as the Headmaster for more than 30 years. His name was synonymous with modern dance in Uganda. Despite political turmoil, the loss of government subsidy and the near-closure of the school on many occasions, it remains a highly respected institution today. The school is well known throughout Uganda for its high academic standards, flexibility in gender roles, democratic governance, and the annual musical theater productions. Namasagali cultivated an appreciation for the arts in Uganda among its students. Founded by the Mill Hill Fathers, a small Catholic order in north London in 1961, the school lies about thirty miles north of the Jinja, the fabled source of the Nile.

My first encounter with Father Grimes occurred during my second week of teaching at Makerere University in the fall of 2002. Father Grimes had just returned from the U.K. where he attended a performance by the Merce Cunningham Dance Company while in London. Dressed in a black suit jacket and priest collar, Father Grimes was a dominating character that demanded respect. Despite his age, which I would estimate to be late seventies, he possessed an enduring passion for teaching and was both loved and feared by his students. Over the next four months I developed a friendship with Father Grimes and found him to be a man of remarkable influence. Wherever I accompanied this regal figure, prominent Ugandans greeted him.

When asked about his curiosity in dance and whether he himself was a dancer Father Grimes revealed that his interest in dance began with the need to offer an alternative to boxing, his passion, at Namasagali when the school began admitting girls. In response to this need, Father Grimes became an avid dance fan and advocate. He began studying dance history and supplemented the dance instruction with guest teachers from the U.K. He also used dance and exercise videotapes, which students would follow while watching the screen. The school produced many original musical theater pieces over the years.

In the fall 2002 choreography class taught by Father Grimes, approximately half of the students were graduates of Namasagali College. His course consisted of showing students the works of prominent Modern dance masters and assigning students the task of creating choreographic studies in the style of these masters, which included Merce Cunningham, Martha Graham, Paul Taylor and Mark Morris. Due to limited technical training, exposure to live dance performances, and written materials the studies created tended to be superficial and did not change significantly from choreographer to choreographer. The dance style learned at Namasagali appeared to be heavily jazz dance based and the choreography driven by the words of the specific song used. Accompaniment for dance works were predominately popular American songs ranging from Dianna Ross's *Reach out and Touch Somebody's Hand* to American Musical Theater soundtracks such as Grease.

Unfortunately, during the fall of 2002 Father Grimes was robbed at gunpoint in his home. This experience left him with a sense of hopelessness and fear for his safety. All of his equipment used for teaching - for example, his video projector and video cassette player -were stolen as well as his computer resulting in the loss of valuable writings. He began to question the plausibility of living alone in Uganda. Without the funds to replace these items and with the encouragement of the Mill Hill Fathers administration to take a post in Wales, Father Grimes made the decision to leave Uganda after more than 40 years in residence. I attended his going away party, which lasted approximately 12 hours. The event began with mass said by Father Grimes, a meal, speeches, dance performances by former students and a disco. Many members of Parliament as well as other prominent and influential Ugandans, all Namasagali graduates, were in attendance.

With the departure of Father Grimes, I was asked to continue teaching the choreography class for the second year students. My intention was to give the students a tool for developing internally motivated works in the tradition of the Modern Dance pioneers and to encourage the incorporation of their own rich African dance vocabulary into a representational, Afro-Modern Fusion choreography. I found the first classes to be very challenging, as the students were comfortable in their current way of working and considered themselves accomplished choreographers who had many dance pieces in their repertoire. When I asked my students about their choreographic experience one former Namasagali student wrote:

> I consider myself a choreographer because I have just over ten years of experience helping make/create dance for the Namasagli College annual musical production.

It was not my intention to impose my values, but rather to guide the students through a process that would allow more choices in their works.

Namasagali has produced many passionate dancers and choreographers in the genre of what was considered modern dance and sometimes referred to as creative movement at the school. Among these students is Roger Masaba the Artistic Director of Footsteps Dance Company. Footsteps was founded in the late 1990's by Masaba with the mission of the company being:

> To become Uganda's Dance Ambassadors both nationally and internationall and change the public's negative attitude towards dance, to appreciating dance, especially modern dance as a respectable and very useful art form. (Masaba: 2000)[1],

I met Masaba in the fall of 2000 when I attended and performed a modern dance work at the National Development Theater Festival in Kampala, hosted by the National Dance Troupe, Ndere. During my stay, I observed the rehearsal of Masaba's evening-length dance piece that he choreographed for his company. The work focused on unity and the merging of traditional and contemporary themes. The movement contained elements reminiscent of the choreography of Doris Humphrey, Ugandan traditional dance and American jazz dance. The dancers used fall and recovery and swings from side to side as the piece flowed into its ending shape.

The concluding section of the work was choreographed to Enya's *Sail Away*, a very popular song in the U.S. When I asked Masaba why he chose to end the work with Enya's music, he explained to me that because she was Ethiopian, he felt that the song emphasized continental harmony. I explained to Masaba that Enya was from Ireland and later sent him a CD with her photo on the cover. Masaba also cited as inspiration the video of the musical theater production *Cats*. The work seemed to be borrowing from many sources with little understanding or cohesion; The choreographic intent was unclear, and the work lacked a personal style.

Two years later, I returned to Uganda for my Fulbright assignment and soon had an opportunity to view modern dance works performed and choreographed by Makerere students at the East African Theater Association conference in Mbabara, Uganda. Again, the work did not appear to have an internal motivation and seemed consist of structured improvisations interspersed with choreographed movements. And again, the choreographers chose popular American music. A codification of modern dance movements had emerged in Uganda to include the arabesque, leaps, and partner lifts, and costumes consisting of leotards and tights. Certain moves encouraged an enthusiastic response from audience members, such as a lift or physical contact between two dancers. The costumes also appeared to have an affect on the audience members who were not accustomed to seeing the body's shape so well defined.

I found that these dancers had had no exposure to contemporary companies throughout Eastern and Southern Africa such as Tumbuka in Zimbabwe or Moving Into Dance in South Africa. They were not aware of the term Afro-Fusion and did not consider the possibility of inventing new dance languages, confirming my observations from my previous visit. I hoped to offer the students a way in which to explore new movement possibilities in their works and find themes that had more cultural relevance.

As a starting point, I turned to a practice that I had personally found extremely helpful as a choreographer: Authentic Movement. Being a western form of movement improvisation, one may interpret my teaching of the form as post-colonial, encouraging the development of the self in contrast to the community. I would argue that the tradition of modern dance choreography was well established in Uganda prior to my arrival and lacked an authenticity that reflected Ugandan cultural themes and negotiations with western influences. Authentic Movement allowed me to discover new ways of moving when I felt uninspired in my work, and I believe that the practice of Authentic Movement can have a transformative effect on the way we make dances. I wanted to share this technique with my students to encourage the development of personally informed works. In Susan Waltner's article Revealing Forms: *Authentic Movement and Choreography*, she writes:

> Many commentators on the creative process (Koestler, Von Franz, Csikszentmihalyi, Brunshaw, Arieti) write about unblocking, opening, and welcoming authentic, idiosyncratic impulses. They suggest that conscious effort to make work is often less useful than involuntariness, patient waiting, and being willing to receive and express feelings and insights from the unconscious. For me, this kind of receiving is more likely to occur in Authentic Movement than in any other movement practice. (2002 pg. 25)

I was first introduced to the practice of Authentic Movements during my studies in the Laban/Bartenieff Certification program in 1992. Tara Stephenburg lead our group through an improvisational exercise that required moving with eyes closed and only upon the impulse to move, for a specified period of time and in silence.

Daphne Lowell describes the practice of Authentic Movement in her article published in Contact Quarterly's special issue on Authentic Movement:

> Waiting to be moved. Following the body's lead. Gathering with others to move and be still together. Making time and space for the unconscious to manifest in the movement and stillness of the body. Attending to impulse. Embodying the flow of the imagination in movement and stillness. (2002, pg. 13)

Authentic movement was developed by pioneer dance therapist and teacher Mary Starks Whitehouse and is described as a dance movement practiced based on the "sensation of moving and being moved" (1958. pg. 14). Although the practice has its roots in dance therapy, its evolution includes uses in both performance and in generating choreographic material.

Authentic Movement requires a minimum of two participants; a mover and a witness. The mover participates with eyes closed and moves only upon the impulse to do so, suspended at times between a sense of surrender and the will to move. When moving as a group the dancers may, at times, engage in group movement, however the dancer chooses whether to engage in group movement or to remain alone. The role of the witness is to see from a non-judgmental perspective and to act as the container of the movement experience

Whitehouse describes what it is to be moved:

> 'I move', is the clear knowledge that I personally, am moving. The opposite of this is the sudden and astonishing moment when 'I am moved.' It is a moment when the ego gives up control, stops choosing, stops expecting demands, allowing the Self to take over moving the physical body as it will. It is a moment of unpremeditated surrender that cannot be explained, repeated exactly, sought for or tried out. (1979, pg. 64)

Whitehouse trained in Germany with Mary Wigman, with Martha Graham in New York City and at Bennington College in Vermont. After years of teaching dance Whitehouse began to see a shift in her approach.

> It was an important day when I discovered that I did not teach Dance, I taught People. I did not know it, but it was the beginning of a sea change ...It indicated a possibility that my primary interest might have to do with process not results, that it might not be art I was after but another kind of human development. Perhaps there was something in people that danced, a natural impulse, unformed and at first even fugitive. Then it occurred to ask what man does when he dances, not only as artist but as man... He expresses that which cannot be put into words; he gives voice to the ineffable, intangible, meaning and condition of being. (1958, pg. 14)

After observing the choreography of my students and asking questions about their approaches to making work, I concluded that the dance students had not been given the opportunity to experience movement exploration without producing a product.

Other connections began presenting themselves. It occurred to me that my experience of Authentic Movement was similar, in many ways, to my experience in West African Dance classes in the U.S. At the end of the West African class, students form a circle and dancers enter the circle to improvise on the impulse to do so. Although dancers improvise with open eyes, I had the sense of being drawn to the center of the circle and often could not recall my movements. I could also see my students entering an internally motivated state when performing the traditional dances of Uganda. Further, Authentic Movement is sometimes described as a ritual and often participants experience an altered sense of time. These common elements led me to believe that the practice of Authentic Movement would be easily accepted in the choreography class.
As my students did not engage in movement improvisation for movement improvisations sake in the past, and in association with modern dance choreography, the initial Authentic Movement sessions were met with some trepidation. It also appeared that the students had not been encouraged to take time to focus internally or take time for themselves, therefore the first few sessions were a bit awkward and produced questions relating to the intended outcome of each session. Over time the students became more engaged in the process and began to anticipate the Authentic Movement sessions.

A session begins with the movers finding a starting place in the room. The opening and closing of the improvisation time was indicated by the sound of a bell. Our time for moving was set at twenty minutes. Often the Authentic Movement sessions looked as if the dancers were only slightly moving; however, when the movers spoke it revealed an internal landscape that was undetectable from the outside witness. Janet Adler, a dance/movement therapist and former student of Whitehouse describes the role of the witness:

> There are many questions that stimulate the task of the witness. Does the witness merge with the mover, feel empathetic toward the mover, or experience compas sion? In a teaching format, all of these can be appropriate experiences depending on relationship and timing. (1991, pg. 148)

In our class the witness was encouraged to draw and write brief impression while the movers were engaged in moving. At the end of the movement session the movers shared their experiences and the witnesses reflected upon and shared their witnessing experiences.. The witness can discuss what the mover has talked about and reflect on the experience, avoiding her own projections, judgments, and interpretations of the movement experience. Many times the movers were experiencing an internal situation, or story, imperceivable to the witness. The witness is also free to share specific movements with the mover by demonstrating her interpretation of those movements.

Often the Authentic Movement sessions consisted of slow movements on the floor with occasional sudden bursts of energy. Although the movement itself was not prolific, the effect it was having on the students' self- perceptions was profound. As Susan Waltner writes of her experience using Authentic Movement in choreography:

> The form of the Authentic Movement session – the role of the witness to contain the experience; the fact that the movers have their eyes closed (which cuts out other stimuli); the lack of external instructions, music, or agendas – provides for an extraordinary channel of personal or transpersonal expression (2002, pg. 25)

After several Authentic Movement sessions the students were given the assignment to create a solo dance based on an image that emerged during the practice of Authentic Movement. Acknowledging the tradition of group dances in Uganda, I consulted with my colleague, Professor Moses Serwadda, who teaches African Dance Forms, about the appropriateness of this assignment. Serwadda advised me to assign these advanced students the task of creating a solo dance explaining that these students had created many modern group choreographies in the past and were, in his estimation, ready for the challenge. It was my intention to link the internal process of Authentic Movement with the choreographic process. I wanted the students to remain true to their image and create movement that directly related to that image. In addition, I asked the students to remain open to new musical and costume choices. The students were asked to teach the work to another class member. My reason for doing this was twofold; one to allow the students to see their movement choices, and two to assure that the movements were choreographed and not improvised. It was also my intention to help the students break some habits or expand the movement motifs they were most comfortable with; specifically, I found that they were quite experienced with playing a piece of music and improvising to that music with certain learned dance moves that they associated with modern dance. I encouraged the students to approach the work in a completely new and unfamiliar way.

