

Dance spellers

Theory

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Colophon

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Dance Spetters introduction

a motive for motion

*'One must have chaos within oneself
to give birth to a dancing star'*
Friedrich Nietzsche

This is a story with an open ending. And my deepest wish is that it remains just so, because the moment that you yourself begin to explore these dances, new thoughts, new ideas and new insights will arise. Different perhaps to what is written in here, but emerging from your own inspiration. And this is how it should be. These dance ideas and musical suggestions are intended first as a source of inspiration for personal self-growth. Literally an expanding of understanding. The dances presented here are themes supplied with many suggestions, with the intention to inspire the user with the many varied ideas for dance sessions or activities.

These dances also support the creative process. Change a problem into a challenge, rather than identifying it as an obstacle. Something requiring research, observation, digging deep and turning the results over and over scientifically to prove that there is more than one solution. Problem solving becomes a learning moment. This expanding adaptation will lead to expressive value. A most worthy lesson in itself. It is my experience that young people see life from quite different points of view – if we give them the chance!

The starting points are situations and events from everyday life or at least how they might look! The creative process, the skills content and a close cooperation have shown an abundance of results for the development process of the youth, their instructors and for the creators themselves. Some dances were absolute trips of discovery, other ideas simply emerged, which was special in itself.

It appears that the more details provided in explanations, the less creativity is awakened in the student. However, through questioning and presentation of the 'problem' as a challenge for the group many more solutions and new possibilities present themselves within the provided framework. That is why this approach appears in many dances with results in an expansive inventory of possibilities. It is not the intention that each idea is worked out precisely as recorded. Through questioning and welcoming suggestions but not providing a clear step by step plan, the searching process, analysis and continued exploration are further stimulated. This does not mean there is an absence of structure, but rather it will be found in the questions and suggestions. All of these varied approaches lead to the exploration of multiple perspectives.

Dancing is feeling with your body, thinking with your body, knowing with your body, talking with your body.

And finally the music, each piece of the arrangements composed specifically for one dance, seems in many cases to be applicable with other dances as well. Some numbers are divided over separate tracks. These tracks are set at strategic places to allow each part to be practiced separately.

Some dances are accompanied by 'Insights', links with other angles of approach to the theme. Some contain simple tips or suggestions while others (particularly the musical insights) offer a more extensive scale of possibilities often extending beyond the dance itself. The same applies to the musical ideas. They are intended to inspire and challenge, to create one's own translation of the dance.

It is just like a good recipe; each chef adds his or her own touch making it a unique flavour. I sincerely hope that each of you who begin with this project will develop a taste for more!

Maria Speth

THE FIVE C'S...

'Motivation is doing what you want to do...'

Three questions to ponder

1. What do dancers and businessmen have in common?
2. What do businessmen and plumbers have in common?
3. What do plumbers and dancers have in common?

As we raise our children we do not know if there is a plumber, a dancer or a businessman hiding within. What we do know is that we provide an essential contribution towards their future through education. What we also know is that if a young person wishes to find their own success in what they are doing or will do it is most important to have the correct 'tools' to make it a reality.

Here are some of the good tools for this task.

The five C's ... skills already apparent within each person should be fed and stimulated to further develop.

1. **Communication**, verbal and non-verbal.

The basic elements of communication are, amongst others, words, posture and signs, movement, touch, sound, rhythm and images. You can express your message in many different ways. In so doing, you can inform one another of where you stand on an idea, who you are and why you believe what you do.

Good communication skills are essential whether you are a businessman, a dancer or a plumber. Passing the message, understanding one another and being able to exchange messages is what it is all about. Good communication encourages a good atmosphere while stimulating creating and determining one's own identity.

2. **Cognition**, a life-time skill of gathering useable knowledge.

Knowledge is power but also provides confidence to take initiative for further growth. Cognition is about ordering facts; knowing how to sort through the diverse components of an assignment, preparing for the presentation of a school speech or creating a shopping list based upon the lay-out of the grocer. Aside from this, cognition is also concerned with meaning. Sometimes you learn without any conscious attention to the reason, but when you understand the reason, the experience takes on a different, often deeper meaning.

Once I was allowed to study the solo of the good fairy from Sleeping Beauty. I could not grasp a particular arm movement and when I inquired of its meaning, none was given. Thirty years later during an evening of ballet I was listening to the introduction in which emphasis was placed upon body language that was often a significant part of classical ballet. As an example, the same movement with which I had struggled so long ago was demonstrated. This time with an explanation: the good fairy opened the curtains of the baby crib with this motion. I could feel what I could not thirty years earlier. Upon arriving home that evening I could create the motion without any problem. I understood it, finally!

New knowledge opens doors to further development, absorption and specialization and to discovering new pathways. With the correct knowledge you can profile yourself. A skilled professional is always a welcome person and a valued one.

3. **Condition**, physical and mental strength.

A good physical condition is of great value for all people, not only dancers or athletes. However, it not only concerns the physical but also the mental condition. Feeling good about who you are provides more breathing space (literally and figuratively). Taking good care of your body and your mind are essential elements to keeping you in balance.

4. **Creativity**, problem solving or puzzling.

We solve many puzzles throughout our lives. But this is not simple. Employing our creativity can be limiting due to the methods we use for investigating our options. We are often searching for a quick-fix solution. We want the problem to 'be gone' and this often leads us to our first possible answer. But perhaps it is more advantageous to research the various possibilities we are facing. The creative process often begins with cognitive information. This might be a word, an image or recognition of a feeling we are experiencing. Realizing these aspects can open new points of view or perspectives, create connections and relations, expand upon insight and can lead to even more, often unexpected, solutions. Cognition is not limited to rational or logical thinking patterns. Letting go of pre-set frameworks of thought may lead to new unexplored pathways.

The creative process is also a melting pot of emotions and feelings, impulsive and always changing. The creative process is an ongoing exchange between rational and emotional behaviour, between analysing and associating, between convergent and divergent thinking. Through creating an inventory, exploring, observing and analysing we discover other inspiring insights that were perhaps not previously directly visible. Our society is unimaginable without the creative process. Science journalist Mark Mieras* records in his book, 'Ben ik dat?' (translation: 'Is that me?') that creativity is the crowning jewel of the human mind and is highly valued by society. He describes creativity as a 'Brain style', a way of using your brain. Creativity is only effective with knowledge of the particular skill area, a sort of reference framework from which you can explore. The art of using the creative process lies within the ability to be able to continually sway between focusing upon the issue or problem and letting go of the same. Creativity is therefore not something that simply blows in on the wind and that one person has and the other does not. The creative process is based upon experience and requires time and most absolutely patience!

Creativity is actually thinking with emotions and feeling with your brain. This process is unique for everyone, not able to be mimicked and difficult to catch and hold.

5. **Curiosity** searching for more... or different.

Discover and reject.

Discover and process.

Discover and move on.

When you are curious you begin to stir. You begin to search, want to know, want knowledge, want understanding and want to discover more. A searching person is motivated. The word 'motivation' finds its roots in French and is derived from the Latin word 'motio' meaning movement.

Curiosity leads to new horizons, repeatedly. Besides, all knowledge is temporary. Each step may lead to a new route, to new questions and discoveries, to new knowledge.

Curiosity provides seeds for thought and dares you to walk your own path; whether it be a curvy way or a speedway.

Curiosity binds the other four 'Cs' and is essential in developing young potential.

In conclusion

The Five 'Cs' are especially crucial for the young people with their wide variation of future dreams in order to function well in society. We must realize the importance of the education we offer to them, but most of all we must ask ourselves HOW the education will affect their opportunities further down the line. Businessman, plumber, lawyer, dancer. All potential success thrives upon communication, cognition, condition, creativity and curiosity. Each profession makes use of these core concepts in their own capacity. These must be viewed in relation to their skills and from these skills develop their own unique direction.

*'The motor in learning is play and the capacity to play
is the power of education.'*

Mark Mieras

The function of art, for more than 45,000 years, has been to set the brain in motion.

Art is a powerful medium in discovery. In dance you move with another on physical, cognitive and emotional planes.

From a cooperative movement you are in a constant social, cultural, cognitive and emotional exchange. Dance Spettters encourages you to make use of the above skills in a playful manner.

The creative process, the integration of expertise and a close cooperation provide a significant contribution to the development process of young people and of their instructors.

5 C's and dance, a perfect combination.

MOTIVE FOR MOTION - SUMMARY

*'If I hear I forget
If I see I remember
If I do I understand'*
ancient Chinese proverb

Wherever you go, the 'motive for motion' remains relevant. It does not do any harm to first look back and review. Repetition is important; you sharpen your knowledge and your skills.

