

# Context

INDIVIDUAL AND GROUP	HEALTH AND SAFETY	ENVIRONMENT	FORMAT	PURPOSE (OF STUDENT/TEACHER/SCHOOL)	OBSERVERS
Age	Safe space	Size and form of space	Regular class	Artistic development and creativity	None
Number of students	Temperature and ventilation	Floor type	One-off or short workshop	Fitness	Colleagues, students of other classes
Gender	Physical condition	Sound system	Masterclass	Social-artistic/participatory	Jury
Cultural heritage and identity	Injuries	Time allocation	Performance/presentation	Educational	Personal contacts
Social/political/economic background	Special needs	Obstacles in space	Open class/sharing	Research	Professional contacts
Arts and culture awareness	Clothing/jewellery/hair	Context and function of place (artistic/sport/social...)	Examination/evaluation	Process	Cross discipline
Expectations and motivation	Mental well-being	Location (accessibility, parking, city...)		Product	General public
Experience and level		Natural identity of a space (texture, light, air, smell, acoustics...)		Therapeutic	Dance expert
Stylistic preference		Mirrors		Heritage and legacies	Unexpected/passing by
Abilities and special needs		Open or closed from view		Economic	Self through filming
Familiarity with each other and group dynamic		Site specific		Personal growth and personal expression	Social media
Diversity, inclusion and representation in group		Digital/online teaching		Professional ambition	
Language spoken and understood					

TECHNICAL SKILLS	CONDITION	CREATIVITY	TIME AND MUSICALITY	SPACE	TERMINOLOGY
Basic actions gesture, stillness, elevation, flexion, extension, rotation, twist, contact, support, balance, travelling, falling	Muscular training and awareness for effective and functional activation and release	Artistic identity	Musical awareness and embodiment	Direction	Terminology and understanding verbal description
	Cardiovascular training for stamina and endurance	Improvisation	Duration and tempo period and division of time	Level	Application of codified movement analysis
Form-making linear, symmetry, twisted, angular, rounded...	Core strength and use of core	Inspiration, imagination, play and association	Rhythm time signature, pattern, free, breath, metric, cross-rhythm	Travelling, pathways, trajectory	Observation, analysis, description and embodiment of movement with shared terminology
Body part sequencing isolation, initiation, simultaneous, successive...	Injury prevention	Choreographic devices	Accent relationship on the beat, syncopated, predictable, unpredictable	Size macro-micro, small-large	
Function of joints	Flexibility	Transferring systems and disciplines, rules and structures	Phrasing relationship begin, end, emphasis, cadence, crescendo, diminuendo, volume or/and intensity	Internal space and kinesphere	Translating dance terminology for own language understanding
Use of weight and gravity	Anatomical understanding	(Instant) composition and decision making		Relating to space/bodies/objects (front, behind, over, under, near, alone...)	Relevant vocabulary for constructive feedback
Travelling, transitioning, shifting	Relaxation and breath		Structures and concepts context, relationship, connotation, memory	Relating to spatial systems: dimensions, planes, platonic solids	Extending communication
Movement efficiency and connectivity	Concentration and focus		Relating to time before, after, unison, canon, simultaneous	Focus inward, outward, direct, indirect, imaginary	
Coordination	Working respectfully with physical strengths and limitations		Relationship with sound/music/silence illustrative, dialoguing, counterpoint, melodic, atmosphere, ignored, commenting	Identity of a space texture, light, air, smell	
Body organisation breath, core-distal, head-tail, upper-lower, body-half, cross-lateral (Bartenieff Fundamentals)	Aware of mental well-being			Spatial awareness	
Body systems muscular, skeletal, organs, breath, fascia, senses, hormonal...					
Sensation of movement, body awareness, embodiment and consciousness					
Specific techniques: contemporary, modern, ballet, somatic practices, floorwork, release, flying-low, flamenco, jazz, Cunningham, Limón, Graham, fighting monkey...					