One student wrote of her choreographic process related to the assignment:

> Staying with and working with the inspirational image was difficult. This was especially so, because the choreographic instructions were to try and create a dance with a new movement vocabulary that was outside my usual movement preferences. Much as we had practiced quite a bit with new ways of moving, it was still a lot of thinking time and improvising to try and find or discover a new way of moving.

I found the students struggling and without quick solutions to the problem. The students were spending more time with the work. The same student writes:

> It is normal for me to kind of quickly put movement together without paying attention to how they link. In the choreography exercises I was put to test to pay attention to the transitions of the dance. I had to think of simple but effective ways of linking the dance movements and dance phrases together. This helped me develop an awareness of the importance of having a dance have a clear begin ning, middle and end. I had to improvise quite a bit before feeling that the movements to express my feelings of my image were not my usual dance move ments or preferences.

After weeks of working on their pieces, the students had the opportunity to show their works at the National Theater, where the MDD Department holds its annual dance

practical examinations. My choreography students had options including costumes, lights, silence or accompaniment, and a proscenium stage. I noticed a distinct change in the movement choices, costumes, and music and performance quality. Although the movement choices in the works did not directly relate to the Authentic Movement sessions, it appeared that the internal process of Authentic Movement was having an affect on the performance quality of the students. As one student writes:

> Authentic Movement has affected my work in terms of the focus. With Authentic Movement my attention/focus has increased. Before I would be wondering where I should go for ideas, where to go for inspiration, not even realizing that you could get inspiration from within you and this makes you a more focused chore ographer and dancer. Authentic Movement makes me dance from within as opposed from out. This has made a very big difference and for the better in that dancing from within has vulnerability about it.

It also seemed that students had the feeling of being judged in both the choreography and modern dance technique classes prior to their exposure to Authentic Movement. One student wrote:

> Because Authentic Movement comes from within, without a fear of being judged, it makes and has made big difference for me because of my fear of being judged.

These new works performed at the National Theater had an inner drive, focus and commitment to the movement that I did not observe in past choreography by these students. I was quite moved by the work of Susan Bamutenda Nakintu entitled "The Dream". The work begins with a solo dancer looking into the audience with a piercing gaze. The solo progresses, in silence, as the dancer appears to be going through her day. The transition from allowing the audience to see her in her daily activities, to annoyance at the audience staring at her engaged me in a way that felt both voyeuristic and inviting. The dancer, Grace Ibanda Flava had a captivating presence that I had not witnessed before and my response was both kinesthetic and emotional. She was completely in the moment and present as she had been in the Authentic Movement sessions.

In conclusion, I have found my students have continued to work in innovative ways and with a renewed sense of engagement in my classes. We recently performed new works at the National Theater for a Dance Week that promoted modern/contemporary dance as well as traditional dance forms. Comments from audience members included seeing a distinct difference in the performance by the MDD students. I believe that the practice of Authentic Movement has had an affect on these dancers. As a choreographer it is my intention to use movement as a means of communication. As a teacher I hope to give my students the tools that will enable them to make works that are meaningful. Although I do not believe that all movement can be translated easily into meaning in differing cultural contexts, I do believe that movement has the ability to transcend previously exclusive cultural boundaries. By allowing communication to occur through movement explorations, cross-cultural understanding and appreciation of complex and multifaceted identities is possible.

> Learning to move, based on imitation, is not the same as discovering, with help, one's own movement. Without access to this layer of discovery, the dancer often performs beautiful but quite unalive patterns of physical action that do not move the audience. (Whitehouse 1958, pg. 22)

End Notes

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CREATING A BALLET ARCHIVE AS A RESOURCE TOOL FOR DANCE EDUCATION

BY DR. GARY ROSEN

The creation of a ballet archive for Cape Town City Ballet (CTCB) in Cape Town, South Africa, serves as a significant platform for dance research and provides vital information for interested persons in the company's history and development. Furthermore, it serves as an important research tool for dance education and offers a carefully documented account of different resources available to dance educators and the company's personnel. Archival materials generally relate to the company's repertoire but also include specific records of crucial events, company staff (dancers and management, both past and present) and various performances. A thread is established by which the company's policy is recorded and, if not of a strictly confidential nature, made accessible to serious researchers. A dance archive – or any archive for that matter – chronicles the past and accounts for the present by acting as a repository of dance activity and dance events. The CTCB archive not only performs several functions that fulfil the requirements of company dancer, company management, dance researcher, dance educationalist, dance historian and former company dancer, but also incorporates archival material from its predecessor in title, the CAPAB, or Cape Performing Arts Board, Ballet Company. The CTCB replaced CAPAB Ballet as an independent ballet company constituted in terms of Section 21 of the South African Companies Act No. 61 of 1973. As a company "not for gain", the CTCB is governed by a Board under the chairmanship of Victoria Cawood, the daughter of Cape Town's doyenne of ballet, Dr. Dulcie Howes. The CTCB archive, in conjunction with CAPAB Ballet, therefore reflects its rightful place in the evolution of South African ballet and documents the history of professional ballet in Cape Town during the last forty years of the 20th century and the corresponding opening years of the 21st century.

The composition of archival material in the CTCB archive consists of aural, visual and written resources. The methodology sought for arranging and classifying the resources was regulated by their location and subsequent collection before collation and documentation could be accomplished. This gave way to the eventual initiation of an archive, and the creative process was equally educational in so far as resources had to be classified and categorized according to a method aimed at simplicity, consistency and clarity. Documentation of materials governed the founding procedure of shaping an archive and determined a methodical course by which materials would be available for academic instruction such as research, study, tutoring and for laymen interested in the ballet company. This obviously depended on the requirements of the user. It was also decided not to use the Dewey Decimal Classification as this was a ballet company's personal archive that only reflected its own materials rather than an extensive, more general archive that might include dance bands, dance halls, dance orchestras, dance therapy, dancing customs, dancing ethics, dancing games and a host of other dance forms.

Both the CTCB and CAPAB Ballet's archival possessions were located and temporarily stored in a dance studio known as Echoes. This was in the year 2000 and continued to be the situation until the beginning of 2001. Prior to 2000 all the material had been gathered and deposited in the erstwhile offices of CAPAB Ballet, which were occupied by members of the artistic and administrative staff of the former CAPAB Ballet company, some of whom are now employed by the current CTCB. The materials had not been sorted, classified, catalogued, numbered or labelled except for part of the video collection then stored at the University of Cape Town's William Bell Music library. Each aspect of the collection was grouped together, removed and processed accordingly before being transported to CTCB's new, specially built archive room. There the items would be deposited and stored.

The collection encompassed the following:

1. Aural or sound archives which include a selection of reel-to-reel tape record ings of the now defunct CAPAB orchestra, which were used for rehearsals and sometimes accompanied CAPAB Ballet performances, particularly when the com pany went touring and it was not possible for the orchestra to attend with them. These tapes are available on five and seven inch reel-to-reel tapes and on tapes measuring 2500ft/762 metres. The CTCB used these as rehearsal tapes. Mini disc recordings of the Cape Philharmonic orchestra have replaced the reel-to-reel tapes and have proved to be more practical, less cumbersome and therefore more desirable. Obviously they required cataloguing as well. Long-playing gramo phone vinyl recordings housed in the archive for private, choreographic inspira tional use rather than for performance thereby avoids any possible infringement of copyright legislation. Cassette-tape recordings that chronicle lecture-demonstra tions for the schools programmes were also catalogued. Compact disc (CD) recordings by the Cape Philharmonic orchestra for company rehearsal and possi bly performance complete the sound archives.

All these materials were catalogued in the following manner:

1(a) All items were collected separately according to the nature of the material i.e. reel-to-reel tape, mini disc, cassette tape recording etc. and then the items were gathered together and held as a separate collection;

1(b) Each collection was then sorted into alphabetical sequence according to the title on the reel-to-reel tape, compact disc etc. Each was numbered with Arabic numerals. The individual numbers allocated to a particular item became that item's serial number. The numbers in a particular collection e.g. reel-to-reel tapes, mini discs and cassette tape recordings were then recorded as a catalogue, given a heading with a brief explanation as to the content of the catalogue in question, which was saved on the computer hard disk as well as on computer software backup. The item was given a serial number;

1(c) Corresponding numerals to those recorded and saved on computer hard disk were produced, cut and pasted onto the reel-to-reel tapes, mini discs, cassette tape recordings etc; and

1(d) The date of recording was inserted on the catalogue where the date was available on the item being catalogued. If no date was available then research to

ascertain the exact date of recording was undertaken by further investigation. In circumstances where attempting to establish a date proved unsuccessful the item was marked "undated" on the catalogue. Compact disc numbers were recorded on the compact disc catalogue in lieu of the date of recording unless the latter was available.

Information on the compact disc catalogue was the most informative and included a serial number for each item, composer/vocalist (where applicable), title of compact disc, conductor/performer, disc number and, if possible, date of recording. The maximum amount of items in the aural catalogue category were the two catalogues for the five and seven inch reel-to-reel tapes – which numbered 235 tapes – and the 2500ft/762 metre reel-to reel tapes, which numbered 306 tapes. Since the life span of a reel-to-reel tape is limited – the tapes become stretched through extensive use – it was decided to create additional assessment catalogues that would reflect the quality of the tape as at a certain date. This involved listening to the tapes and commenting both on a) their sound quality and b) a suggestion or recommendation of the use of the tape as at the date of assessment. The sound quality varied from excellent to very poor and this was reflected on the assessment catalogue alongside the serial number of the tape and in terms of an abbreviation, for example E for excellent and VP for very poor. The suggested use of the tape was also reflected by an abbreviation that varied from FR, standing for rehearsal to FREO, which stood for research only. Separate catalogues were created for the five and seven inch tapes and the larger tapes measuring 2500ft/762 metres. Each catalogue included an explanatory key for both the sound quality and recommended use of the tape. The ultimate idea was to give the user an indication as to the quality of the tape. These catalogues, as well as the catalogues reflecting the serial numbers of the tapes, had to be updated after the Artscape Theatre Centre Organization discovered more reel-to-reel tapes that had to be classified and catalogued. Separate catalogues for the additional tapes (both the tapes in the five and seven inch category and the 2500ft/762 metre tapes) had to be created and were based on the same compilation procedure as the original reel-to-reel catalogues. Once serial numbers were added to the new tapes these too had to be assessed in terms of their quality and the recommended use of the tape. This called for additional assessment catalogues and it was decided simply to continue the serial numbers from where the numbers on the initial catalogues had left off. The additional catalogue for the five and seven inch reel-to-reel tapes now totalled 327 tapes while the 2500ft/762 metre tapes amounted to 381 reel-to-reel tapes. The date of assessment was included on the additional assessment catalogues as an indication as to when the tapes were appraised.

The final component of the aural archive requiring cataloguing was the long-playing gramophone vinyl recordings. These were classified and listed alphabetically according to the title of the vinyl recording. Provision was also made for a serial number, title of recording, composer, orchestra and conductor. The vinyl recordings were catalogued because they formed part of the collection and are only used for research and not for public performances.

All catalogues for the aural/sound resources are constantly updated as and when new material is received. The two exceptions to this are the gramophone vinyl recordings, which consist of a complete set, and all the catalogues for the reel-to-reel tapes (including the assessment catalogues) as recordings of this nature are no longer being pursued. As mentioned previously, mini discs are more favourable for several reasons and the sound quality is superior to the reel-to-reel tapes. Also, the mini disc is more enduring.