The creative dance process emerges from various angles. It is not a concrete step by step plan but a logical progression of possibilities to allow the process of exploration and freedom to be able to delve deep within the dance.

There are 5 phases:

1. Suggesting or introducing the theme
2. Creating an inventory about the theme
3. Exploring the theme
4. Improvisation within the theme
5. Presentation and reflection of the creative process

Suggesting or introducing the theme

This is the starting point from which the entire EXPERIENCE commences; where you create the atmosphere which defines the meaning. This may result from various angles of approach:

- Visualization (images, books, materials)
- Music (listening, setting the mood)
- Verbal (story telling)
- Discussion of the theme
- Other angles (skills: language-mathematics – technical – world orientation etc.)

Illustrations of visualization

A student-teacher of dance in a secondary education class began her lesson, which would focus upon action and reaction, while nibbling from a large bag of marshmallows. While chewing away she greeted her students and explained that they were going to begin a new theme. The group reactions varied from slight shock in her behaviour to laughter at the humour and then to comprehension of the new subject. Her angle of approach gave her full attention and clearly illustrated the new theme.

A student once explained that dance was not his favourite hobby. And still he looked forward eagerly to each lesson because the presentation was so unpredictable. That was his motivation to continue attending the lessons.

Creating an inventory about the theme

This is the phase in which you research together with the students the many ways in which the theme takes shape in EXPERIENCE and MOVEMENT. Where, in the diverse possibilities' comparisons are made through association and analysis. This is the free-thinking phase. We encourage the students to look further than the obvious. This is why it is crucial to pose questions which encourage the students to share their ideas and findings; illustrate their meanings and their experiences. This is the phase where you observe and put your observations into words. By verbalizing what you see, you give the student concrete information about a detail or about one of their ideas. This may lead to finding new discoveries. At the same time the students feel that their input was valued and that they drew in your involvement.

This stage of inventory encourages participation amongst students; raising new ideas and allowing these ideas to sink in. This is an interesting group process: observing, exploring and playing with possibilities together.

Exploration of the theme

This is the reconnaissance of unknown terrain. Discover your potential and follow-up by playing with this through MOVEMENT.

In this phase you dig to a deeper level and give shape to the ideas that arise from the theme. They will come about as dance where you combine your body with the elements of time, effort and space. You will search for movement vocabulary that will accentuate the quality of the dance. In this phase it is essential that inquiry leads to a deeper awareness.

Questions referring to:

- The body and its actions (WHAT)
- The space in which to move (WHERE)
- The quality of the movement (HOW)
- The relationships with others (WHO)

Side-coaching is a great tool in this phase: contributing suggestions from the side-lines for students to adapt, adjust or alter while actively dancing.

An advantage to this technique is that you do not need to bring the activity to a halt. You offer your insights while observing the students in their creative process.

The students investigate the number of ways to carry a dream. During this process it will be noticeable that students use mostly their hands and arms. By suggesting that they might also balance a dream on their back or head, you are able to offer more possibilities without pausing the assignment.

Some students will welcome the suggestions as an expansion upon their ideas; others may not even hear you because they are so deeply engrossed in their own dance process. This is all good.

Improvisation within the theme

This tends to be a confusing term. Often it is understood as 'just do something...' This can be intimidating. Without direction in the purpose for the exercise you may leave the dancers lost without reason. Improvisation is a step in development within a still open yet somewhat defined framework.

In actuality improvisation is thinking and dancing at the same moment. Thinking and performing a new idea on the spot leading to an unpredictable conclusion.

You constantly react, as it were, to new situations that you create for yourself but that emerge from an existing framework. Improvisation within a concept exists when there is freedom to play with the elements of TIME, EFFORT and SPACE. This is why there are various movement frameworks.

- Musical framework
Improvisation within a certain part of the music, within a graphic score or a musical theme.
- Framework for a movement phrase*
Working with variations of a movement phrase.
This can be done by dancing the phrase quickly or extra slowly, by taking out parts of the dance and enhancing them, by dancing the phrase backwards, etc. This form of improvisation is especially applicable for the older students because of the need to memorize the parts and to be flexible in rearranging or altering the series of movement.
- From structure to improvisation
Creating dance is not easy for everyone. Some require a framework. The safest way to learn to improvise is to begin with closed assignments and move towards half open assignments and then to open assignments.

A summary of the advantages of improvisation within dance sessions/activities:

- it asks for individual meaning, to show self-initiative, and self-motivation;
- it leads to further development of a personal dance expression, and a personal dance language;
- it separates the expressive movements from the technical movements;
- it inspires independent inquiries into possibilities in dance, which may lead to choreography;
- it leads to focused concentration and avoids routine movements;
- if productively employed it may boost self-confidence.

Improvisation is successful only when the students feel safe and have a clear framework from which they may expand their research or exploration. Taking inventory may occur during or after an improvisation assignment.

Presenting and reflecting upon the creative process,

Presentation is an active part of this creative process.

A presentation in dance sessions is a common closing activity. The students show each other the results of their explorations, their own conclusions of the dance, and this is commonly seen as a constructive conclusion. But a presentation does not need to be limited to the closing.

Presentations are moments of acknowledgement. Throughout the entire session there may be moments when the presentation moment could occur. Share quick moments of dance with each other which may inspire new ideas. A presentation often requires a moment of reflection. The students observing the presentation may give their reactions. What did they notice, where were the beautiful, interesting, eye-catching moments? Commentary of fellow dancers provides inspiration for further exploration.

Illustration of presenting and reflecting from the dance:

'Copy, Paste, Delete... and Dance'

After a whole-group introduction and warm-up the students are divided into small groups and assigned to create a dance combination within the framework. These are then exhibited (1st presentation) while the other students observe the possible options of approach taken by each group. Are there similarities or did groups have quite different ideas from each other? The combinations are graphically notated and then given to another group. Each group then creates a new combination, inspired by and based upon the notations they received. A new exhibit follows (2nd presentation). The observers now focus upon how their original notation has been 'translated' into dance from symbols. This might lead to discussions regarding interpretation and the manner in which each group reads the notations. This creates awareness that a symbol may be interpreted in many different ways by many different people.

Following this, symbols of the graphic notation are agreed upon regarding tempo, dynamics, direction or level in the dance or how often a movement will be repeated. The notated dance combinations are then returned to the original group. The original dance combination receives advice over Time, Effort and Space and the dancers get back to work.

This last attempt results in a final presentation. How did all of the dancers resolve the final form of their dance?

In such a session as above, presentation and reflection are essential components of the creative process, in which the inspiration drawn out continues to lead to new discoveries.

The process remains in continuous motion.

MOTIVE FOR MOTION - STRUCTURE

'Dance, through its expressive and communicative qualities, allows us to become more conscious of ourselves and the world around us in a unique way'

Marion Gough 1993 'In touch with dance' *

Impression of an introduction

A dance session prompted by a dance performance:

the students have just seen a performance in which the dancers continually created shapes which slid in and out of each other, like puzzle pieces. After it was over, the students joined the dancers in a dance activity. It was fantastic to watch as the students showed no difficulty climbing on and over each other. The performance was their motive for motion to look for their own new puzzle pieces and try them out together.

It is motivation which drives us to move. This motive for motion offers structure, a framework, needed by everyone. Sometimes this is innate. You are thirsty, so you rise up to drink a glass of water. You are cold so you pull on a sweater.

Logical reactions and we don't really think too much about it.

In dance, and particularly in the expressive and explorative parts of the process, the motivation is not always obvious and student's ideas may become blocked.

When creating a dance, we are often full of enthusiasm about our ideas, we see the results in detail as our own personal vision. However, working together with students our vision shifts with the influence of others and the results do not emerge as we originally planned. Confrontational at times!

The problem does not usually lie with our original ideas, the accompanying music or the theme which was chosen to fit with the target group. Most of the time the problem lies in the manner in which we offer our planning; taking big steps while missing important details, taking too little time for the meaning and the experience of the exploration process and providing a less-than clear structure. Why are we in such a hurry?

Essential components

It is important to pay attention to creating a good plan with insight and plenty of opportunity for students to move.

However you approach it, the motive for motion is built upon two pillars: MOVEMENT and EXPERIENCE.

Movement

The BODY has the following possibilities:

- partial movement: isolated movements such as: only the head, shoulders, back, arms, legs, hips, feet, hands;
- whole body movement: completely in motion, conscious of relationships between body parts;
- travelling or staying on the spot: walking (and all variations: hopping, jumping, running, galloping), bending and stretching, falling and getting up, turning, swinging, rolling, sliding, dragging, crawling, shaking, supporting, balancing and so on.