# Content — Personal Development

ARTISTIC VISION	OBJECTIVES	HABITS	EMBODIMENT	SELF-IMAGE AND RELATING	MOTIVATION	COMMUNI-CATION	TRANSFERABLE SKILLS
Awareness of inspirations	Set and realise personal objectives	Awareness of personal habits	Embodied practice	Healthy relationship to own mind and body	Intrinsic motivation	With peers	Investing committing, responsibility, at-tending
Cultural awareness	Adapt and redefine personal objectives	Awareness of limitations	Mind-body connection	Productive and supportive relationship with others	Extrinsic motivation	With teacher	Analysing observing, interpreting, differentiating
Expanding vision	Critically reflect on achievements	Challenging habits and boundaries	Body intelligence	Realistic self-image	Fun, safe, challenging environment	With institution	Presenting sharing, performing, exchanging, transmitting
Ownership of opinions and beliefs	Awareness and management of personal evolution		Sensorial awareness	Developing self-confidence	Process-based motivation	With working field	Reflecting feedback/up/forward, self-reflection, confrontation, goal setting
Artistic integrity				Signpost students where required	Result-based motivation	Range of formats	Communicating verbally, physically, written
					Group/peer motivation		Investigating exploring, researching, experimenting
							Problem solving decision making, flexibility, cre-ative thinking
							Embodying integrating, applying, implementing

# Teaching Methodology — Objective setting

Identify relevant areas that may need addressing from Context	Identify one or more Content areas to be studied	Identify time frame to achieve objective	Identify scale of embodied understanding minimally required	Identify one or more teaching methods to effectively deliver content	Identify feedback strategies	Identify necessity, relevance and method of assessing
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SCALE OF EMBODIED UNDERSTANDING					
Remember and reproduce	Understand	Experiment and apply	Implement, reflect and analyse	Embody	Integrate
Student is able to remember and reproduce movement material with a basic physical comprehension of what is expected of them in the form, without explicitly embracing the intent or sensation of the movement.	Student understands the skills required to perform a movement or accomplish a task. They recognise the components of a movement and understand how they relate to each other to form a movement or phrase. They incorporate the intent of the movement at a basic level.	Student experiments with their understanding of the components and skills acquired and applies these in other contexts. Student explores movement intent and experiments with how this can be adjusted within different contexts.	Student implements acquired skills in their own work, reflects on and analyses how a movement is implemented in other contexts and adjusts according to self-reflection. Student explores their own movement intent and sensorial awareness and analyses its resultant effect.	Student fully embodies the skills taught, and allows body knowledge and cognitive knowledge to interweave into a whole. Through self-reflection, student continues to research knowledge and explore alternate possibilities in mind and body.	Student integrates the skills into new areas of study, creation or movement practices and demonstrates authentic embodied movement capacities.

TEACHER CENTRED			INTERACTION AND EXPERIENCE BASED		
Instructing	Flipped classroom	Scaffolding	Interacting	Experiential educating	Blended learning
Lecturing	Instructional information before class	Building blocks	Guided discussion and question-based educational discourse	Kinaesthetic experience	Varied formats of delivery including online
Demonstrating	Assigned reading or viewing of material	Step by step building to result	Open class discussion	Experimentation and exploration	Studio-based tasks
Evaluating	Class to discuss and work with previewed information	Show end result and break it down	Moderated and guided group discussions	Teacher as facilitator	Independent trajectories
	Passive to active engagement	Scale of scaffold for small or big tasks	Mentoring talk that reflects on process, product and attitude	Learning through experience	Teacher as facilitator
		Confidence building	Self-reflection and problem-solving discussions	Cycle of experiencing, reflecting, researching	

		STUDENT CENTRED			
Holistic educating	Differentiation	Assigning	Collaborative educating	Through play	Project based
Connecting to self, others and environment	Tailored instruction	Improvisation task	Group task to achieve individual product	Role-playing games	Student design of a project
Awareness of impact on a community	Content, process and product	Composition task	Group task to achieve shared product	Simulation form (imitating reality)	Student leads process through to product
Collective, social-artistic, inclusive projects	Skill building within capacities	Choreographic task	Task-sharing assignment	Decision-making games	Problem solve to achieve objectives
Discussions and guidance		Teaching task		Computer-based learning	Meaningful projects that students care about
Respecting difference		Analysis or research task			Opportunity to share result and process reflection
Recognising own belief systems and empathising with others		Reflection task			
		Documentation task			
		Observation and feedback task			