2.Visual materials that required cataloguing included audio-visual recordings, which comprised video recordings, and photographs of company events, company dancers and company performances. Two catalogues were created for the video recordings, one to represent documentaries and performances by the CTCB and the other to group documentaries and performances by different dance companies. A private collection of dance videos donated to the archive also had to be cata logued. The catalogues for CAPAB Ballet and the other dance companies were already in existence, and it was decided to retain these and add new video material to the existing catalogue for what was called "foreign" companies. This was achieved simply by augmenting the list in terms of serial number, production or name of ballet, and the company performing the piece. Casting details were not included but were later inserted into updated catalogues. The list for CAPAB Ballet could not be enlarged because the company is no longer in existence. The serial numbers for CAPAB Ballet and the CTCB were marked with the letter "A" while the serial numbers for other companies were marked with the letter "C", for example A100 in the catalogue for CAPAB Ballet and CTCB video recordings and C100 for non-CAPAB Ballet and non-CTCB video recordings. No explana tion was given as to what the "A" or "C" stood for. Due to circumstances (and the demise of the name CAPAB Ballet) there are evidently no new video recordings by CAPAB Ballet. Furthermore, the collection of CAPAB Ballet videos recorded on the Betamax system are shelved together with an appropriate catalogue in the archive. The idea is eventually to transfer the CAPAB Ballet performances recorded on Betamax tapes to Digital Video Disc or Digital Versatile Disc (abbre viated to DVD) since a DVD presents an enhanced picture with a superior sound quality.

2(a) The information required for the CTCB video catalogue includes different categories that reflect information a user would normally require or anticipate. Although the information is currently listed in numerical progression according to serial number rather than alphabetical sequence, this will be altered to bring the video catalogue in line with the rest of the archive catalogues. Titles of the video recordings will take preference and be listed alphabetically rather than in numeri cal sequence. This also allows for greater efficacy on the user's behalf. The cate gories included were: serial number, title (of ballet or production), choreographer, casting details and the date of recording and time of performance i.e. whether it was a matinee or evening performance. Where casting details (usually written on the video or inserted in the video cover) were expansive and meticulous then the user is referred to the cover of the video recording for full casting details. The combined collection of CAPAB Ballet and CTCB recordings amounted to 478 videos whereas the video catalogue for non-CAPAB Ballet, non-CTCB video recordings totals 171. New video recording acquisitions are added to the video

catalogues as and when they become available. The procedure followed is to give them the next serial number; to complete the information required; and thereby include the video as part of the recorded catalogue. The introduction of DVD to CTCB filmed productions in 2002 will make video recordings superfluous. A cat alogue for DVD recordings is yet to be prepared and will include similar cate gories to those found in the CTCB video catalogue. Alphabetical listing, as opposed to a chronological numerical inventory, would take preference and there fore be implemented. A separate set of CTCB video productions were copied from existing CTCB video recordings for use as company rehearsal tapes. These are identified in the catalogue with the same serial number as the original tape but marked with a lower case letter from the alphabet to distinguish it from the origi nal. Brackets are inserted around the letter, for example A450 for Veronica Paeper's The Rain Queen and A450 (a) for the rehearsal copy of The Rain Queen. The word "copy" is inserted next to the serial number, and copied video tapes are marked with a lower case alphabetical letter between brackets.

The final video catalogue was a private collection bequeathed to CTCB by the late Cecily Robinson, who trained in Cape Town with Helen Webb and at the Marie Rambert School in London during the 1930's. She danced with Ballet Rambert and later joined the ballet company run by Leon Woizikovsky in Europe. Robinson subsequently danced with the De Basil Company but a serious knee injury ended her career unexpectedly. She returned to Cape Town and created the Cape Town Ballet Club in 1938. A school was established in 1945 to feed the company and in 1946 the Ballet Club became known as the South African National Ballet. Robinson left the company after her marriage in 1947 and travelled to Zimbabwe where she remained for a year. Returning to Cape Town in 1948, she joined the staff of the University of Cape Town (U.C.T.) Ballet School and was eventually appointed in 1971 as guest teacher for CAPAB Ballet. Robinson produced ballets for CAPAB Ballet, most notably a faithful reproduction of Michel Fokine's Les Sylphide in 1978 and subsequent revivals of the ballet. CTCB is indeed honoured to receive Miss Robinson's impressive collection which totals 106 dance videos.

The video recordings in Miss Robinson's collection were already numbered when the CTCB archive took possession of the set. A catalogue had to be established to identify the video content of each video. It was decided to retain the existing numbering sequence and to catalogue the material in chronological number progression rather than alphabetically. Besides, several videos featured events, interviews and productions that sometimes began with the same letter of the alphabet. Numerical listing was clearly more prudent in the circumstances and the catalogue contained two headings: video serial number and, in a separate column, explanation/ content of video material. The catalogue itself was fairly detailed in its explanation of video content and amounted to 16 pages.

2(b) The photographic collection represented the other aspect of visual materials and, as mentioned earlier, these comprised a selection taken at various CTCB functions but also include photographs from CAPAB Ballet productions, many of which had already been classified with relevant explanations on the reverse side of the photograph. Most of the CTCB photographs pertain to the ballet compny's

performances, studio portraits of the dancers, photographs taken in studio rehearsals and posed studio pictures of the dancers in costume for various ballets. The collection also contains photographic material of company events such as gala performances and fund-raising affairs. Most of the CAPAB Ballet photo graphs have been identified with an adhesive sticker attached to the reverse side of the photograph. Typed on the sticker or written in neat, legible handwriting is information about the photograph such as production details, dancers appearing in the photograph, and the date when the photograph was taken. The CTCB photo graphs will follow the same procedure with stickers attached to the reverse side of the photograph and onto which provision is made for the completion of the fol lowing: production, title of ballet, venue, dates, cast, choreographer, producer and photographer. The completion of photographic details is a work in progress and has not yet been completed.

Photographs have been sorted and stored in large envelopes with the title of the ballet and, where possible, the date of the production neatly written in the upper right-hand corner of the envelope. This is a temporary measure until the photographs can be more securely placed, rather than in the current envelope situation. A further temporary measure is the acquisition of concertina files with letters of the alphabet inserted on the cover. The intention is to place the envelopes in the concertina files until they can be stored in folders and accommodated more securely in the archive in a steel cabinet. The folders themselves should be held in a protected environment to safeguard the photographs from damage.

3. Written materials formed the final component of the archive. They comprised two main categories: the first was a collection of scrapbooks and the second was a collection of files pertaining to former dancers of CAPAB Ballet and CTCB as well as former administrative personnel of CAPAB Ballet and CTCB and former CAPAB Ballet choreographers.

3(a) The set of scrapbooks contained a wealth of information about the CAPAB Ballet company as well as CTCB's publicity, company performances, company reviews and personality profiles. The catalogue was divided into two sections, the first of which simply allocated a serial number to a specific scrapbook and the second, which formed the greater part of the catalogue, furnished the year under discussion and contained a description of the content by identifying the chief areas of its content. A designated serial number was then cut and pasted onto a particular scrapbook.

The scrapbook catalogue is almost complete and the scrapbooks per se have been unpacked on shelves in the archive.

3(b) The company's collection of files relating to past CAPAB Ballet dancers and administration are filed in alphabetical sequence and stored in a filing cabinet in the archive. Current personal files relating to the company's dancers are kept with the company administrator.

Apart from offering both a diverse repertoire and regular performances, CTCB also presents various exciting and comprehensive Outreach and Audience Development Programmes. The information and records apropos these projects also require classification and eventual storage in the archive, especially since they were first established over 35 years ago and, over the past ten years, have reached 250 156 people. The Audience Development Scheme alone has reached 24 125 learners and educators mainly from dance schools and primary and secondary educational institutions. Other educational programmes include a work experience programme whereby learners are provided with an incentive for a career choice in dance. Attendees from all communities are exposed to an extensive programme of activities. The Outreach Programme includes a schools' programme where educators and learners are offered a skills based programme. The current programme has reached 46 621 learners and educators. The 'Reachout' Programme encourages educators and learners to visit the company for a behind-the-scenes glimpse into the daily life of a professional dancer. Arts and Culture Forums, Workshops and Lecture Demonstrations aim to extend the knowledge and appreciation of ballet. The Development Training Programmes include practical educational classes for male dancers. Young boys from the programme are used in CTCB's productions at the Artscape Opera House, for example in the 2002 world premiere of Jean Paul Comelin's The Sleeping Beauty. Finally, the Apprenticeship Development Programme is skills based and aims at job creation for those serious about pursuing a career in the profession. Since the programme was launched many participants have taken part in major performances with CTCB. As mentioned earlier, all the activities of the Outreach and Development Programmes require acknowledgment and documentation in the CTCB archive.

The founding and development of the CTCB archive, apart from its educational value, stands as a testimony to the founders of professional ballet in Cape Town: Dr. Dulcie Howes and Professor David Poole. The CTCB has its roots in the University of Cape Town Ballet Company and can be traced back to 1934. The next phase of archive creation is to consider the educational value in developing an archive for the University Ballet Company.

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FACILITATING SELF-DEVELOPMENT OF CHILDREN IN BALLET EDUCATION

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1. INTRODUCTION

We live in a time which can be regarded as the "information" era. We also live in multi-cultural communities and in doing so a unique set of considerations have to be accommodated. We are faced with a variety of problems such as escalating crime rates, economic instability, diseases like AIDS and the list can be extended. Apart from this the focus worldwide is on productivity and achievement. This is our children's world and it stands to reason that they live under pressure. Behavioural patterns which include aggression, frustration and insecurities are among such tension-related aspects of conduct that may present themselves. An allover result of such conditions could culminate in problems with discipline and self-discipline.

Without discipline, responsibility, self-motivation, perception of time and future orientation, learners will lack what it takes to cope with the demands that surround them, their productivity will be on the decline, their achievement levels will be negatively affected and their talents will not be developed to a satisfactory level. We need to develop an empowering nation that is more productive and that starts with the self-development of our children, both with-in and with-out school (Myburgh & Poggenpoel, 2002: 4-16).

The state of affairs absolutely necessitates the creation of as many opportunities as possible which would allow for children to get involved in wholesome self-expression. One of the most rewarding results in doing so would be increased self-esteem, accompanied by increased confidence, inner motivation, acceptance of discipline and better regulation of the self, as well as by the development of creative and expressive abilities for self-expression.

In schools today learners have to be guided towards taking responsibility for themselves and their own learning. The focus on independency and responsibility on behalf of the learner, shifts to a broader view of education and also a different perspective concerning the school. The school, though, is not the only place where children learn (Monteith, 1990: 452-459).

Outside the school there are learning opportunities for children to enhance self-development and learning. School is only an entity in the total process of learning. Learning is a process and not a product, in short, the child needs skills to master and regulate the self and the environment, to develop a better understanding of the self and to develop his or her talents to the fullest (Pajares & Schunk, 2001: 18).

This research focussed on self-development of children in classical dance education through the exploration of the life-world of the classical principal dancer in the two major companies in South Africa namely the South-African Ballet Theatre and the Cape Town City Ballet . This study aimed to gain an understanding of what it takes to become a top performer and to outline the qualities that principal dancers possess and by means of which educational development as well as self-development of the individual are assisted. In short, the researcher focussed on what skills an individual would need or should be in command of, in order to work towards excellence of performance and reaching the top.

An explorative, descriptive, contextual and qualitative study was carried out by means of a phenomenological interviewing method as well as the taking of field notes. The interviews were audio-taped and then transcribed. The researcher made use of scientific methods to process data and ensure trustworthiness of the research.

Four themes were identified:

* The self and self-concept
* Emotional self-regulation and self-discipline
* The self and achievement motivation
* The performing self and the aesthetic experience

The research indicates that principal dancers possess certain qualities that assist and enhance educational and self-development. The research also implies the importance of balancing the process of human development with the product and the technical standards.

Each of the four themes will be addressed and will be combined with self-development and education-related aspects concerning the individual with application to ballet education.

2. THE SELF AND SELF-CONCEPT

The following aspects concerning the principal classical dancer were found to be central to the context: 1) Principal dancers have self-knowledge which they gain through self- evaluation, self-reflection and the feedback from others. 2) Principal dancers have confidence in themselves. 3) It was found that their self-concept is strongly influenced by the classical dance context and social structure.

2.1. Principal dancers have self-knowledge which they gain from self-evaluation, self-reflection and the feedback from others.

One can see self-concept in this sense as the dancer's ability to know the self, the idea of what kind of person he or she is, the characteristics that he or she possesses, referring to striking as well as weak traits, and referring to psychological, physical as well as cognitive dimensions (Pajares & Schunk, 2001: 4; Pintrich & Schunk, 1996; 84). In developing beliefs about the self and here, with specific reference to the ballet context, emphasis can be placed on social comparisons and the influence of mastery models (Schunk, 1996: 354). In the case of students or dancers an important means of acquiring self-evaluative standards is through the observation of models. The following statement is an example from the research: "*...you watch them..and you realise..you realise your capabilities..how to and what to do..I could see that we had good legs and feet and I thought to myself..I have that fight they have....*" It is known that dancers compare themselves to peers, teachers and significant others, but what really is of concern here is in what way or how they use comparative information.