Each movement that you make with your body can be defined within three elements. Together with the body they form the physical building blocks with which you can explore dance. Below is an overview of the three elements.

1. TIME is influenced by:

- duration shorter or longer movement
- tempo fast or slow movement (accelerating, decelerating, stopping, slow-motion)
- rhythm/metre consistent or varied
- phrasing each movement has a beginning, a middle and a conclusion

2. EFFORT can be executed using:

- tension nervous, relaxed, strenuous, tightly wound
- weight light, heavy, balanced, spread out, gravity
- dynamics energy, strong or gentle movements

3. SPACE can be looked at from various perspectives:

- directions forwards and backwards, left and right, diagonal, sideways, high or low
- patterns on the floor: circles, straight or curved lines, squares, in the air: straight or bent lines, spirals, zigzags, etc.
- levels *high* (jumping or walking on toes, body is upright)
middle (with bent body, knees lightly bent)
low (sitting on the ground, lying, crawling, rolling, etc.)
- forms each movement accounts for the form that your body takes in the space whether large/small, open/closed, symmetric/asymmetric

Experience

Just as with all forms of art, dance has meaning. Dance wants to speak out. This could be through feelings but also through thoughts about certain events or situations. Inspiration comes from every angle. All that we feel, hear, see or think gives us motive to dance. These are essential and significant sources of dance. It is the other source of the meaning for movement and the motivation that get us in motion. Two approaches are required to transfer this experience correctly into dance: RESEARCH and ASSOCIATION.

Research: here the qualities and the particularities of the theme are clarified. Through analysis the theme is laid, as it were, under the microscope to find distinguishing features and how these may be used in dance. This is done by giving the features active verbs (ways to move) or qualifying terms (intention for movement).

Illustration from the theme 'Chewing Gum'.

Movement: *the most important aspect of chewing gum is the chewing.*

When analysing the chewing process you will discover many movement opportunities that may be translated into dance because when chewing you make pushing, pulling, twisting and turning movements.

Quality: *you can create these movements with various qualities: slow and thoughtful, quick, light or with power.*

You can manoeuvre chewing gum into many shapes with your tongue and cheek. The repetitive element with a set rhythm is notable here.

The image of a chewing mouth offers, thus, a wide scale of movements to be caught in a dance!

Association: recalling images to expand the creative process and making space to allow diverse possibilities. This ensures that you continue your voyage of discovery and not get stuck in the first idea of your dance expression. Association is connecting new information with existing information by actively creating links and combining the old and the new possibilities. You allow each one to develop.

Experience and movement: both pillars are tightly woven together and offer a colourful pallet of motives for motion.

Structure creates space for experimentation

In daily life movement and experience are assumed to function as one and we do not usually think about this. Running to catch the train on a crowded platform, between and or over luggage and clambering over fellow travellers is a common image. The movement arises from the need to catch the train on time and the experience of catching or even missing the train (or any other urgent event) is a familiar emotion.

We react and think similarly in these spontaneous situations.

In a dance session this is not always the case. The introduction of the theme and the exploration phase require well-planned guidance to offer a clear framework and to allow movement and experience to take their course. Questioning is the central issue, not only for the students but first for yourself during the preparation of the lessons and activities. Questions will challenge the meaning for movement or the possibilities from within. Before we commence asking questions it is worthwhile to set the 'ingredients' all in a row.

Marion Gough explains a number of planning prerequisites in her book 'In touch with dance' (1993):

1. The necessity to completely understand the knowledge and the skills.
2. The necessity to be able to fit this knowledge and these skills into a clear framework.
3. The necessity to provide a safe and supportive environment.

The following questions are useful while preparing your planning. These will keep you focused upon not only the structure but also your motive for motion:

- WHAT is moving?
- HOW is it moving?
- WHERE is it moving?
- WITH WHOM (or with what) are we moving?

These questions function as guidelines. They keep us revisiting the intention or the lesson. What do you want to achieve? How will you have the students discover and experience this? By revisiting these questions during your lesson preparation and while working with the students, you not only maintain structure but also provide a clear motive for moving. With the correct motivation you will become engrossed in discovery of new variation from other points of view. Movement receives meaning and then it becomes a meaningful experience.

Working from a plan not only ensures structure but we can also demonstrate to the students the many ways in which you can approach a single theme.

Illustration from the theme of 'Jumping':

1. What is moving? This question concerns itself with the body and its movements. The body jumps (totally or isolated movements) and how does it jump?
So, WHAT jumps: your whole body, only your legs, knees or only your arms?
2. How is there motion (motion dynamics)? Is the movement in a certain tempo, with a certain effort and energy?
So, HOW do you jump: quickly, casually, unexpectedly, in slow motion, whimsically, or controlled?
3. Where will the movement occur? In one's own personal space, surrounding space, in levels, in directions, in patterns?
So, WHERE will we jump: backwards, up high, far away or with your focus in a different direction?
4. With whom will movement occur? Will you be moving in relation to your own body or that of another or an object?
So, WHO jumps: do you jump alone, with a group simultaneously, in pairs?
Do you jump over a chair or under a shawl?

It becomes clear that a jump is more than just a jump!

Up until now we have discussed the physical aspects of jumping. But to give meaning to these actions we need a reason for the action. WHY do we move?

This could be in a theme, for example: creating a computer game in which the floor surface changes. Working from this image we try to create an inventory where each jump is associated with a personal meaning. Each student will interpret this image in their own way.

Illustration of meaning in the theme 'Jumping'

We are creating a computer game with an agility challenge – or due to the changing ground surface jumps will be alternated with slow-motion-style movements – or the floor rotates and shakes continuously, so that after each jump a moment must be taken to find balance, etc.

Each of these images will focus on a different aspect of jumping and this will have consequences upon the style of jumping and the whole experience around the jump.

It is apparent that engagement in the activity is fed by both diving into the experience of the theme in the physical sense and exploring the realm of possibilities from within yourself.

It is not always necessary to work from a concrete image. Abstract subjects may also set the play in motion.

The theme 'gossiping' is a good example of this, presented to a group of 11-year olds. This theme led to some fantastic dance ideas sometimes surprisingly thought out and sometimes simply hilarious.

Searching for good gossip leads to an extensive hunt over, under, behind, along the furniture and along other participants. Spreading or elaborating upon gossip offers many opportunities from isolate movements to whole body movements and from solo to group dance!



INTEGRATION IN EDUCATION

*If you are not a part of the solution
you are a part of the problem.*

Eldrige Cleaver

What does integration mean?

Integration is about connecting, about communicating and about sharing knowledge. Integration is about the process of experiencing and understanding the connection in order to create a 'complete picture'. This is one of the most difficult processes in life. It is not a simple action. It is about the cooperation of many different notions.

Integration in education requires the following:

1. The need for an active and participatory learning process
2. The development of knowledge and skills in a motivated way
3. Challenging learning based upon inspiration and motive for motion
4. The focus placed on expanding personal knowledge and experience
5. A curriculum with themes that affect a wider learning scale than being stand-alone projects

More and more we are living in our heads and our bodies are being used to transport our heads*.

We come far with our 'talk' but we tend to struggle with actively realizing this 'talk'. An all-encompassing-education brings a person into balance.

A person in balance is a person in motion

Imagine what our growth would look like if the learning process consisted mainly of dance. Would it be more colourful? Would you learn differently?

Illustration from the theme: Growing

Starting with a simple concept, getting larger and getting smaller, the students search for different possibilities of growth. Slowly they will begin to notice that growing is not only getting bigger but it has more to do with changing. After listening to the music fragment Twist and Twine, a student suggested that you might also dance about your set of teeth particularly about dental braces which need adjustment from the orthodontist. This was immediately supported by peers and the dance was created, fitting perfectly to the music. Guided by the wires of the braces they gently yet securely pushed everything into position until the group resembled an advertisement for the perfect set of dentures. Everyone enjoyed it and when it was over one student sighed; 'I almost regret that I don't have braces in my mouth.'

Integrating dance with everyday business and with other art forms offers an excellent and creative learning process. It is all about the total learning process, not only the dance. What does the integration of dance in education mean?

* Ken Robinson: 'The Element'

The integration of dance in the regular education system is not a simple task. There is more to it than announcing it as one of the creative disciplines. It is about the contribution dance can offer in personal development as well as the development of creative and artistic skills in the student.

The integration of dance becomes involved with the function that dance might fulfil within society. Which brings us to the question whether or not dance should be an essential part of our daily life?