# Teaching Methodology — Role of the teacher

	Teacher focus ←—————→				Student focus
TEACHER ROLE	EXPERT	LEADER	FACILITATOR	COLLABORATOR	STUDENT
STUDENT ROLE	EXECUTOR/ REPRODUCER/ TRANSLATOR	INTERPRETER/ TRANSLATOR/ CONTRIBUTOR	CREATOR	COLLABORATOR	TEACHER
TEACHING STYLE	Perspective and knowledge as an expert sharing information	Leading, directing, guiding a process, with clear previous experience and intention of an end goal	Mentoring without a preconceived idea of the end product	Shared authorship without preconceived end goal	Being led by student, receiving content and feedback
TEACHER SKILLS AND TASKS	Control of concept, style, content, structure and generation of material	Initiator of concept, directs, sets and develops tasks through improvisation/imagery/composition and consequently shapes material in relation to capabilities/qualities of students	Provide leadership, negotiate process, intention, concept. Contribute methods to provide stimulus. Facilitate process from content generation to final product.	Shared research, negotiation and decision making about concept, intention and style. Develop/share/adapt dance content and structures of the work. Organisation of class and managing time.	Provide the space and support for student to lead the learning moment
STRENGTHS	Clearly defined knowledge	Sharing expertise	Empowers students to take responsibility	Empowers students to take responsibility	Empower students to take full responsibility
	Clarity for students about goals and expectations	Ability to adapt for different capacities of students	Enables teacher to diversify content	Enables teacher to diversify content	Teachers may develop new skills
	Clear structure of class and content	End goal has a clear intention	Creates opportunities for group work	Promotes peer learning	Development of communication and leadership skills
	Predictable and safe	Encourages student engagement through contributing to product	Motivates students to reach an end goal	Develops social and communication skills	Motivational peer learning
	Assessment methods are clear				
CHALLENGES	Assume that expert tuition is the only method	Takes time to negotiate individual contributions	Final objective is harder to determine	Criteria for assessment is difficult to determine	Final outcome is less controlled
	Set unattainable expectations that have negative consequences on students	End result can be unpredictable	Relies on students taking initiatives	Relies on student contribution	Content or information required may not be delivered
	Present yourself as an archetype that is not achievable	A diverse group may dilute the end goal	Harder to monitor content and information learnt	Complexity in feedback giving and receiving	Relies on student contribution
	Feedback is one-directional	Harder to create criteria for assessment		Difficult to monitor content and information learnt	



# Teaching Methodology — Student focus\*

ARTIST	CRAFTSMAN	PERFORMER	RESEARCHER	TEAM PLAYER
Experiment	Master technique and basic skills	Perform with quality	Be curious and investigate	Work together
Create	Work with/on quality	Apply performance codes	Identify own strengths and working points	Create together
Express yourself in a personal way	Develop a way of working	Aim to move the audience	Visualise the process	Respect others and their work
Empathise	Apply practical skills and know-how	Build an own repertoire	Expand own horizons	Give and receive feedback

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# Teaching Methodology — Learning modalities

VISUAL	KINAESE- THETIC	VERBAL	TACTILE	MUSICAL	SPATIAL	LOGICAL	SOLITARY	SOCIAL	REFLEC- TION	IMAGINA- TION
Learning through using observa- tion, demonstra- tion, pictures, images	Learning through using the body and sensation of movement	Learning through using words and shared vocabu- lary, terminology and dialogue	Learning through touch from a teacher, peer, contact work	Learning through sound and music and having a sensitivity to pitch, melody, rhythm and tone	Learning through relating, perceiv- ing and attend- ing to space	Learning through recognising pat- terns and order	Learning alone and using self- study	Learning as part of a group and developing the intelligence of the collective	Learning through questioning, analysing, real- ising, relating, understanding, researching	Learning through the use of imagination and imagery in relationship to movement