The ability to use comparative information effectively depends on higher levels of cognitive development as well as experience in making comparative evaluations. In short , before dancers can evaluate themselves against standards they have to judge observed physical and psychological aspects of themselves against standards. It is then important to know that dancers have to gain self-knowledge, through self-observation and evaluation in order to regulate their own performance (Ertmer & Newby, 1996:3). One can say that if the individual or dancer lacks this kind of self-knowledge, it will influence the sensitivity towards own limitations and could result in the setting of unrealistic goals and expectations.

It was also found from results that self-evaluations include self-reflection. People not only gain self-understanding through reflection, they evaluate their own thinking, they judge their own capabilities to deal effectively with different realities (Bandura, 1998: 2; Pajares & Schunck, 2001: 13). Principal dancers assess and accept themselves through their reflections of themselves and their experiences, they have perspective over themselves and admit mistakes and learn to deal with themselves in different situations.

An example from a principal dancer that stated: "*..and I realised that everybody has different strong points...I do accept myself and my ability..I might do more turns, but the line of the leg will never happen.. then they might not be as good as a performer as I am..so it's OK....*". In short, principal dancers think about their own thinking, they possess a meta-cognitive thinking style.

The researcher found that principal dancers, apart from self-reflection, also evaluate themselves in accordance with the feedback from others. Self-evaluation through the perception and feedback from significant others is important for self-evaluation and assessment of performance (Pintrich & Schunk, 1996: 83). As one principal dancer stated: " *...you have to take criticism as constructive, you know in your mind that isn't good enough....I couldn't help it...but... you know that you have to concentrate harder next time, you accept it..it does make you a better dancer. Another dancer stated: " ..it's hard you know but..criticism is necessary because there's a lot of true information in it....*". Principal dancers take feedback as constructive, they see it as valuable information in order to evaluate their performance.

It was found then that accurate self-evaluation is a hall mark of the top performer and something that the poorer performer lacks. It is not that star performers have no limits on their abilities, but they are aware of their limits and they know where they need to improve. Knowing their strengths and weaknesses and approaching their work accordingly is a competence of every star performer.

2.2 Principal dancers have self-confidence

Because principal dancers have self-knowledge, they have self-confidence. There is a tight link between self-knowledge and confidence. Having an inner map of abilities and deficiencies, leads to positive judgements of one's own capacity to perform and the ability to make decisions, it is then an internal part of an individual's self-concept. (Pintrich & Schunk, 1996: 77-89; Ferreira & Willems, 1993:2).

Self-confidence reveals itself in strong self-presentations, a projection of presence or charisma. This can be confirmed by the following statements: " *..and its just that we believed in ourselves..when you've got the confidence you can do things. When I step on stage I am always 150% sure of myself and of what I'm doing, and then.. you also have to take risks, ...*". Principal dancers see themselves as self-efficacious, in short, they know that they have mastery over their own performance and they take up challenges and they do believe in themselves.

2.3 The influence of the social structure and culture of classical dance

Exploring how principal dancers eventually reached the top and what they experienced in their context, makes it important for educators of classical dance and parents whose children are entering the route and profession of classical dance, to know how the professional competitive context of classical dance influences and shapes the individual. The context of ballet consists mainly of learned acquired competencies and habits. There is tremendous pressure on the individual to look good and perform well.

The intensity and psychological commitment that dancers experience and the enactment of their role are very particular experiences where the collective esteem given by the institution, organisation or community can oscillate drastically as a result of individuated performances. In short, ballet dancers as gifted performing artists have unique personality characteristics that set them apart from others (Ferreira & Willems, 1993:1) but they also have unique psychological needs. Dancers function in a competitive context, their career has a short span and they are exposed to constant pressure, and perfectionism. To accomplish what is required is no easy task and dancers often feel that they have to be perfect, which leads to a discrepancy between the real self and the ideal self. Falling short of idealised perfection due to the very limitations of the human body and nature sometimes leads to extreme frustration. They are outstanding artists but the more accomplished they become, the harder it is to live up to their own standards of perfectionism (Allyn, 1984: 10). This can be confirmed by the following statements and repetition of words: "*...when you're a dancer, you are self-critical..you will never be satisfied....*"; "*but its just human..*"; "*..I don't understand, they are also just human...*"; "*..somehow you're a human being...*"; "*..you can never be perfect...*"; "*..I had to be perfect..but I realized I'm human...*"; "*..why can't I be perfect every day?...*". This concept of perfectionism leads to an artistic compulsion, the striving with no return and is reinforced by the competitive environment. They see their bodies as objective and as an instrument that has to be maintained and controlled. A priority is a slender figure because it is only the body that portrays the lines and formations required to the aesthetic appeal, like the lines in a painting, sculpture or melody. Therefore they do not view their bodies apart from the art as a principal dancer stated: "*..and I wake up and I don't feel any aches, and I say to myself...what is wrong with me?....that can't be normal...if I don't feel it I get scared the whole day..am I still alive...*?

This leads to a certain vulnerability, especially if they resort to attaching their self-esteem to their performance-outcomes. Society also sends subtle signals that ballerinas and male dancers must achieve to feel good as person and that is the trap that many of them fall into (Mortin, 1993:2).

One also has to realise that dancers as performers are constantly observed by others and being in the limelight is not necessarily the most convenient place be: "*..and they watch you..*"; "*..they watch and you open yourself...and then they start criticizing...and your eyes must be allover the place....*"; "*..and they are coming to watch..*"; "*...and you have to watch what you do...*". Principal dancers are under surveillance, they have self-knowledge, they have self-confidence but are still aversely influenced by their social context. But they are the defiant ones, they deal with their stresses creatively through action.

2.4. Implication for teachers and education

In order to gain self-confidence children and dancers have to gain knowledge of the self, i.e. physically, psychologically and socially through self-evaluation. Classical dance is thus not only the acquisition of merely physical competencies and techniques through role learning, but it also includes the ability to assess and evaluate physical and psychological aspects of the self through observational learning, self-comparison, self-reflection as well as through the feedback from others. One can see this as a higher cognitive functioning, meta-cognitive awareness and processes involved within the learning context of ballet.

In practical terms this means communication with pupils in a different way. The emphasis should be on introspection which in turn will lead to re-education and change of thought. Pupils should be encouraged by the teacher to a "self-corrective" strategic and thereby producing a creative learning environment. The teacher becomes more of a guide and by asking the right questions, giving reinforcement the teacher becomes a facilitator. The atmosphere then changes from one of constant corrections to a process of self-knowledge. What is of concern here, is to make the child or pupil a self-learner (physically, psychologically and socially) through self-observation and -evaluation and self-reaction, which insist on the student's autonomy and capacity for change. If the child lacks realistic self-knowledge of own strengths and weaknesses, it will influence his or her ability to discriminate and regulate the self within the ballet context, the setting of realistic goals and expectations (Weinstein & Meyer, 1991: 16).

Furthermore, to evaluate themselves effectively, they have to develop the ability to be open to feedback and to take negative feedback as constructive. They should rather evaluate their performance and find ways to improvement. All these factors should help the dancer to active self-development and learning. Students may hesitate to spontaneously self-evaluate their capabilities and therefore one means of highlighting progress is to have them observe and assess their progress periodically. Such an explicit capability of self-evaluation constitutes a type of self-monitoring (Schunk, 1996: 360).

Self-reflection is another important aspect of self-evaluation and children and dancers must learn to reflect on themselves and their performances which could be competitions, performance on stage and examinations. It is not merely to perform, but to actively evaluate themselves and gain information about the self and performance so

that they will be able to master themselves and their performances better in future. For instance, teachers should have discussions after performances and examinations to help pupils reflect on themselves, what they experienced and how to improve in future. This could be done by means of diaries and group discussions.

Exploring how principal dancers eventually reached the top revealed one very important aspect, namely that is necessary to avoid attaching self-esteem to performance outcomes. This is a basic principle that applies to all learning situations. Teaching methods should incorporate all facets of the individual, not only the physical. For instance, feedback and criticism on behalf of the teacher should be informative, realistic, constructive and qualitative. This means the elimination of the use of value-judgements such as "good" or "bad" or "correct" or "incorrect". The use of constructive criticism includes the clarity of feedback and the precise understanding of the execution of an exercise or what is expected. The execution for instance of a "fondu" is a two-way stretch, and it has different qualities that can be explained, observed and felt by the pupils. It is by intuition that we expect criticism to be bad, but criticism should motivate students to render better performance, effort and strategy use. Students should not take feedback or criticism personally and therefore teachers should directly point criticism at behaviour and not at the person and incorporate motivational and informative features (Pintrich & Schunk, 1996: 346). This can also be mentioned referring to body image and the child. The incorporation of self-evaluation, self-reflection and constructive feedback leads to self-knowledge and a sense that this type of outlook is not destructive.

In a broader sense and with application to education and qualities that support their school education, the sense of self-knowledge and self-confidence can be seen as domain specific, but children, showing the ability to observe, evaluate and reflect on themselves will reveal the potential to do so in parallel activity elsewhere in life. Individuals who believe in their abilities do better because that belief motivates them to work harder and longer and persist in spite of difficulties. Positive self-concept is the single most important factor in motivating learners to better scholastic achievement (Hoppe, 2003: 1; Grobler et al., 1998: 18).

3. EMOTIONAL SELF-REGULATION AND SELF-DISCIPLINE

It was found that principal dancers' personalities are largely determined by the way they balance their intra psychic view of the world with external reality. They use defences and strategies to help themselves to deal with the stresses and strains of their daily life. Emotional self-regulation can be seen as an inner voice that guides the self in exerting greater control over thoughts, feelings and the initiation and ceasing of activities according to situational demands (Schunk, 1996: 346).

The researcher found that principal dancers 1) manage their performance anxiety through use of emotional self-regulation strategies 2) are disciplined and take responsibility for themselves and their actions.

3.1 Managing performance anxiety

Principal dancers unconsciously use mental processes which are employed to resolve conflict between instinctive needs, internalised prohibitions and external reality (Dunn, 1990: 26; Zinn, 2003: 1; Schnitt, 1990: 32-36). Anxiety often results when the individual doubts his or her ability to cope with a situation and affects the victim physically and mentally. The researcher found that principal dancers use intellectualisation as a coping mechanism to facilitate themselves towards better performance.

Because of functioning in the competitive context and especially because of being exposed to high standards and perfectionism, dancers often tend to see everything either as ideal or not feasible. This extends to the way they observe both themselves and others. Their perspectives become oversimplified and they tend to see things in extremes. It was found that principal dancers regulate these emotions by using cognitive re-evaluative strategies, showing the ability to put events into perspective. It can be confirmed by the following example: "*..I was so terribly nervous, I've put so much pressure on myself..is this worth it?....I wasn't handling it well...but then..I've learned to control my nerves...put everything into perspective and rescue myself..*". *Another dancer stated "..I was my worst enemy..I was terrible to myself....why couldn't I be perfect everyday...I've realised only do your best for the day and you realize it's not ends or be...*". Principal dancers see events in perspective, they evaluate their own situation and see what is unrealistic (Okun, 2002: 184).

It was also found that principal dancers use self-talk strategies to control anxiety. Dancers are exposed to situations where they are under great pressure, just before going on stage or during competition, or in an environment confronted by directors or critics. They experience many emotions and start to talk to themselves. One principal dancer describes her experience: "*...and you get to a point where you can't continue any more...and then you have to be very strong mentally..you say to yourself, it's OK...it will be fine..you stand on stage and you just start the first step....you go step by step with yourself and it takes courage...*". *Another dancer shares his experience: "..I remember going on stage...I was going to crack..I had to stop!...that's enough!...*". Self-talk focusses on thought stopping. It allows for maintaining rational responses, which focus on successful performance and enhance the ability to overcome difficulties (Orlick, 1986: 106).

Positive self-statements and mental restructuring refer to positive mental orientation. The body's physiology performs more efficiently when controlled or influenced by an aversive mind-set (Okun, 2002: 184; Seaborn, 2003: 1). An example of a principal's comment: " *...sometimes your brain can go..its so hard..you have to completely change your way of thinking..to say I got this role..I have to do it..positive thinking..you talk yourself into it..*". *Another dancer stated: " you handle the moment...and every now and then I say..that was great..that was good ..that was a brilliant pirouette..*". Cognitive restructuring means the replacement of faulty thinking for new rational thinking. It serves as an emotion-controlling strategy which requires rethinking. Thoughts are being verbalised to constitute a more logical self-helping way (Okun, 2002: 181). It is also the ability to control emotion and stay calm under pressure.