How useful is it for children to learn through dance? Is it important to incorporate other school aspects via dance and in so-doing create a richer and wider framework? When we consider dance as a flexible concept there are many ways for it to be incorporated.

Illustration of the integration of dance within the regular school programme.

Students from the Fontys Dance Academy (Tilburg, the Netherlands) participated in their practical teaching experience for a period of one month. They planned a weekly lesson for secondary education in which dance was directly linked to other subject areas.

They did not give only dance lessons but also taught culture & arts, Dutch and music lessons. These different subjects were taught within the same theme and therefore the lessons were closely linked.

Communication was the theme chosen by one group. They first listed the various aspects of communication: action/reaction; verbal /non-verbal; interpretation and instructions.

Lessons were designed for each part (dance lessons, Dutch, and Culture & Arts).

The design of the lessons connected with the life style of the secondary students. This continuous line of thought that was drawn through all of the weeks ensured that the students began to create their own links between the subjects. By approaching the theme from different angles, dance was not a separate entity but became an integral part of the entirety. The teachers of the participating secondary schools themselves reacted enthusiastically with the way in which dance was integrated.

Dance in the most general sense of the term delivers an active contribution to the integration of physical, cognitive, creative and emotional perspectives. Dance is an excellent medium to keep the connection between education, culture and art vivid and dynamic. An enrichment of the learning process. So, we also extend to young people the opportunity to learn dance from all possible angles, even inside out.

Illustration from a dance session about birds

The session began with a question to the students: 'Who can explain how a tiny bird flies?' The reaction of most of the students to the verbal question was a non-verbal reaction with their arms! This followed with an inquiry as to whether or not the students were able to verbalize their actions (flutter). At that moment in the creative process attention is placed upon giving terminology to their actions and the arm fluttering secured the meaning of the action. By wording and looking at pictures of diverse types of birds and their flying techniques, the biological aspect is highlighted and the students experience the physical and motoric differences such as fluttering and gliding. They listened to various musical fragments which underlined the different flying movements (fluttering and gliding). The students were able to explain why the music fragments fit better with one motion than another.

Then the students illustrated the flight route of their birds. By drawing and listening they became attent to the spatial and musical skills. Flying through the space was done first of all as a solo, alternating fluttering and gliding. Then in pairs and finally as a flock that flew close together yet sometimes spreading out a little. In closing the session, the students chose their own preferred style of flying and one after the other fluttered and glided out of the room, guided by the music of their choice.

By exploring a single theme from many different angles, you discover that each person has their own talents and that not everyone processes information in the same way.

I wish here to explain more about two very different angles of integration:

1. The integration of dance within the regular school curriculum, in which dance is added as a tool for:

- creating connections between the different subject areas
- communication
- sharing knowledge

Illustration from the theme: Dance Positional System (DPS)

A dance idea inspired by the GPS systems. Looking at it from the angle of dance it holds a treasure chest of possibilities which may then be connected to the regular school subjects and related skills: language in English as well as the mother tongue, instructing dance assignments and ideas inspired by the GPS system jargon; become aware of spatial orientation while creating a legend by mapping out the route, securing and sketching the dance route within the space; using creativity and imagination while setting up the dance route; cooperation while coaching each other in the assignment or dancing together.

The above example calls upon various skills. The wonderful thing about this approach is that the students are not only being encouraged to show their talents in the planning of information and structure, but during the assignment there is time to play with their own imagination and creativity.

A new idea does not only feed the brain. Through verbalization a beacon shines out to language skills. A wonderful educational process arises effortlessly.

2. The integration of dance with other arts

In participation with other art disciplines, binding and communication are essential aspects that encourage the growth of knowledge, skills and values.

This leads to:

- clarification of themes and accentuation of images
- impressions from personal experience
- comprehension of details from different angles of approach
- discover and experience different art forms
- reawakened appreciation of art as an expressive medium

Illustration from the theme: Gift Wrapping Factory

We are in the Gift Wrapping Factory. Wrapped gifts are on the conveyor belt. But once in a while an unwrapped gift rolls by. The music provides information about the gift. Is it big, small, round, sturdy, stable? Does it have protrusions? By allowing the students to listen to the music the first ideas begin the inventory.

What does the gift look like?

Then, the gift is sketched by the students and there seem to be many variations. Shapes and lines provide insight into following the process. Through the musical and expressive approach, the students begin to move. This provides not only an image as stimulus, at the same moment an effort is made to feel the rhythm, phrasing and dynamics and the problem-solving potential to translate the collection of ideas creatively into movement.

When the students understand that knowledge, skills and values intricately bind to each other, they will see the whole picture.

The students will find it easier to create new connections and adapt their knowledge. If we compare the grammar used in different languages, we can create, teach, communicate and dance as well.

Through this unique non-verbal language, dance brings an essential contribution to appeal to young people in one way or another. Here within lies the power of dance and each student should be able to profit from it. Not only because dance is important but it is also a time for discovery that takes different approaches, from different angles. Offering a wider look at learning.

A variation on Cleaver's citation where this chapter began seems a fitting end to the same.

*If you do not wish to be a part of the problem,
You must become a part of the solution.
(Maria Speth)*

INSPIRATION THROUGH ASSOCIATION

*Logic will take you from A to B
Imagination will take you everywhere*
Albert Einstein

Illustration of a dance session about planning and structure

I chose the annual Royal speech to parliament as the theme with emphasis upon the ceremonial protocol. The students and I watched a video and noticed how everything was organized flawlessly. That no one in the long military lines was even a little out-of-line. That everyone looked perfect. Truly everything, down to the smallest details, was in perfect order. Then we started thinking about and trying out movements that could be performed as perfectly as possible. One of the students wondered out loud if His Royal Highness the Crown Prince would actually prefer to be wearing jeans and ear phones in his ears while strolling along behind the Queen. Unthinkable, but that is also why it is so much fun and we thought of all sorts of reasons to create order and then to toss the structure to the wind. This led to the creation of a dance about a dishwashing machine that refused to follow the pre-programmed wash program and began doing its own thing. The students had a great time; ideas overflowed and were attempted with great enthusiasm. I especially remember that I could feel the intense involvement of the students with the creative process. Cycling home I asked myself how we actually got from the Royal speech to an anarchistic dishwasher. Just a question of association, I think.

Learning through association

An important part of working with children and youth is the stimulation of the creative process. One way to break the stereotypical thoughts is to work with association. Association is the combination of new information with what you already know and coming up with more new ideas.

The human brain is continuously making new connections. You notice something and based upon the images in your head, comparable information is activated and in one way or another bound together. Pulling up previous information is called association. Association is like linking together, pairing, assembling, binding or re-uniting. The imagination is the most important tool for associating. You pair a certain concept to a (fantastical) image which stimulates visual learning.

You can associate concepts and images in different ways: pile them up, insert them into each other, weave them together, wrap them around each other, hang them off of each other. If you carefully read the possibilities you can see the dance movements actually rise from the conceptual text.

Association is in fact dancing with language, concepts and images. Through association you expand your creative field of vision and then 'the sky's the limit'.

Association can bring people to entirely different paths of thought. It awakens the creativity; it stimulates the extension of existing roads. It literally changes your thoughts.

Association is not only important in your own creative thought process, but it is a didactically essential skill for creative teachers and instructors. This goal-directed and creative method calls for the artist's inspiration and sets the creative process in motion. Student and instructor are in their own ways creative as individuals and as artists. Being creative (in education) makes learning exciting.

Putting your thoughts in order during the creative process can be done in various ways.

Lateral thinking

This associative thought process reveals the goal at the end of the exploration. Lateral thinking refers to solving problems by using a creative approach other than finding a quick solution. It is based on organizing existing information approached from a different angle that allows new information to emerge. This can lead to completely new insights. The 'what if' question is essential in this process.

It is a pity that this process is commonly regarded as purposeless floundering and is anxiously pushed away. When allowed, this process often results in jewels of ideas. The concept of lateral thinking was introduced and developed by Edward de Bono.

Divergent thinking

This associative thought process reveals the goal at the end of the exploration. Divergent thinking refers to the search for many solutions and possibilities to a question. We expand the thinking process to include all possible and impossible concepts that might have a connection to the solution to the question. This differs to convergent thinking in which the focus lies upon a single solution to a problem. Here, the result is important, rather than the possibilities which the process offers. Without knowing it children are masters of divergent thinking. Young people make optimal use of both sides of their brains. This changes when they begin school. Convergent thinking becomes the emphasis. Subjects such as arts and crafts, drawing, play, music, and dance are given less time in the curriculum and this is precisely the age where extended thinking should be stimulated.