# Teaching Methodology — Presenting

SAFE	MODERATE	CHALLENGING	OBSERVERS
Whole group doing and teacher participating	Whole group doing and teacher plus known external(s) watching	Solo/duo/trio dancing and the whole group watching plus externals in class	Colleagues, students of other classes
Whole group doing and teacher watching	Small groups: three watching, one doing/whole group simultaneously	(Solo) dancing in exam context	Jury
Two groups: one doing, one watching	One small group performs for the whole group	(Solo) dancing and externals watching in theatre conditions	Personal contacts
Two groups: one doing, one watching, each observing specific person	Several solo dancers and group watches	(Solo) dancing and externals watching and examining in theatre conditions	Professional contacts
In pairs: showing to each other	Solo dancing and rest of the group watching		Cross disciplines
			General public
			Dance experts
			Unexpected/passing by
			Self through filming

# Considerations for feedback and assessment

WHY	WHAT	WHEN	WHERE	WHO
Purpose	Content	Assessment and its result	Environment	Provider
Evaluation moment	Feedback only	Ongoing assessment and feedback	In studio	Student
Permanent evaluation	Assessment only	Culmination of class or course	On stage	Peer
Learning method: feedforward/feed-up/feedback	Combination of both	Assessment moment a short period after the end of a course	Open class	Teacher
Access to further education		Assessment feedback given soon after assessment moment	Workshop	Internal jury/mentor team
Access to project/job		Assessment and/or feedback at the end of semester or year	Performance	Audience
Participation is expected/optional/obliged		Prior to a new course	Formal/informal	Professional or external jury

# Feedback

PURPOSE	TIMING OR MOMENT OF FEEDBACK	TYPE OF FEEDBACK	FEEDBACK METHOD	PRESENTATION OF FEEDBACK	ORGANISATION OF FEEDBACK
A tool for continuous learning and improving performance	Before	Feed-up: what am I aiming for?	Self-reflection	Verbal	Individually
To identify strengths and working points	During	Feedback: where am I now?	Peer reflection	Written	Shared/not shared
To open a dialogue	Directly after	Feedforward: how do I get there?	Positive feedback – what works (DASarts)	Physical	In small groups
To accomplish a task	Period of time after	Process oriented	Open questions – why is a choice made? (DASarts)		In whole group
To relate to self-reflection and self-identified goals		Product oriented	Practical tips that may improve performance (DASarts)		To teacher
In relation to working attitude rather than content			Perspectives: As an ... (audience member) ... I would need ... (DASarts)		Feedback giver is present during the receiving or not
To stimulate ownership			Labananalysis: Body, effort, shape, space observation and analysis		Anonymous
To develop analytical skills in sharing moments			Hands-on or physical feedback		
To support confidence building and motivation			I see, feel, imagine (Anna Halprin)		
			Cueing – reminder of focus point before or during executing		

# Assessment

PURPOSE	GOALS	PRINCIPLES	CRITERIA	METHODS	ORGANISATION
Assessment for learning	Supports learning	Valid	Government guideline	Numeric/ranking	Individual
Assessment as learning	Individually focused	Reliable	School system	Pass/fail	Shared/not shared
Assessment of learning	Empowering	Transparent	Course requirement	Written text (free/pre-conceived phrases/specific terminology)	In small groups
	Informs teaching practice	Feasible	Project requirement	Graphic	In whole group
	Increases motivation	Fair	Teacher defined	Rubric based	
	Increases achievement	Integrated	Self or group defined	Formative during learning to inform practice	
	Promotes self-regulated learning	Diverse	Working field	Summative to declare a student's knowledge	
	Provides accountability			Permanent evaluation	
				Diagnostic in order to steer education	
				Range of assessors – objective/ subjective/intersubjective	