It was found that principal dancers often deal with difficulty in the competitive context, when they reduce distraction by relevant concentration. They manage anxiety and depression due to competition and other related issues by turning the passive into the active. They use a strategy called tasks thought content, a focus and concentration as well as positive attitude This is evidenced by their restlessness and is described as follows "*...and they gave me such a hard time...I am glad I was that focussed, I kept on working..I worked harder...things flow out of proportion and become nasty..you keep your cool and it's a fight..and you will just balance for so much longer.....*". Performance efficiency is reduced by distraction and enhanced by relevant concentration. Cognitive concepts such as attentional focus and concentration are characteristics of performance control (Rushall, 1992: 3). By turning the passive into the active, they try to maintain a positive attitude which sets the atmosphere for effective psychological functioning.

3.2 Self-discipline and taking responsibility for their actions

It was found that principal dancers are very disciplined referring to the ability to show commitment and conscientiousness. They assume responsibility for their own performance and decisions. Conscientiousness refers to mental operations of acts known by the self, that is being punctual, self-disciplined and attending to responsibilities. For dancers it is more a way of life, it is a constant discipline (Allyn & Melville, 1982: 10). They describe their lives as follows: "*...but it is obviously in you, you come to work everyday and push through the aches and pains..you can't come to work too tired or the fourth day, you've got blisters so you wouldn't dance...so you have to look after yourself...*". Taking responsibility and being on time, being conscientious , is the taproot to success in any field.

To be able to perform on stage and to be a performer, one needs tremendous self-control, and this implies the ability to function under pressure, to handle emotions, to meet commitments, to take risks and to adjust perspective on events. Principal dancers balance their drive, ambition with self-control. They have a creative way of handling their environmental stresses, they are willing to entertain a wider range of impulses and actions to create new possibilities. Researchers found that principal dancers use more strategies during performance than corps de ballet members (Beradi, 2001: 1-2).

3.3 Implication for teachers and education

It is then necessary for educators of classical dancers and dancers in training for the profession to be aware of the pressure that is put on the dancer within the performing context. Therefore, emotional self-regulation strategies are necessary in order to aid them in dealing with stressful situations. This includes cognitive strategies such as re-evaluation, cognitive restructuring, self-talk strategies, positive self-statement, focus and concentration. The use of emotional self-regulation strategies can be very helpful in controlling performance anxiety when children and dancers participate in competitions, examinations or performances. The proper and appropriate management of stress will facilitate the connection between artistry and technique and will lead to optimal performance.

The cognitive component of anxiety refers to the thoughts that run through the high-performance anxious person. The emotional component refers to the actual psychological arousal that the individuals experience as they perform on stage or take an examination (Pintrich & Schunk, 1996: 308). Many performers show debilitating effects of anxiety during performances in contrast to rehearsals or practices. This is the reason why the talented young child or dancer sometimes, except for reasons like under rehearsal or injury, step out of the examination room with a result that does not suit the ability and potential. Anxiety affects the physical ability of the dancer and decreases successful performance because worry distracts the person from the task (Pintrich & Schunk, 1996: 309). It fosters an oppressive sense of constriction. That is why coping strategies within the classical dance context are so important.

Principal dancers take responsibility and know how to regulate the self and their own performance. They are dedicated, conscientious and highly disciplined, and they would not have reached the top without self-discipline and persistence. The art of classical dance requires self-discipline, physical and mental discipline, but when it takes the form of a relentless conformity to expectations, it can put a damper on creativity. However, without enough conscientiousness to follow through, dancers, even the very talented and gifted dancer, would not be a star performer.

Referring to education in a broader sense and the role of ballet in society, discipline and the ability to emotionally regulate the self is an important factor when work ethics are to be predicted. Discipline is society's way of teaching a person moral behaviour of the group. Productivity and discipline go hand in hand. In order to accomplish something in life, students must learn to work under pressure and to meet deadlines. They must cultivate the discipline to set aside their desire to be entertained and work devotedly and tediously on something to achieve a goal (Jefferson, 2003: 1; Myburgh & Poggenpoel, 2002:4).

Mabeba and Prinsloo (2000:34-40) stress that the misbehaviour and lack of discipline within schools today, leads to conflict and an inconsistency in management related to school discipline. Large classes deprive them from knowledge concerning the self and in turn taking responsibility for their actions (Monteith, 1998: 125). Satisfaction comes from accomplishment, from knowing how to work hard and handle stress. Self-discipline and taking responsibility for their own performance, emotional self-regulation can be seen as part of top performers as well as their performance on stage and it most definitely is part of facilitating children in ballet education.

4. THE SELF AND ACHIEVEMENT MOTIVATION

The researcher found that principal dancers are self-directed, they have high achievement drive, they: 1) set their own goals; 2) use effective ways to improve their performance; 3) they have high expectance for success.

4.1 Principal dancers set their own goals

Principal dancers are results-orientated, with a high drive to meet their objectives. They set personal goals which enhance their commitment, meaning that they are strongly attached to their goal and they are determined to achieve it. They make a goal commitment and they choose to accept to attempt and attain it. Principal dancers state this in the following comments: "*...I chose this life style...that was my goal, so I've worked for it..I wanted to achieve it....". Another stated: "..I did it the hardest way I could and then I saw how I achieved all those pirouettes en diagonal.....to me it was a big accomplishment...*". Self-set goals enhance their ability to be self-efficacious and therefore they set higher goals for themselves (Schunk, 1996: 125-129; Pintrich & Schunk, 1996: 39). More challenging goals lead to higher levels of performance and motivation. Principal dancers also compare present performance to their goal and take notice of progress as they experience a sense of mastery to improvement. It gives them a belief in their own capability to perform.

4.2. Principal dancers have mastery over their performance.

The researcher found that principal dancers are self-efficacious, in short, they reduce uncertainty and find ways to do better. Good strategy implementation includes the use of visualisation techniques in order to improve performance outcomes as well as time management techniques and the effective use of models, e.g. videos or mastery models to improve performance.

Principal dancers observe mastery models to improve their performance as they stated: "*...with so many different teachers and incredible dancers...their were so many ways that you could do things...I was so inspired..it made me work harder...*". Positive role models influence mastery over performance as well as goal setting (Pintrich & Schunk, 1996: 164; Pajares & Schunk, 2001: 8; Lerner & Lock, 1995: 140). They also watch themselves and others on video which creates opportunity for self-evaluation and improvement.

It was found that principal dancers use mental imagery which plays a motivational role in mediating motor behaviour and self-evaluative cognition as well as goal setting (Martin & Hall, 1995: 54). Imagery influences performance motivation and can be confirmed by the following example: "*I envisage what I want to achieve ..I see it in my mind...you are not doing it physically ...you visualize what it should look like how it feels, how you act...you see the picture, the pattern, a balance for hundred counts in Rose Adage.....that's how I achieve...*". Principal dancers use imagery to imagine achievement of a goal that is being worked towards, they use it to feel and observe movement. They consider themselves to be imaginative and therefore they have higher levels of achievement than those who tend to be practical or concrete (Friedman & Krus, 1993: 557-562). Principal dancers also use action controlled strategies and plans to improve their performance, for instance, they have time management techniques and plans how they are going to manage on stage. An example of this is: "*..I always have a plan... A or B , ...if it doesn't work you switch to C plan....I always use my time productively...never waste a minute.....*".

4.3. The principal dancer and outcome expectations

It was found that principal dancers expect to be successful. They are optimistic, they do bounce back after failures. Optimism like hope means having a strong expectation that things will turn out all right, despite setbacks and frustration. Optimism can be defined in terms of a dancer's perceived causes of outcomes or attributions. It explains how they view the causes of their behaviours in terms of successes and failures (Schunk, 1996: 303). Principal dancers seek information from attributions and it is important in terms of motivation because it influences their beliefs, emotions and performance on stage. It can be confirmed by an example from the research: "*...to me it's not failure..because you are still achieving something by working on it and getting it to work...you just had a bad rehearsal and it happens...tomorrow is another day..*".

Principal dancers' perceived causes to failures can be defined as internal, unstable and controllable. It is something that can be changed and they can succeed the next time around. Their expectations for success are then influenced by their perceived causes to failure and successes (Pintrich & Schunk, 1996: 135). This will also influence their willingness and openness to self-improvement in their continuous strive for success.

4.4. IMPLICATION FOR TEACHERS AND EDUCATION

It is necessary for teachers of classical dance to notice the importance of goal setting in the context. The key would be to create a learning environment that strives for higher standards, but that students inherently follow their own progress so that they choose and value their own achievements. The teacher and the learning context will then focus on the process of achieving instead of a focus on merely external motivational factors and products. The teacher guides the pupil through the set of specific and clear goals that are challenging but not outside the range of the student's capabilities. Believing then that a goal is desirable and reachable means now that the child or pupil has to choose to put his or her own judgement into action. In this sense goal setting becomes personal or self-set goals and also an effective time management strategy. Dancers and children setting their own goals and evaluating their own progress are self-regulating their efforts, meaning that the learner's achievement and motivation is internal, valued and independent from the teacher.

Self-efficacy beliefs, in other words the pupils' judgements of their capabilities to implement actions to attain designated levels of performance, have a diverse effect on achievement settings. One can then mention the importance of the use of effective models within the ballet context as in mastery models, peers and videos. Classroom research has identified that a teacher's expressiveness factor, that includes such attributes as enthusiasm, report, dynamism and charisma, affects learners' motivational processes (Schunk, 1996: 306). Research has also indicated that peer models increase motivation in pupils better than does the teacher model as well as the observation of other mastery models and coping models. Thus, children observe peers that perform faultlessly as well as peers that overcome difficulties and perform faultlessly determined by effort. It is then important for teachers to know that dancers and children are

motivated by social comparison through the observation of models. Group motivation is also important for children and dancers to work together to attain a goal and that their performance is then motivated as a result of others performing the same action.

It is also necessary for teachers to know that good strategy implementation enhances motivation as in the use of visualisation and time management strategies to improve performance outcomes. Visualisation strategies can be used for various purposes and strategies to improve pupils' performance.

The perceived causes for successes and failures, in other words the attributions that students make have an important effect on their achievements and future expectations for success. Except that teachers and students must be honest and realistic about physical potential, students must learn that their failures are due to controllable variables such as not enough effort, stress factors, anxiety and ineffective use of strategy. Optimists view setbacks as power to do something about their situation and not as a flaw or deficiency in themselves. They bounce back quickly after failures in the strive to succeed the next time around.

As for the application to education and the value of ballet in society, one can say that achievements are highly respected in our society today. Our society demands and reinforces achievements and future-related orientation, referring to the ability to plan efforts and time. Ben-Baruch (1999:75) and Myburgh (1994:16-17) stress that achievements are the predominant patterns of temporal behaviour and that the relationship between an individual's time perception and his/her achievement will influence productivity which can be seen as output per time. Furthermore, there is a definite difference in time concept in different cultural groups. One can compare the time concept of technology (linear) with traditional time concept. Ben -Baruch (1985:32) in (Grobler et al., 1998:50) points out that it is necessary to familiarise the child at school level with the concept of linear-limited time, if the child is to be successful at achieving things already at school level and also later in life, especially as this concept of time is part of the technological world by which the economic pace is determined.

Goal setting, especially with reference to personal self-set goals , implies competition. Africans traditionally are communally orientated and therefore shy away from individualistic competition. Monteith (1990:452-458; 1998:117-129) reasons that self-set goals require initiative and implies acceptance of responsibility for attaining them and it may be a problem in a culture which sets store on communal responsibility and where personal initiative and self-enhancement are not highly regarded. Within African culture the setting of academic goals that exceed those of the group are inhibited, because of their traditional time concept.(Grobler et al., 1998:50). Goals, aspirations and preferences are perceived in terms of how they promote an individual's expression of belonging and the very question is whether such a system of education

allows for the learners to be self-aware, to set their own goals and to achieve to their fullest. Principal dancers are achievement orientated and it is also most definitely part of facilitating pupils and children in ballet education.

Success demands a constant strive to meet and exceed the highest expectations, success demands a specific drive to succeed. In a broader perspective it is clear that the way in which an individual perceives time , will determine the attitude within available time, which will lead to increased productivity, in the end an increase in economic growth (Myburgh, 1994:16).

5. THE PERFORMING SELF AND THE AESTHETIC EXPERIENCE

The researcher found that principal dancers are unique and outstanding performers and that it is not only because of their physical abilities but also because of their role interpretation, their ability to emphathise with their characters and a special ability to experience flow and to communicate what they feel with the audience.