In actuality we are often unconsciously busy with both lateral and divergent thinking. We all recognize the situation in which we are in discussion with another person and within a few moments many, many topics have been explored. We do not record these thoughts on paper but our brains find associations in our personal lives.

The associative process

*'Sometimes inspiration just suddenly appears beside you,
and sometimes it rises slowly from your soul.'*

The associative process is an important part when planning a creative dance session. Following is an example of the wealth of an associative process, created by a student of dance.

The first step is free association with the theme, where distinction is made between experience words and movement words.

THE SNAIL

- Movement: crawling - slithering - sliding - dragging - shoving - climbing - slipping - groping - feeling - stretching out - pulling in - pulling back - unfolding - rolling out - turning - coiling - squirming - spreading out - turning around - slowing down - speeding up - disappearing - shrinking - reducing - folding - hiding - rolling - clinging - sticking - letting go - falling - balancing - staggering.
- Experience: slimy - slithery - rough - shiny - sparkly - glittery - smooth - curled - lazy - clumsy - flabby - sluggish - weak - clingy - slow - inert - soft - fragile - vulnerable - springy - elastic - unnoticeable - flexible - solitary - careful - slime-like - snail's pace.

The second step is to group the various ideas. Creating clusters of words clarifies the framework in order to find more concrete dance ideas.

The body of the snail

- Movement: crawling, slithering, curling up, shrinking, disappearing, rolling, slowing down, hiding, rolling out, turning, stretching out, pulling in, relaxing, turning around, sliding, clinging tight, sticking tight, vacuum tight, letting go, coiling, squirming, reducing, lengthen, folding, relaxing, coming loose, shoving, attaching, slipping, dragging, sagging.
- Experience: slimy, slithery, wet, shiny, itchy, smooth, curled up, sleepy, unnoticeable, drowsy, lazy, awkward, flabby, bloated, weak, clingy, slow, inert, soft, fragile, vulnerable, long, elastic, flexible, bendable.

The snail and his house

- Movement: disappearing, rolling up, hiding, rolling out, curling up, turning, falling, pulling back, searching, balancing, travelling.
- Experience: shiny, smooth, upside down, curl, turn, blob, weak, sturdy, colourful, spiral shaped, shell, protective, bed, harness, room, invisible, trick.

The antennae of the snail

- Movement: touching, feeling, turning, rotating, tracing, searching, tracking.
- Experience: telescopic, careful, trace, unnoticed, bendable, elastic, thin, stretchy, fragile, antennae, transmitters, signals.

The trail of the snail

- Movement: disappearing, appearing, coiling, turning, surging, turning around, tracking, stopping, rotating, removing, avoiding, tilting, opening up, threading.
- Experience: slimy, slithery, sparkly, shiny, glistening, glittery, smooth, clingy, slippery, sticky, coiled, thin, stringy, line patterned, bumpy, lumpy, piled up, moist, irregular.

These abundant lists of associations may lead to further inventory and choice for the continuing lessons. Association and clustering offer a realm of opportunities within this dance lesson about the snail or even about the path he leaves behind.

The following questions provide guidance and motivation to plan for association:

- WHAT motions does a snail make when travelling? He pushes along and slides stretching out and shrinking back. Do you use your entire body for this motion or just parts?
- HOW does the snail get from one place to another (with or without his house) using his antennae? Does he move so slowly that you can almost feel each and every muscle move? How do you use your antennae and do they turn in random directions?
- WHERE does the snail's route take him? The (sparkling) trail left behind the snail illuminates the way (draw and dance).

From this point concrete dance ideas slowly begin to unfold.

Interactive method of work: Association

A goal oriented and practical work method to call upon inspiration or to set it in motion in the creative process is the 'association game'. This work method which is based upon associating offers many possibilities for differentiation and is particularly applicable to upper elementary and secondary education age groups. The following exercises are not intended to directly encourage a dance, but rather to spark the mind and set the challenge to search for new paths.

Using a single theme find the associations and record them for quick reference in, for example, a word spider (a stylized mind map) where all words refer back to the theme.



You might also begin with a single concept and continue to find an association with the last word, creating a sort of 'string model'. Then you might travel far away from the starting theme. Following is an example of this. The first participant says a word. This undoubtedly inspires an image or idea with the others. The next in the circle reacts to this word directly with the first thought that comes to mind (association at its best). Continue around the circle in this way. For example, red - blood - doctor - white - jacket - butcher - sausage - oven dish - winter - etc.

In this example the associations are closely related and therefore predictable and easy to follow. Stimulate a wider search for associations. Not strictly related to the starting principle. A good differentiation in this method can occur when you do not say the first thing that comes to mind but you go further in your associations to the next image. Your mind takes a sort of hop-skip-jump in thought.

A clarifying example:

'Drama', the first associated word that might come up could be 'play'. Do not say this aloud, but use it as inspiration for another word, for example 'lose'. This is recorded beside 'Drama'. The word 'lose' will now be associated using the same method. In this way fun, creative, strange but most importantly original thoughts will arise. The thought bridges that are created with this approach are intriguing, particularly the way in which the curiosity of the participants is sparked by the hop-skip-jump technique.

We will go one step further

Record the associations from one of the warm-up rounds from above. There will be a series of words which appear to have no connection to the passer-by but which have great meaning for the participants.

The participants will then formulate a sentence in which the series of words may be connected by adding only articles, adverbs and prepositions. Of course, the words in the series may be adjusted to verbs or nouns. The result is a well-formed phrase filled with nonsense, but through the creative listing of the words a logical sentence is created. A clear message for the participants but gibberish for the passers-by!

It is important that the groups are not too big for the above activity. This is in connection with the resulting length of the sentence. If you must work with a large group the collection of words may form the basis to a story, a strange but real story...

A practical example

1. The word series from an association round: screw - broken - cart - Germany - old - nephew - church - windows - snow.
2. The sentence: The old nephew from Germany screwed on a cart beside the snowy church with the broken windows.

Perhaps this sentence will inspire a new lesson theme, likely completely filled with nonsense.

Association and a peek at poetry, whereby the addition of movement words to dance will clearly illustrate the link. Work preferably in groups of 8 and begin with a central, concrete concept (a subject, a photograph, music fragment, etc.). Each participant writes one concept association word onto an A4 paper. The papers are then passed on between each other. Each person then adds a movement word to the paper which they feel is associated with the word they received.

Then, the group places the papers in an order and without adding any other words they create a poem. Take time to give attention to the spatial design and ordering of the text. Perhaps a long row of words or papers are placed beneath each other or diagonally or in a cluster, etc.

The resulting poem can be verbally presented. A new challenge arises in literally putting this poem into motion. Using the added movement words and the spatial representation of the poem may lead to an inspirational dance presentation.

If you have a very small group, give every participant two sheets of paper and two concept associations to record.

Synonyms are essential to the association process. Synonyms are different words with similar meanings. Searching for and finding synonyms increases the power of association and the challenge to expand and look deeper to enrich the lessons. Google is actually a form of digital association. You begin searching for something and from one thing you surf to another and you sometimes come up with very different links than your original intention. Sometimes enriching, sometimes bothersome...

In any case, a good start to more association!

TUNING INTO MUSIC

'Most important in music is not the notes.'

Gustav Mahler

Dance Spetters delves deeper into the communication process between dance and music. The interaction with the composers was inspirational, each time leading to new, sometimes novel paths. The creative process was at times built upon a dance idea but we often heard the music before any note was actually played.

Music and dance have much in common in Dance Spetters and can support each other from various angles of approach. They influence each other, they complement or contrast each other. There is always interaction and communication between these two elements.

Experiencing music is a stimulating factor for personal expression. Movement offers the opportunity to let go of your inhibitions and to express oneself. Allowing music to be shown through movement will encourage the further development of feeling for beat, rhythm and combining moves into phrases. Movement is, at the same time, an essential element because it is a concrete notion that can aid our students to make reality tangible (learn to understand through hands-on experience; grasping reality, as it were). Abstract musical concepts can also be comprehended, learned and retained through use of movement.

Pulse

The pulse is the starting point, the metronome, as it were, that is within everyone. When listening to music, you often begin to move. It is an obvious step. It is also spontaneous. Carnival is a good example, all those rocking and jumping people, moving together to the different genres of music that pass by in the parade. Experiencing music through the pulse also brings about affinity with the music. You set and start your own metronome and the body reacts immediately. When counting your dance steps for example you are not fully absorbed in the music but rather with the order of the steps. The music then becomes literal background music. Focusing on the pulse leads to less need to count, but does require a consequent listening to and experiencing of the music. We all feel the pulse, yet it might not be equally clear for everyone. Taking a pulse is thus a necessity. It is the first step.