5.1. The self and the aesthetic experience

It was found that principal dancers are concerned with creativity in being able to establish a relationship of empathy with their roles and characters. Aesthetic empathy then can be seen as the ability to identify someone else's emotions, but also on one's capacity to put oneself into another person's place (Vakin, 2003: 2). Dancers recreate in themselves the mood of the other person, recalling expression, mood, emotion they felt strongly in the past. It is then a transformation which occurs through the abstraction of movement to give it symbolic expressive form. A principal dancer described her experiences as follows: "*...you take from your experiences of your life and put them into the roles....I felt that for a while, imagine what it would be like to lose a child...thinking back of my worst experiences...you are so desperate, nobody listens to you..they break you down...*".

Aesthetic empathy is then predicted upon the ability to imagine, the existence of awareness of the self, the awareness of the other and the availability of the medium or form (in this sense classical movement) (Vakin, 2003: 1). Once the dance movement that was a gesture can be imagined and performed separately from momentary situation and mentality, it becomes an artistic element, it becomes a free symbolic form which may be used to convey ideas of emotion, of awareness and premonition and to express mental tensions (Ferreira & Willems, 1993: 3). What is clear, is that the movement must be automatised, allowing no interruptions to fragment the inherent totality by secluding the self from it. In short, the aesthetic experience is not an analytical experience.

It was also found by the researcher that there is a relation between the self, empathy and the experience of flow or optimal performance. Principal dancers, not always, but on occasions experience a holistic sensation of total aesthetic involvement. This means that this sense of flow that they experience can be described as an autotelic experience where they psychologically meet a balance between different aspects as skill, challenge, merging of action and awareness (technique and acting), concentration, a clear goal, a sense of control, a loss of self-consciousness and a time transformation (Jackson & Kimiecik, 1998: 359; Sugarman, 1998: 3; Ford & March, 1998: 358; Pintrich & Schunk, 1996: 282).

A principal dancer describes this unique experience as follows: "*...I have lived and died in three hours..maybe that's what I want so desperately.....and it's a moment where...I don't know..everything comes together...everything is just...you don't have to think, you feel completely removed..you are completely fulfilled, so happy...it's almost like time stand still and sometimes it's fleeting...a couple of seconds, it's incredible, a very unbelievable connection.....*". Another principal stated: "*..you get into the role and I'm not myself anymore..you are emotionally exhausted, you are drained...I have killed myself..and you imagine what it would have felt like...it's pain..yes ..its pain that you actually feel, you get the curtain call and you need to unwind..its so schizophrenic....*".

The researcher knows and realises that the unique experience of flow is an important part of peak performance, it is a state that influences the experience of the self in terms of aesthetic empathy combined with technical autonomy, management of stress. Because of the fine balance between these aspects , it does not happen with every performance. But it is necessary to be aware of the balance between these factors in order to experience optimal performance and which in turn will reach the audience, bringing them under the sway of their own, their interaction at an emotional level and the audience will describe such a performance as outstanding. An example of a principal dancer describing the connection with the audienc: "*.. It is to take the audience into your inner world..to make people feel emotions..I don't know..ticking people and ticking into each other's feelings...*". The mark then of a powerful performer is the art and ability to move an audience of thousands.

5.2. Implication for teachers and education.

Referring to the classical dance context, it is necessary for teachers to know that performance is not merely the fact of telling children to smile before they run on stage, but it is a true feeling or empathy with the character, it is an interpretation and expression from the inside, a relation to their own emotional experiences which forms the motivation of every movement that takes place. It is not a "plastic" performance, because this type of performance will not evoke emotion in the observer or audience. True communication with an audience is true empathy within the individual and the ability to share and to give. Furthermore looking at the class context, children should be taught to learn to be aesthetically empathetic and learn to express different emotions, feelings through imagery and educational mime, combining it with form, dynamics of movement and elements of the use of space so that they can experience the motivation of emotion in motion. The role of creative movement in corporation with classical technique is herein of vital importance.

The experience of optimal performance happens when physical energy or attention is invested in realistic goals and in the presence of a sense of discovery, a creative feeling of transporting a person into a new reality, which pushes a person to higher levels of performance. Flow can be seen as an intrinsic reward for participation, a focussing of attention on a limited stimulus field, a heightened sense of playfulness, self-control, increased learning and increased positive experience (Csikszentmihalyi, 1999: 1-4). In short, motivation is not merely a function of a rational economic calculus of static

motivating events that have separate and unchanging value, but is also crucially dependent upon non-conscious mapping of psychological space. It is a rather the subjective felt-aspect that has an effect on cognitive efficiency, creativity and enjoyment of life.

With interpersonal, family and township violence devastating our society, South Africans are faced with major obstacles today, some of them crime, abuse and AIDS. If we are brought up in an environment that does not allow us to express a natural and creative kind of aggressive impulse, too many emotions would remain suppressed, their would unnecessarily be a limited enjoyment of life. These suppressed emotions will surface at a later stage and then in destructive and distorted form (Van Papendorph & Friedman, 1997:4).

The growing sense of an ability to recall one's emotional states leads to an aesthetic empathy or the ability to appreciate the feeling or perceptions of others. Performance, interpretation, expressions of different feelings into the object such as classical dance and creative movement can be used as a tool in service of discharging, defending and communicating while still allowing the child to feel in control of the confusion (Hartman, 1995: 46; Russel, 1992: 5).

Everybody in the world realises that the challenge before us is to reduce our impact on the planet, and to create new possibilities for human expression. The artists do create through expression, they experience through feelings of psychological space and pleasure, thus enriching their inner life by the experience of emotions. It is the ability to revitalise and empower learners and children, encouraging them to participate in a way that differs from any other field.

6. CONCLUSION

The importance of this research, being an exploration of the life-world of the classical principal dancer and outlining the qualities that assist self-development of the dancer as person, is that it alerts an awareness of what it needs to become a classical dancers and top performer. It is necessary to know that the process is as important as the product.

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The pathway to inclusivity, redress and value in dance education. Is this the right direction?

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ABSTRACT:

This paper examines the influence of the guiding principles of our new curriculum - Human Rights, Social Justice and Inclusion - on the achievement of standards in dance. It acknowledges the tensions between the imperatives of increasing access for all learners and those of simultaneously improving achievement quality. It questions whether a learner's context should be considered during assessment or whether a standard is a non-negotiable construct based on ability alone. It asks whether we are in fact serving the human rights of learners if we assess them according to their context by means of non-normative criteria? It suggests that the idea of standards be redefined, that standards depend on teachers and schools, methods of assessment and support and that irrespective of the different learning pathways, all learners have a great need for clear and unambiguous performance markers.

Introduction

The rapid pace of change is an accepted characteristic of the 21st century. The various revolutions – technological, communication, ecological, social, cultural, and economic, have generated the need to review how we think, how we do, what we do, why we do it, where we do it and who should do it. We seem to be in a constant state of transformation.

Our 'post-modern' world has us interrogating our beliefs, attitudes and values: What is "Truth"? What is "Real"? "What is a Standard? Whose Standard? At the same time our 'modern' world (in the same place and time) continues to seek to increase controls, identify outcomes, "standards", 'performance indicators', 'input–process-output', 'Performances Management Development Systems' and many more strategies in an attempt to improve delivery, quality and accountability.

Given our multi-cultural, multi-lingual world, there are few 'norms' or 'standards' that satisfy everyone. In an effort to socially reconstruct our ways of thinking and doing, to undo the injuries of the past and to be fair and humane, we have embarked on a constitutional and educational path guided by principles of human rights and inclusion. Equal opportunity and equal access has become an undisputed right for all, or at least all those previously denied opportunity and access. However, there is a backlog of inequality in both human and material resources that is difficult to bridge quickly.

With unlimited funds and unlimited capacity, it would be possible to take the extra time needed and offer the extra 'input' required to bring people to the same starting point so that they could all have an equal chance of success. Lacking these extras, we are attempting to achieve predetermined standards from vastly differing starting points. Standards are changing in an effort to accommodate this disparate range of starting points and are thus being rendered uneven and context dependant.

The right to "a high level of skills and knowledge for all' (Department of Education 2002:12) education is undermined as standards change to meet the needs of inclusion and broad levels of achievement across the system. Current assessment may take into account the learners' context, for example how long they have been studying dance or how many hours of dance is allocated on the timetable at their school or other barriers to learning. Learners' contexts are determined by a range of inadequacies which could be *societal* (poverty level, home language,) *systemic* (school timetabling, school management, disciplinary problems, lack of learning resources, ill-equipped teachers) or *inherent* (physical, mental or emotional disabilities) (DoE 1997).

This approach moves away from the "learner deficit model" which tends to seek the reason for failures or learning problems within the learner, to a model that reviews all the aspects that contribute to learning such as the learning environment, the learning programmes, the teaching practices, the assessment strategies, the learning resources, the language of learning, the capacity of the educators and the support provided (DoE 1997)

What does this mean in terms of Dance in Education?

Acceptance into a high school or tertiary dance training programme used to depend on a certain level of technical dance achievement. Dance was elitist in that only those who had previous access to training were eligible. The dance forms available were primarily Eurocentric (prior to 1996) and the focus was relatively technicist. The numbers of schools offering dance, the number of tertiary programmes available and the number of jobs on offer were few and the industry was restricted and marginalized.

Political, economic and social change has provided the space for re-examining our approach to dance in education. A century of struggle internationally to encourage the acceptance of dance as a valuable subject in the school system has gradually begun to bear fruit. In South Africa, there are currently a number of different scenarios being played out at different levels. For instance:

1. General Education and Training (GET) Grade R – 9: An introduction to dance has become compulsory for all learners up to Grade 9 within two learning areas: Arts and Culture and Life Orientation. Still relatively undeveloped and unevenly implemented, the opportunity now exists to expose every child to dance – if the teachers are adequately trained. At this time, Arts and Culture is taught mostly by generalist teachers who are not yet adequately trained and thus standards of achievement in the majority of schools are low to non-existent. Where specialist dance, music or art teachers are teaching Arts and Culture, they tend to teach through the art form with which they are most familiar. They also have to contend with large classes of learners. In the higher grades, there are also learners who do not want to dance and frequently ruin the class for others.

2. Extra-mural Dance in Primary schools, community centres and commercial dance schools: In the Western Cape, we have a unique situation of extra-mural dance teachers operating in primary schools, within the school day. Some teach every learner in the school, serve two schools per week and are expected to produce results with thousands of learners. Others take self-selected learners out of classes for (mainly) Ballet tuition. In addition there are the private dance teachers who teach after school hours in school or other halls.

3. Further Education and Training (FET) Grade 10 – 12: In high schools from Grade 10 – 12, a few schools offer Dance as an elective subject. Learners may have had dance training since primary school, or may be starting dance for the first time in Grade 10. Private dance teachers are also increasingly offering dance as an examinable school subject. In this context learners generally select dance as a 7th or 8th subject because they spend a great deal of their spare time dancing.

4. Higher Education and Training (HET) (Tertiary) Programmes: There are a few tertiary level dance programmes available in South Africa. The emphasis is on performance and the teacher training is a minor aspect of the programme, or an elective. The same issue of varying contexts applies to the tertiary dance programmes. Students may have had a great deal of training or may have had no training but show some aptitude for dance.

The forms of dance offered in schools have broadened to include most well established genres. In the new curriculum, any dance form that can deliver the identified learning outcomes is acceptable. These range from ethnic dance forms such as African Dance, Spanish Dance and Indian Dance to social dance forms such as Ballroom and Latin American and aesthetic dance forms such as Ballet and Contemporary Dance.

The question then arises of how to create a standard across dance forms and across systemic, social and inherent contexts? Naturally, one must then also ask, what is a standard anyway?
The dictionary refers to a 'standard' as a level of excellence or quality, or an accepted or approved example of something against which others are judged or measured (Collins 1986). But, is there a hierarchy of rigour amongst the dance forms? Are they all equal?

Adding to the complexity is the obvious aspect of human subjectivity. What can really be expected of a learner at primary school exit, at secondary school exit and at tertiary level exit? How good is good enough and how do we decide? Should context be taken into consideration or should participants be evaluated on ability (physical and cognitive) alone?

If context is taken into consideration, graduates at each of the different levels will emerge with different standards of ability. This will no doubt disadvantage them for participation at the next level. For instance, a learner beginning some forms of dance for the first time in Grade 10 (e.g. Ballet) will be at a great disadvantage when compared to a learner who has been dancing since primary school. Likewise, a student graduating from a tertiary programme with a context dependant pass may have an elevated opinion of his/her ability and struggle to survive in the work place. In these scenarios, will the rights of this graduate be served by context dependant assessments? If this graduate ends up in a teaching position, will the 'lower standard' be passed on to the pupils, continuing to compromise the rights of yet another generation of learners.

There is another 'down' side to context dependant assessments – the effect it has on schools and the system. If learners pass through the system at a lower standard due to context-based considerations, *there is no pressure on schools to solve systemic weaknesses.*

The answers to these questions are not straightforward. Standards are often based on subjective experience and expectations. As the world changes, needs and expectations also change. If one looks at photographs and films of dance in past centuries and even decades, one can see how the standards of physical achievement have changed along with changes in styles and ways of working. There is, for instance, a great difference in the standard of Ballet required in the 1800's, 1900's and the 2000's. Contemporary dance and African dance have never had an examination system, so what is the standard required of these dance forms and how do they compare with Ballet, Spanish or Indian Dance and their well defined examination systems?

It may well be that we need to rethink what we mean by a 'standard'. If standards are to serve learning, they must be unambiguously defined to promote new learning goals.

Jean Piaget described the purpose of education as "the creation of men and women who are capable of doing new things, not simply repeating what others have done " (Falk, 2002:613). Does this relate to the kinds of standards we have become used to in dance examinations? Perhaps the standards of old were based too narrowly on aspects of dance that were aimed at different goals than those now relevant. So what are our goals in South Africa [and the world] at this time in the 21st century?

The new South African Curriculum for the Further Education and Training Band (FET), titled the National Curriculum Statement (NCS), which caters for Grade 10 - 12, specifies standards across dance forms based on:

a) The 'essences' of dance education and training.
b) International comparability
c) Important principles and priorities for South Africa

The curriculum specifies what is significant rather than including countless bits of information. Common goals and points of reference across dance forms, have been identified, creating a framework that would shape instruction and assessment and promote coherence across classes, teachers and dance forms, while still allowing teachers the freedom to decide on how to mediate the achievement of these goals.

With these aspects in mind, four main learning outcomes were identified. Briefly these outcomes emphasise:

I) improvisation and composition,
II) technique and style,
III) dance theory and
IV) indigenous dance.

This approach to dance education attempts to address both local and global needs and to prepare the learners for a broad range of opportunities. The approach is broad enough to be interpreted through most dance forms and to allow for new horizons of possibilities. In this way access to dance could be broadened.

This new curriculum has yet to be tested through implementation. There are many uncertainties lying ahead. While access may increase, how will quality be assured? Already there is a yawning chasm between learners in private schools and public schools.

In grappling with this conundrum, it is important to revisit the purpose of offering a Dance Education within the education system as well as the purposes of assessment.

Briefly, the purpose of offering Dance in the education system is to

- harness and nurture the talent, interest and enthusiasm of learners
- develop learners personally and physically, socially and culturally while engaging their creativity, imagination and ability to communicate and express themselves
- inspire interest and enthusiasm for dance as an 'Art' and develop dance literacy with the ultimate aim of building an audience for dance
- develop dance skills and knowledge to prepare learners for further training and the job market (including careers as performers, choreographers, writers, historians, directors, administrators, teachers, lecturers, planners, advisors and so on)
- build a dance industry

It should be noted that the development of dance performers is only one of many possible career options. In the same way that not everyone who studies history becomes a historian, not everyone who studies dance will necessarily end up working in the dance industry.

The purposes of assessment/evaluation/examinations are changing with the new curriculum. The main function of the current system of "high stakes" public examinations commonly known as 'Matriculation' or the Senior Certificate is to 'rank, grade, select and certificate learners' (Taylor, N. 1999:185). The new system uses assessment more broadly, to track progression, to credit achievement and to inform and improve teaching, learning and the management of schools..
Assessment is:

- formlet learners know how they are doing;
- diagnostic - to inform teaching and planning, and to let learners and parents know where they need help
- summative – to summarise individual learner capability (what the learner knows and can do) 'for the purposes of certification and selection into the job market or more advanced educational programmes" (Taylor, 1999:186)
- systemic – to measure the health of the subject and the system

The problem lies less with formative and diagnostic assessment, which aid learning, and more with the final summative assessment for purposes of certification. Any certificate should have meaning and value outside the educational institution and should represent a certain form of 'capital'. This concept of capital, according to Bourdieu, may represent economic capital – i.e. abilities that will lead to job access and wealth, social capital, denoting valued social relationships or a network of useful contacts, cultural capital denoting one or other form of legitimate knowledge, or symbolic capital (prestige) in order to earn recognition and a place in the social hierarchy. (Muller & Taylor, 2000). When a qualification or certificate has no dependable standard and therefore no recognisable value, it may no longer represent any kind of capital nor assist with the achievement of social mobility.

The people most disadvantaged by this state of affairs will be learners with barriers, those who have been assessed positively within problematic contexts, because, lacking a qualification with recognisable value, the marketplace will judge them on their possibly precarious abilities alone. The disadvantage will thus continue to reproduce itself (Bourdieu, 1974, Bernstein,1996)

If a qualification/examination has no reliable value, schools, tertiary institutions and employers will be forced to do their own baseline assessment to test the knowledge and skills of each graduate and if learners with barriers are not to be disadvantaged, bridging mechanisms will need to be developed at every level.

So what is a standard?

STANDARD: a basis for comparison; a reference point against which other things can be evaluated, the **ideal** in terms of which something can be judged

NORM: a standard or model or pattern regarded as **typical, average or median**

Is a standard a 'norm" designed to compare students performance to that of their peers? Is it the lowest expected level of quality, or the highest achievement? What do people mean when they say "standards are dropping"? What standard? Who's standard? Were the dance standards of old based on the requirements for being accepted in a dance company? Is that therefore the baseline or the threshold? Does the current notion of 'standards' exclude everyone except the most talented and distinguished performers?

"The National Curriculum Statement specifies the minimum standards of knowledge and skills to be achieved at each grade and sets high, achievable standards in all subjects." (NCS, 2003:3) It is understood as the legal *minimum* requirement. Falk explains that standards should clarify expectations for teaching and learning and identify the kind of evidence needed as a basis for evaluation (2002). Standards should show the minimum skills, knowledge, values and attitudes that learners will need to master in order to assist them with life and living. There should be no maximum so that high achievers may have room to excel beyond expectations.

Not everyone who takes the subject dance has to be a dance performer. Rather dance learners should have the opportunity to experience and /or excel in, a variety of different modes. Assessment should take into account different learning styles and different kinds of competence. A learner may not be a good performer in one dance component but excellent in another. Competence may lie in creativity, the ability to manage others, the ability to represent dance in words or the ability to guide others. All of these competences are necessary to build a vibrant and functional dance industry.

The solution may be threefold; firstly, it may rest in the forms of assessment and how they are managed. Clearly the examination strategies of the past are no longer appropriate in the accommodation of a wide range of dance forms, varied competences and varied contexts.

Assessment will need to be multi-faceted in order to capture the nuances of capability in such a broad and open-ended curriculum. Varied assessment strategies in authentic settings may give a more real picture of the competence of the individual. Clear and transparent assessment criteria based on the skills, knowledge, values and attitudes embedded within the assessment standards may serve as benchmarks of achievement at each stage of the journey.

Secondly, from a human rights perspective, better support is needed to address the disparities between learners from different contexts and those struggling with different barriers. As assessors, we cannot stand on the sidelines and make judgements without being responsive to the different needs of the learners. Schools and teachers control the conditions of success (C2005) and Lee observes how little is expected of students in poorer schools, how few assignments learners are given and how low expectations of their achievements are (2003: 449). He claims "careful research shows the positive impact of more rigorous coursework even on formerly low achieving students" (p 451).

Thirdly, we need to acknowledge that human rights require human responsibilities. The learners must be encouraged with both support and pressure to contribute towards fast tracking their own learning in order to bridge their gaps.

Accommodating contexts and barriers should not happen at the point of summative assessment (output). By then it is too late and will do more harm than good. We need to build a 'front end' strategy of *support and development* rather than a 'back end' strategy of *contextual assessment*. To do this, barriers must be addressed much earlier than at the assessment stage through an increase of input and improvement of processes.

Because of the different pathways and preparations, we owe it to the learners, and especially the disadvantaged ones, to signal reliable and unambiguous benchmarks or common way stations as clearly as possible.

In the short term, we may not be able to change some of the social barriers ourselves, but we can certainly have an impact on the systemic barriers. Teachers need to be equipped to use a range of instructional strategies and to facilitate a range of assessment strategies in which learners may demonstrate their knowledge. We need to be able to provide multiple learning pathways that take into account different cultural, linguistic, social and inherent barriers. Schools can also be guided to interpreting the GET Arts and Culture curriculum in a way that will enable adequate preparation for FET.

This requires the dance education community to strive for:

- very clear, unambiguous performance markers
- the provision of better teacher training to equip educators for the changing school landscape
- research on how to assist learners with barriers
- research on assessment practices
- systemic change in schools' management of the subject Dance.

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BIOGRAPHIES

1.

NOA BELLING. I started out as a dancer from the age of 4 years old, moving on to dance professionally in ballet and contemporary dance until the age of 24. I then chose to leave the world of professional dance, to pursue my interest in academics, completing a bachelor's degree at UCT in psychology and dance teaching methods. Thus began an integration process of my background in dance with the field of health, specifically mental health (an ongoing, no doubt lifelong process). This led to my pursuing a Masters degree in the USA, in Somatic Psychology, specializing in dance / movement therapy. I am also a Yoga teacher and author of 2 books on Yoga as an approach to mind-body health. My books, 'The Yoga Handbook (2001) and Yoga: A union of mind and body' (2002) are widely sold internationally.

2.

SARA BOAS works with creative dialogue and movement to enable individual and collective transformation. Throughout her life, she has studied, taught, practised and performed dance and improvised theatre. Formerly senior lecturer in anthropology and sociology of dance at the Laban Centre in London, Sara is a practising dance movement therapist and a specialist in adult development. She is the founding director of boas, an international consultancy for leadership and organisational development, and of the new Foundation for the Arts in Social Transformation. She facilitates workshops in a wide range of international settings, with participants ranging from professional dancers to politicians and from senior business leaders to people in mental health care. Sara has published articles in a range of professional journals and is currently preparing a chapter for a forthcoming book on research and practice in dance movement therapy. Her sources include contact improvisation, release work, physical theatre, holistic psychotherapy, bodymind centering, yoga and meditation, trance dance and martial arts. She draws on the disciplines of anthropology, psychology, somatics, organisational behaviour and philosophy of science. Her work is shaped by diverse wisdom, traditions and her love of wild nature.

3.

MONJA BOONZAIER. I come from a Classical dance background, I matriculated at the National School of The Arts, Johannesburg and completed a Performance Certificate in dance at UCT School of Dance. My passion to further my education in dance took me to london where I completed my BA Hons in Contempaorary Dance at the London School of Contemporary Dance School. In my 2nd year I was accepted on the exchange programme to New York where I trained at Suny Purchase Dance College. My 6 months of training at Suny Purchase included Classical ballet, contemporary dance and choreography. In my final year at LCDS I chose to do an independent choreographic project which involved studying and working with Francis Nii Yartey (Artistic Director of the National Dance Company of Ghana) and training at the School of Performing Arts in Accra. I presented my dissertation at Conflunces 2001. After graduating at LCDS I persued my Pilates training through the Pilates Foundation UK ltd. I returned to South Africa August 2003, I am currently dancing and teaching Pilates in Johannesburg. My interest lies in the developing of dance education and choreographic training in South Africa.

4.

PAUL DATLEN lectures in the Drama Studies Programme at the University of KwaZulu-Natal in Pietermaritzburg. He studied at both Rhodes University and the University of Cape Town. He was a founder member of The First Physical Theatre Company in Grahamstown and has choreographed and presented work at the Grahamstown Festival, the Dance Umbrella, Dance Umdudo, Dance Shongololo as well as several productions at the University of KwaZulu-Natal's Hexagon Theatre in Pietermaritzburg. He has conducted numerous workshops for schools and also created an educational dance programme for NAPAC. His most recent production was *Swimming Upstream*, a programme of contemporary dance.

5.

JOSEF DU PREEZ matriculated in 1971. After completion of the degree B.Mus (Performing Arts) at the University of Pretoria, he spent several years as a researcher in South African music at the Human Science Research Council (HSRC). In 1982 Du Preez became a founder member of the Tecnikon Pretoria Dance Department (now Tshwane University of Technology [TUT]). In 1994 he obtained the M.Tech degree (cum laude) with a thesis entitled "Ballet Design in South Africa: A Contextual Catalogue." Du Preez is a Senior Lecturer at the University's Dance & Musical Theater Department where he is involved with post-degree and programme development. Josef du Preez has participated in several international conferences, amongst others in Brisbane, Singapore, Mauritius and New York. He is a member of the Council on Higher Education (CHE) and moderator for the Gauteng Department of Education (GDE).