Listening

Is listening to music a prerequisite if you want to move to music? It cannot be taken for granted that listening and dancing to music automatically go together. The importance of listening is the essential initiation for every dance. The reason for listening may differ per dance or even per activity. Sometimes it is about the pulse of the rhythm in relation to movement. Sometimes it is important to focus upon phrasing of the music, considering the structure of the dance (movement). But careful listening feeds the imagination, stimulates the experience and enriches the creative process. Music in dance sessions offers so much more than guidance for the dance. Active listening is an important part in the dance session as well as

in other activities which are explained in various dances.

In which way can you listen actively to music and link it to dance? Here are a number of possibilities that may give essential meaning to listening:

- clarifying or accentuating themes and images through listening to music verbalizing your own experiences that arise through listening to music;
- developing an understanding for parameters of music (high/low, loud/soft, fast/slow, short/long);
- becoming familiar with music arrangement (various sections, scores, phrasing, repetition);
- general reading of music with assistance from (graphic) notation;
- naming or recognizing instruments.

Music is not just there, music has a purpose. Looking back at the above options there are many ways to approach active listening. You can speak of motor listening when the pupils move to the music or sing along. You can speak of analytical listening as the pupils listen to the music arrangement or to the various sounds. But you can also speak of emotional listening or associative listening. Listening to music can be inspiring through association, emotion, or other affective responses. Listening sessions are not, therefore, intended as rest periods but as time to find a deeper understanding of the music.

'Listening to music is looking at the world with your eyes closed'.

Singing

Children love singing and for this reason a number of dances are accompanied by lyrics. Make use of these, especially in the dance session. Singing is great for regulating breathing especially if the song is accompanied by dance. Singing also offers rests. Experiment! Is a song more exciting when adding dynamics? Do they feel the pulse better if they sing and move in combination? Singing together is even more fun and it improves compassion and excites a passion for life. Allow the students to play around with the lyrics, it is good for the development of language and rhythm.

Graphic notation

Adding graphic notation sets the creative process in motion, it is like hearing with your eyes.

It is about replacing visual images in which qualities of sound are hidden and from there transfer into sound, from voice with instruments or body percussion. But also in reverse, translating the musical sounds to visual images.

In Dance Spetters graphic notation is approached from different angles.

- Discover notes and create sound from a drawing: random shapes or lines to read as motion.
- Stylize notation for sounds and then transfer them into movements: create movement images to be read as motion.
- Notation from abstract symbols: ordering agreed upon symbols to be read as motion.

While working with graphic notation or a variation of it, we note a number of steps that go further than just notation. They form a circular process in which the various phases feed each other. It is a process of continuous change, not only between the different parts but also between students and coaches.

The following session breakdown also includes parts of the Chapters: 'Motive for Motion – summary' and 'Motive for Motion – structure'.

- Introduction (presentation of the theme)
 - from music, notation, dance, image, speech
- Inventory and analysis (what do you hear, see, read)
 - interpretation (experiencing: what does this mean to you and the others)
 - meaning (imagery and symbols both physical and cognitive)
- Transformation (transpose, translate, change)
 - in dance (with the whole body or parts)
 - in music (voice, body percussion, instruments, objects)
 - in writing (signed, written)
- Creating (design, create, realize)
 - explore (from: who, what, where, why, when)
 - improvise (with voice, body, instruments, or utensils)
- Presentation (perform and observe)
 - solo or in groups
- Reflection (analyse, interpret, meaning)

Just as in dance it is not the intention to follow the above option as a step-by-step plan. It is intended as a guide for diversity when offering music and dance activities. Sometimes steps will often be re-visited but not always in the same order. After the presentation and reflection, you might revisit 'meaning' or 'creating'.

Illustration of graphic notation around the theme of dreaming

- *the theme is announced (introduction and presentation of theme);*
- *the students listen to a musical fragment from 'nightmares' they then discuss the possibilities (inventory and analysis, interpretation);*
- *the students work individually putting 'nightmares' into notation while listening to the music for inspiration (transformation and creation);*
- *then the students share their work discussing the variation in results (presentation and reflection);*
- *they form smaller groups to give sound to their notation followed by a presentation to each other of their musical products (transform, create, present);*
- *together with the teacher they explore ways to transfer sound notation into movement. How do you translate the drawings and symbols? With your entire body or separate body parts? Do the dynamics remain the same or can they be read as noted? Does the notation offer spatial options? (Now you jump into creating an inventory and analysing);*
- *the students work in small groups setting their notation over into dance and are once again busy with creation and interpretation.*

Working from the above possibilities a process slowly begins to take shape delving into a concentration of knowledge and skills. You could compare this to cutting a diamond. Each new facet increases the value and the purity of the core and improves the beauty. Through the repetitive element you continue to revisit and elaborate upon the same material which seems to continue to offer more.

This process offers space for communicative and cognitive skills based upon an environment in which creativity and curiosity are the binding factors.

*Music is, just as dance, a beautiful communication medium.
In music you listen, you look (even with your ears), you feel, you move,
you are you!*



GUIDELINES FOR A SYSTEMATIC APPROACH

1. DANCE SUPPORTS THE DEVELOPMENT OF THE STUDENT

Dance contributes to the development of the pupils in many areas. Along with physical and perceptual development, areas such as emotion, cognition, musical and social skills, imagination and fantasy are also called upon. The summary below explains a number of developmental areas in which dance can have a significantly positive influence.

Physical Development

- stimulation of body awareness is promoted by encouraging the pupils to discover new movements on their own;
- coordination and motor skills are developed and refined as well as developing a broader movement vocabulary;
- development of stamina and suppleness.

Emotional and Creative Development

- the pupils are stimulated to deepen both empathetic skills (in fantasy and emotion) as well as the ability to 'live it up' (finding pleasure and feeling free to be themselves);
- the pupils are encouraged to make use of their imagination and their natural drive to explore by being offered a secure environment in which the pupils dare to experiment with the possibilities of their own bodies.

Musical Development

- music is continuously translated into movement; sensitivity for measure, rhythm and phrasing is further developed;
- dancing with text and singing lyrics contribute towards an integrative approach to music education;
- experiencing music is a stimulant that provides a motive for motion (atmosphere, colour/timbre);
- playing and experimenting with music (instruments).

Social Development

- working together in groups (large or small) or in pairs;
- both taking initiatives as well as accepting initiatives from others are an important aspect of cooperation;
- getting used to dancing together with partners.

Development of Orientation in Space and Time

- dancing leads to discovery and recognition of the surrounding space in combination with an awareness of time. All movements take place within a space. They are related to concepts such as shape, direction (left-right, front-back, patterns) and level (above-beneath). In dance pupils learn to experience these concepts;
- dancing leads to familiarization with various formations such as circle, line, chain, solo or in pairs, etc.
- movement always involves a tempo (fast - slow), duration (short - long) rhythm (regular - irregular) and a phrasing.

Cognitive Development

- a firm development of orientation with space and time is important for developing the cognitive skills of reading, writing and arithmetic;
- the themes of the different dances contribute in a playful way to further development of a variety of classroom topics;
- knowledge of body parts is promoted through dance while the use of experience and movement-related terminology is introduced in a playful manner.

It is seldom that a session will explore only one of these developmental areas, although in some situations there may be more emphasis on one above another (for example, social development with a group of youth that have difficulty working together). Most often a multiple of these areas are offered at once.

2. DIDACTIC METHODS IN DANCE

This term is influential upon the activities of the pupils as well as the teachers. It can be seen from the pedagogical point of view, as well as from the learning standpoint. For example, the teacher demonstrates, the student copies; the teacher explains, the student listens. The choice of a particular didactic style is based upon the way in which the teacher wishes to initiate an activity with the pupils. It can also be influenced by the subject matter or the stage in the session/activity. How you offer it is almost as important as what you offer. The choice you make for one or more didactic methods can for example be dependent upon the goal that you are trying to achieve: whether the emphasis is content or of a pedagogical nature.

The choices are also influenced by other factors, for example, by you as a teacher. Your own 'baggage', your own teaching style, will influence your personal choice of teaching method. The individual student can also influence the choice, after all not all pupils learn new information in the same way. While some pupils are more visually receptive, others are more auditory or physically receptive. The group also plays a role in the choice: which initiative needs to be taken? Is the emphasis a safe feeling to delve into personal creativity, or is it the discovery of possible dance forms for the group in totality?