6.

HAZEL FRANCO obtained her Master's Degree in Dance Ethnology from York University, Toronto Canada. She has worked in the field of dance for many years as Performer, Choreographer and Teacher. Hazel has presented papers on the Traditional Folk Dances of Trinidad and Tobago at conferences both nationally and internationally. Presently, she is the Artistic Director of the Festival Dance Ensemble and is the Coordinator of the certificate programme in Dance and Dance Education at the Centre for Creative and Festival Arts, University of the West Indies.

7.

ILONA FREGE. I read for a BA Drama degree at the University of Stellenbosch and a B.Hons (Drama) degree at Rhodes University, specialising in Movement and Dance Studies. I performed full-time and part-time for many years in various productions, including several works performed by The First Physical Theatre Company. I was head of Movement and Dance Studies at the Drama Department at Stellenbosch University from 1989-1996 and thereafter, between family commitments, lectured part-time in Movement and Dance Studies at the University of the Witwatersrand and at the University of Cape Town School of Dance.

8.

VALERIE FARRANT trained at the Rambert School of Ballet. Began professional career as a dancer with Ballet Royale de Wallonie in Liege. As a founder member of Tanz Forum, Cologne performed in the works of Christopher Bruce, Glen Tetley, Kurt Joos (*The Green Table*), Jochen Ulrich, Gray Veredon and Hans van Manen. Currently Head of Dance at Brockenhurst College, a Freelance contemporary dance teacher, Examiner for A level Dance and Performance Studies and Language of Dance, Certification Specialist. Has taught LOD courses and workshops in London, Hampshire, USA, Mexico and Japan.

9.

DEBRA COLLEEN GUSH started dance through Royal Academy of Dance and International Dance Teachers Association techniques in 1975 in Queenstown. She joined the Technikon Pretoria Dance and Musical Theatre department for tertiary education and completed her Diploma in Dance Teaching in 1991. After two years with the NAPAC Dance Company, Debra joined the Sun International Sun City Extravaganza. In 1996, Debra took on a lecturing post at the Technikon Pretoria Dance and Musical Theatre Department where she is still currently employed. Debra completed her Baccalareus Technologiae in Dance in 1998 and is now busy with her Masters. During this time, she has studied and been trained in Pilates methodologies within the Australian methods and has incorporated this work into the training of the dancers she works with. Over the past seven years, the Pilates has adapted to complement South African bodies and needs and the hope is that it can be used more effectively and consistently with educators and facilitators in physical training techniques and methods.

10.

LEANORE ICKSTADT born and educated in the United States (B.A. Brandeis University), continued her studies with Mary Wigman in Berlin on a Fulbright Fellowship Grant. Her subsequent career was equally divided between performing and teaching. She appeared as actress and dancer in Off- Broadway and television productions in the United States and as a dancer in television, stage and film productions in Europe. She founded and created works for 3 dance companies: Sound & Motion, Munich, Bermuda (Berlin Musicians & Dancers Co.) and Dance Berlin (fully subsidized by the Berlin's Cultural Affairs Dept.), was movement coach for Romy Schneider, John Travolta and for several Berlin theaters, and guest choreographer for companies in North and South America. Her teaching experience ranges from classes for children on the Lower East Side of New York (in the program "Headstart") to teaching professional students at the Heinz Bosl Stiftung, Munich; from classes for blind and deaf children to guest professorships for dance pedagogy and choreography at the University of Arts, Berlin. She has taught workshops in Brazil, Canada, Portugal, United States, Austria and Germany. From 2000 to 2003 she served as International Chair of dance and the Child international, daCi, and has been a member of the jury for the German exchange fellowship board (DAAD), German daCi chair and a founding member of the Berlin Dance Initiative. In 1981 she founded her studio, the Tanz Tangente in Berlin, a center for teacher education, a performing space

and a school for dance enthusiasts of all ages. She initiated the daCi scholarship fund for youngsters "Dancing Across Borders" in 2003. Leanore, who has lived in Germany since 1963, retired from the Tanz Tangente in July 2003 and plans to continue teaching and choreographing on a freelance basis.

11.

LYNN MAREE is an academic and a dance activist. She chairs KZN Dance Link and was for a time the Dance Director at The Playhouse Company in Durban. Before that she lived in England and worked in arts funding, dance in education and arts policy and was particularly involved in the broadening of dance policy and dance definitions in the 1980s. She has written the chapter on The State of the Arts in the forthcoming HSRC publication: *The State of the Nation.*

12.

LAVEEN NAIDU. Born in Durban, South Africa, Laveen Naidu began studying South Indian Classical dance at the age of 10 and Classical Ballet at age 14. Mr. Naidu was accepted into the University of Cape Town Ballet School on 1986 and graduated with a Diploma in Ballet Pedagogy in 1988. Mr. Naidu, as a volunteer, became the one of the first dance teachers in a project that was started by David Poole, then Artistic Director of CAPAB Ballet, designed to introduce young people in the nearby "Townships" to ballet. Immediately following his graduation he was accepted into the Cape Arts Performing Board (CAPAB) Ballet Company. In 1989, Mr. Naidu upon receiving a scholarship from the Dance Theatre of Harlem (DTH) became a member of the DTH School Ensemble. In 1991 Mr. Naidu joined the DTH Company.
Mr. Naidu currently serves as the Director of Dance Theatre of Harlem School and Dancing Through Barriers® (Education & Community Outreach) In this role Mr. Naidu is responsible for the overseeing of all artistic and administrative functions both programs. Mr. Naidu is also a senior member of the Dance Theatre of Harlem's artistic staff. In his role as Master Teacher, Mr. Naidu instructs all levels of the Dance Theatre of Harlem School's Pre-Professional and Professional Training Program. He also oversees the teaching faculty of the DTH School and all other DTH residencies. Mr. Naidu conducts and facilitates professional development workshops for dance and non-dance schoolteachers on a national basis. He has developed and helped guide the development of much of the curriculum used in the Dancing Through Barriers® programs that link the arts with other core curriculum areas and state learning standards. In 1998, in collaboration with Arthur Mitchell, Artistic Director of DTH and Augustus van Heerdan, Mr. Naidu choreographed his first ballet for the DTH Company. The ballet named "South African Suite," was commissioned by the J.F. Kennedy Center for the Performing Arts. "South African Suite" has since been performed throughout the United States and in several foreign countries and remains a featured work in the DTH repertory. Mr. Naidu's most recent ballet for the DTH Company is called "Virra" and was premiered in New York City in September 2001.

13.

JILL PRIBYL is currently in her second year as a Fulbright Senior Scholar, teaching and conducting research at Makerere University in Kampala, Uganda where she played an instrumental role in the mounting the MA in Dance Program. She is an

Associate Professor and Coordinator of Dance Studies at Eastern New Mexico Univeristy. She received her MA in choreogrpahy from the University of New Mexico and her CMA for the Laban?Bartenieff Institute of Movement Studies in NYC. She has been involved in dance nationally and internationally as a teacher, performer, and choreographer. Her new work "MY FAVOURITE THINGS/REASONS TO GET UP" premiered at the Harare International Festival of the Arts this past May to critical acclaim. Pribyl has also been a guest instructor at the University of Cape Town,Moving Into Dance and the National Ballet in Zimbabwe.

14.

GARY ROSEN was born in Johannesburg and was educated in South Africa and England. He is a trained dancer in ballet and holds four degrees which include a Bachelor of Laws degree, a Master of Arts degree and a Doctor of Philosophy degree. He taught at the University of Cape Town (UCT) School of Dance (then called the UCT School of Ballet) for six years and specialized in the History of Dance, Appreciation of Repertoire and Balletic Mime. He is currently employed by the Cape Town City Ballet (CTCB) and the UCT School of Dance. He has created a ballet archive for the CTCB and has engaged in publishing various articles on dance. He was made a member of the International Dance Council (UNESCO) in 2003.

15.

SHERRY B. SHAPIRO is a professor of the dance and director of Women's Studies at Meredith College, Raleigh North Carolina, USA. She earned Doctor of Education in Curriculum & Teaching, (Specialization - Cultural Studies), at the University of North Carolina Greensboro, her Master of Arts Degree in Leadership & Higher Education (Specialization - Community Education) and her Bachelor of Arts in Interdisciplinary Studies at Appalachian State University, North Carolina. She has served in state, national and international organizations, presented nationally and internationally, and is the author or editor of three books including *Body Movements; Pedagogy, Politics and Social Change*, Hampton Press (Spring 2002), *Pedagogy and the Politics of the Body*: A Critical Praxis Garland Publishing (January, 99) and *Dance, Power and Difference*: Critical and Feminist Perspectives in Dance Education, Human Kinetics (April, 98). Chapters in books and articles have been published and reviewed within the United States, Australia, United Kingdom and Brasil. She has received awards for research and artistic work, as well as her work as a dance educator. She is currently serving as a project coordinator for a program in peace education research developed as a joint effort between North Carolina and the University of Haifa, Israel. She is also serving as the Research Officer for "Dance and The Child International." Her research interests include examining the notion of embodied pedagogy, aesthetic education and its connections to personal and social transformation, and the relationship of dance to feminist and cultural studies. She attempts to interrogate what it means to "become a dancer" and the phenomenon of "being in dance" through the use of critical theory, phenomenological description, and gender studies. Her choreographic work has provided a rich context to explore the ways in which women's identities are constructed in the context of culture, power and difference.

16.

ANTOINETTE VAN STADEN. Born Potchefstroom. Danced leading roles for Western Transvaal Youth Ballet Company. Attained teaching diploma; ARAD and HED in 1990; BE.d hons degree University of Potchefstroom 2001 (cum laude); ME.d in psychology of education at Rand Afrikaans University in Johannesburg 2003 (cum laude). Founder, director and choreographer of North West Youth Ballet in corporation with South African Ballet Theatre. Choreographed 5 youth ballets. Founder North West Outreach Programme for under privilege children. Teach ballet since 1990, principal of own ballet school in North West and work with aspirants of South African Ballet Theatre. Phd student in psychology of education with reference to dance and education.

17.

JENNY VAN PAPENDORP

Academic Qualifications

1996 Master of Educational Administration, Planning and Social Policy (UCT)
1992 Bachelor of Education (UCT)
1975 Bachelor of Fine Arts, majoring in Theatre and Dance (Emerson College, Boston USA)
1971 Diploma in Oral Communication and Drama (UCT)
1968 Primary Teacher's Certificate (Cape Town Teacher's College)
Professional Training
1967 – 1999 Life long learner in Contemporary Dance, Classical Ballet, Educational Dance, Spanish Dance and African Dance in Cape Town, Boston, New York and Toronto

Work Experience

Currently - Senior Curriculum Planner: Dance Arts and Culture, WCED
1996 Principal Subject Advisor: Dance, Arts and Culture, WCED. Have contributed extensively to the development of the National Curriculum 2005 and the Revised National Curriculum Statement. Currently serving on the Further Education and Training working Group for Dance
1975 – 1996 Taught at many dance schools including own dance schools, Toronto Dance Theatre, Jazz art Dance Theatre, Pace Dance School and Silver Leaf Youth Company. Lectured at Cape Town College of Education, University of Cape Town, University of the Western Cape and University of Stellenbosch
1975 – 1993 Danced professionally with various companies including Toronto Dance Theatre, Danny Grossman Company, Jazzart Dance Theatre, Abamanyani and Southern Women
1969 – 1973 Primary School teacher at Sunlands Primary School, Cape Town

Affiliations

Chair person the Standard Generating Body (SGB) for Dance; Treasurer of Dance Alliance, Western Cape; Supervisor of post-graduate student theses in Dance for UCT School of Dance; Member of Learning Area Committee: Arts and Culture.

Awards

Harry Crossley Bursary for Post Graduate Study
CSD Award

18.

TON WIGGERS is the co-founder of Introdans. In the early years he took the roles of dancer, choreographer and artistic director, and has many choreographies to his name. Later he concentrated more on the extensive tasks of artistic director. His goal is to make dance accessible and familiar to a large and diverse public, using non-traditional and if necessary unorthodox methods. In the thirty-three years since the inception of Introdans he has gone a long way to achieving this aim. Introdans has a public all over the world, and it is growing every year. On the 25th jubilee of Introdans, Ton Wiggers was made a Knight in the Order of the Dutch Lion.