Variation in the provision of teaching methods is not only necessary for the receiver (pupil) but also for the provider (teacher). Working with a variety of didactic methods during the dance session or activity is valuable only when it clearly contributes towards further growth of the goal that has been established. Methods may be divided as follows:

- *Instruction*: subject matter mostly presented through teacher directed sessions
- *Interaction*: student directed and arising through communication with each other
- *Assignment*: independent work through a framework/task
- *Cooperation*: group work (large/small)

Teaching demands continuous self-questioning: questions concerning the contents of the session; questions concerning the goal of the activities; or questions concerning the personal development of the pupils. These questions reflect upon the developmental goal. Where there are physical goals, the questions would concern such issues as gross motor skills: 'will the pupils be able to perform the following dance steps?' Where there is a social goal the questions may highlight cooperation. This also influences the choice of teaching methods. In the first example, the content of the session would be delivered through instruction (demonstration or copying), while in the second situation a method should offer opportunities to work in cooperation with each other (group assignments or working in pairs).

3. SINK OR SWIM

If you dance with pupils, your approach will be heavily influenced by the development of the age group. For example, with young students it is important to consider their desire for play. At the same time, they also need clear structure in their activities. Good organization is an essential element in your session. Chaos may result for the pupils due to lack of clarity in the assignments or in the theme, as well as too large a jump between steps or lack of clarity in structure. Therefore, a good organization within the session time is just as important as the content of your session planning. Pupils (and youth) have a desire to discover their own paths but when meeting limitations or searching for a new direction they also need a reassuring framework: a beacon called structure. It is in itself an art to be able to merge these two issues. Just as important, is attention to safety. Within a safe space apprehension will diminish. In dance, a barrier is set with preconceptions, before the session. This is particularly so in our society where it is seldom (practically never) that freedom of movement is encouraged!

It is, therefore, important that a good step-by-step plan is arranged. Do not overwhelm your target group but alert yourself to their socially developed barriers to free movement. Give them a 'motive for motion', literally a reason for their movement. Take small steps at a time. Choose, for example, music that is suited to the target group or that is familiar to them (especially with youth). Show your own vulnerability by daring to get involved and show by example. Look for their abilities and extend their development from there. Use their perception of their environment.

The approach in Dance Spetters in regards to teaching dance relies upon the following points:

- begin with the student's experiential world and their perception of their environment;
- work from an educational standpoint; allow awareness of body control and basic dance concepts to play a central role with 6-year olds; while with 10 - 12 year olds you may make more use of abstract concepts;
- elaborate upon your dance; make use of dramatic, expressive and musical approaches. Consequently, you will not only introduce themes but encourage delving into further possibilities;
- take the time for exploration and progression of the development of the dance;
- use the suggestions from the pupils, even if this deviates from your intended path.
- observe and invite demonstration. Do not do all of the demonstrating yourself. Instead you can ask questions: 'What else can there be? Who has another idea? What should we look at?' The pupils will be encouraged to think creatively and at the same time, experience the value of recognition of their own ideas;
- finally, you do not need to be a dancer to motivate pupils to dance!

4. COMMUNICATING THROUGH MOVEMENT

Methods for communication using movement with pupils in the upper school

When working with pupils in the upper school, I am not looking for a talented but rather an interested public. I do not strive for perfection in the movement but rather for involvement in the movement. Important qualities I see, in movement activities in the upper school, considering the age of the pupils, are:

- A good pace through the movement assignments.
- A use of music that is suitable to the age group and their life experiences which does not necessarily mean that the music needs to come from the 'top ten'.

While working with pupils, it is important to make use of diversity in methods such as demonstrating, responding, improvising, cooperating, observing and reflecting. A thorough awareness of these methods may lead, through simple movement assignments, to a wide realm of dance variations. In this way it is also possible to involve the pupils directly in the creation of the movement assignment. Space for personal input is an appealing notion for this age group.

Cooperation is another important teaching target for pupils in the upper school while developing more self-confidence. We must encourage a secure feeling in the pupils in tasks where they would normally feel unsure of themselves. When pupils perform tasks, they feel more confident in pairs or in groups. Cooperation develops attention to each other's needs. You must learn to respect the ideas of the others, and more importantly, learn to compromise with different points of view. Often, the most creative results come from the cooperative assignments.

Observation and reflection also offer many options. By incorporating these into your sessions through activity, you experience two other forms of communication skills, because learning to observe is an art... but so is learning to put your observations into words! If the pupils work in pairs, it is possible to observe each other as they are already working closely together. When dividing a class into sub- groups with the intention to observe each other, it can be based on earlier pairing. Give the pupils the task to look specifically at one person (their partner), as well as the entire group.

Dance Spetters contains a number of movement concepts to bring pupils between the ages of 10 to 18 into motion. You will find a number of familiar and new ideas bundled here together. They may be playful but with a distinct message: a clearly defined motive for motion! Each of these ideas is in itself an independent activity that must be further developed or spread out over a number of sessions. Most of the ideas emerge from the concept of communication being that this is an appealing subject for this age group. It is important to be aware that in many of the activities described here, satisfaction within the tasks cannot be achieved in a single attempt.

Limit the number of consecutive steps in tasks. Good discussions take time as well! The more an activity is repeated the more familiar and comfortable the experience will be. When they feel secure, the pupils will be able to open the door to creativity, allow others in and search for space in which to experiment. This will do justice to the task. Pupils often need time to get used to an idea, especially in the beginning when the unfamiliarity will be expressed in giggles, pulling funny faces and other forms of non-verbal communication.

The following tips could be useful here:

- Be clear and maintain your rules for the activity, provide a clear outline of the limitations.
- Recognise the importance of repetition in order to achieve results.
- Take small steps; variety can best be spread out over a number of sessions.
- Approach the next variation when the last one is successful. This takes time, but my own experience has shown that once the pupils are excited about a task, that is when fantastic movements emerge. Allow them the time to grow into the experience.

THE ART OF QUESTIONING

Essential in allowing dance to flourish are tools that enable us to delve into our explorations and expand our discoveries. One of these tools is questioning. Knowing when and how to question is a valuable skill.

It can inspire our exploration, or indirectly lead us in different directions of thought. Most importantly for students, it provides them with the opportunity to see value in their own input. Thus, we regard this skill as the art of questioning; when well-developed it becomes truly an art. It is also a method in which the theme can be defined. However, it is common in practice to (unjustly) redirect the students towards our own idea of the theme when we feel they are heading in another direction. We ask for suggestions but are not necessarily prepared to use them. Discouraging!

Questioning loses its value when designed for, or directed towards, particular responses. We are all familiar with this problem. We put a question to the students, but we have our own predesigned answer in our heads, we tend to become irritated when we do not receive the anticipated response. Meanwhile, in actuality, we wanted to make our own decision, however the child has put us on another track. Through our own frustration about the 'wrong' answer we are blinded to the creativity of the child. We are sent off track.

A good listener knows to identify this creativity and helps to spark the pleasure the students discover in their own creative process. Through questioning you may guide the creative process without exactly knowing the final outcome. You must have a clear reason for the questioning, but also be functional for the students. It is then particularly inspiring for them to be encouraged in their own exploratory search. The creative process can be activated when searching for answers (verbal or non-verbal), and when guided by useful questioning.

Don't ask questions if you are not willing to work with the answer!

Teaching also involves continuous questioning of yourself. Questions, for example, regarding the content of your session. Does this remain relevant if we re-direct our path? When and why do we change our plans? Is it possible or even desirable to come back to the original plan? The above questions have a direct effect upon the goal that you have set. What do you wish to achieve with your session? Do you wish the students to expand upon their creativity or to learn a particular combination of movements?

Students often do exactly what they are asked, but not always what you mean! This is mostly directly connected with the formulating of your question. It might be better to ask questions that lead to answers you are really curious about!

Another tool is **observation**. Through directed observation you may receive answers to unspoken questions! Skilled observation offers a wealth of information. Observation offers a clearer picture of that which the students do not comprehend at a certain moment. It gives insight into how they relate to an assignment, their musicality, their social behaviour, and their insight as well as into yourself and the content of your activity.

For example, are the students excited/enthusiastic about your activity? Where do you need to reconsider your ideas and eventually adapt or expand your plans? Through observation you are able to design/extend new assignments.

The contents of the activities do not always need to be designed by yourself. Through watching the students, you may be enlightened to all sorts of options that you may then open up to the group. For example, you have given the assignment to spin the threads for your spider web. During the observation you see two students who are combining their threads together. You can alert the group by side-coaching. The other students may become encouraged to experiment with cooperation as well.

Another inspiring technique involves **exchanges** in observation assignments. Allow the two students to demonstrate their sharing of spinning threads to the entire group. Other students may discover other options through this playful approach. Above all, discovery in dance illustrated by peers often carries great weight in influencing further discovery amongst classmates.

THE PERFECTLY PREPARED SESSION IS PERFECTLY PREPARED FOR THE PAPER BASKET

Sessions are often planned with an expected result: that of the teacher. We have analysed and planned our own ideas. We know what we want. We see exactly where we are going and how we will get there...! However, our enthusiasm can cloud one essential aspect, namely that the students have no idea where we are headed.

Another point is that although we want to develop exploration skills in the students, we often plan the session down to the last detail. Determining the steps and development of the session prohibits the possibilities for the students to explore and discover new ideas to develop.

Preparation of sessions should not become a handbook but rather a framework providing guidelines in light of the goal of the session. We should be creating open session directives rather than session requirements. You may look at planning more as a good collection of your own ideas, a method of applying yourself theoretically. Session planning is also useful as a tool to give the students purpose in the session. It is not for us to tell the students how they should be dancing, but rather to provide the space for the students to be able to dance, in order to show that they can dance. The session should be prepared with the understanding that we may have to 'let go' and allow the students their own freedom to lead the dance.

I wish to emphasize the importance of good preparation. It is just as with cooking: if you are well versed in the basic recipes then you are more comfortable experimenting with new ingredients. You know the flavour of the original recipe and are able to let your curiosity test new flavours. On the other hand, there are those who have natural talents and have never used standard recipes. Einstein discovered and recorded much but that does not mean that we now stop exploring arithmetic. Most of us just have to make preparations.

One reason to continue experimenting is that it allows the students to become actively involved in the development of the session. It is often enough to sketch an image (not necessarily visual) and prepare questions that you yourself are not able to answer. Remain open and curious towards the students' understanding, listen to their ideas, and work further with their comments through group exploration, looking deeply into details.

Jumping into a specific situation with a group of students may carry the following consequences:

- that sessions will need to be re-evaluated
- that through the student's ideas many unexpected directions may be taken

Following the steps as explained here does not imply that you take an idea and a selection of music and juggle them together.

On the contrary, once you've been able to explore your theme, you will not only have a selection of music but also a collection of session ideas to develop the theme. This together with the interaction and individual input from the students allows your session to take on shape.

TERMINOLOGY

Bar

A measure used in writing music. Each bar or smaller segment of the music has the same number of beats representing the beat of the particular music piece. For example, 1,2,3,4/1,2,3,4/1,2,3,4/... where the bar has a beat or count of 4.

Beat

A determined and repeated measure of time throughout a music arrangement.

Bending/Hinging Movement

Isolated movement in which a limb is moved back and forth. This body part often uses bending and stretching by nature such as arms and legs.

Body Movement

Partial/isolated movement, whole body/total movement distinguishing between travelling and moving on the spot.

Chorus

The line or lines that are repeated in music or in song.

Cliché Movement

A stereotypical reaction or movement choice.

Counts

Number of beats in a bar (also see Musical Terms)

Dance Elements

Any movement of the body is composed of three elements. Along with the BODY they are the physical building blocks you can use for exploration in dance.

Below is an overview of these three dance elements

TIME, this element makes it possible that a movement can differ in:

<i>duration</i>	short or longer time movement
<i>tempo</i>	fast or slow movement (accelerate, slow down, stop, slow motion)
<i>rhythm/measure</i>	move regularly or irregularly
<i>phrases</i>	every movement has a beginning, middle and an end

EFFORT, this element allows a movement to be performed with:

<i>tension</i>	relaxed, tense, tension arc
<i>weight</i>	light, heavy, balance, distribution of weight, gravity
<i>dynamics</i>	energy (strong or weak movement)

SPACE, this element can be filled in in different ways:

<i>direction</i>	forwards, backwards, left, right, using diagonals, circles, patterns
<i>levels</i>	high (jumping, walking on toes, the body is raised) middle (a bent body, knees lightly bent) low (sitting on the floor, lying down, crawling, rolling)
<i>shape</i>	each movement creates a form with your body in space, large/small, open/closed, symmetric/asymmetric

Dance Phrase

A short combination of movements also referred to as movement phrase. These movements follow each other as though you are reading a sentence but your body movements replace the words.

Direct Method

The dance is directly performed by the teacher or leader, without explanation, and mimicked by the pupils. This approach is used when helping the pupils to understand a concept before allowing them to creatively apply their own ideas.

Direction

The way one travels through the space: left/right, forwards, backwards, diagonal side-ways, up, down.

Dynamics

How the movements are being expressed, energy exerted in movement in dance.

Effort

Energy exerted in a movement. For example; with or without much force in a quick or slow and strenuous or relaxed manner.

Elements of Dance

Time, space, effort.

Freeze

A movement that is suddenly stopped and held motionless. 'Freeze', as it were, like a statue.

Graphic Notation

Graphic comes from Greek and notation from Latin and both mean notation. In this case the notation or recording of sounds and movements using symbols or signs, such as squares, dots, all kinds of lines, etc. With notation you can convert both a sound or a movement into a symbol, but also the other way around, convert a symbol into sound or movement.

Interlude

A number of beats with or without music in which a part of the dance is choreographed to allow pupils to get into position for the next part of the dance. It is a transitional part of the dance.

Isolated Movement

Movement of a part of the body while the rest of the body remains stationary. For example, move only the head or arms or shoulders, etc. Movement options that are often used are bending or stretching, turning, shaking, rising and falling. These are very effective during warming-up exercises.

Legato

Sounds or movements are linked together flowing from one to the other without space in between.

Level

The height or position of the body in the space; high, middle, low.

Measure

Way to rhythmically divide a piece of music consisting of the number of beats associated with the time signature: for example, time signature is 4/4, then each measure consists of 4 beats.

Mirroring Movement

Copying a partner's movements as they are seen while standing face to face, as though looking in a mirror. Therefore, if your leading partner moves the right arm, you are copying the motion with your left arm.

Movement Phrase

Also called 'dance phrase' is a short combination of dance movements. These movements follow each other as though you are reading a sentence but your body movements replace the words.

Musical Parameters

Different aspects in the music that we can change. Such as pitch (high/low), tone duration (long/short), tone strength/volume (loud/soft), tempo (fast/slow) and timbre.

Pose

Holding a position without movement.

Rotation Movement

Isolated movements in which a part of the body makes a rolling/turning motion. Often using a jointed body part such as the head, arms or shoulders.

Side Coaching

Providing suggestions and ideas while the students are dancing. It is especially useful in exploration and improvisation with the advantage that the coach may feed suggestions to dancers without stopping the dance or causing the dancers to lose concentration.

Slow motion

Executing a movement/dance phrase slower than the real time. Look at sports replays for pupils to fully comprehend this concept.

Staccato

Short, sharp movements or sounds being executed.

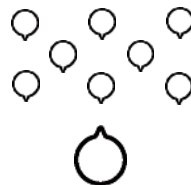
Weight Shift

Transferring weight from one leg to the other and back.

SPATIAL ORIENTATION

Front

The students stand facing forward (usually towards the teacher)



Front circle

The students stand in a circle facing inwards to the center.



Front row

The students stand in a line beside each other.



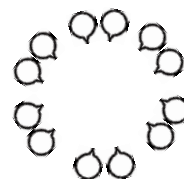
Line

The students stand in a line behind each other.



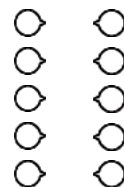
Front circle of pairs

The students stand in pairs facing the center of the circle.



Lane

Two front rows facing each other.



DANCE STEPS

Walking	A range of stepping.
Quick step	Accelerated walking pass.
Hop	A small jump of one foot to the same foot (hopping).
Step'n hop	A step followed by a hop on the same foot, this step holds a count of two.
Step'n bend	A step followed by a knee bend, this step holds a count of two.
Heel'n toe	Repeatedly with the same foot, first with the heel and then with the toe, tap the ground. A hop is often added with the other foot.
Skipping	A fast version of step'n hop in a long-short rhythm, often accompanied by a skipping beat on each step.
Side step	A step to the side followed by a closing step with the other foot.
Galloping	A quick passing step (usually sideways) in the same rhythm as skipping. It involves a jump where the feet touch in the air and provide a 'hoof-like' sound.
Quick Change	This occurs in a rhythm of three steps (short-short-long); the second step is usually a closing step; step-close-step (support language: right'n right, left 'n left).
Polka	Like the quick change but the first step is a hop.
Stride jump	A jump from two feet. When landing, one foot is alternately extended forward, one back (legs are thus spread).
Stamping	A loud, hard step.
Stamp varia	Stamping without weight; allowing the stamping foot to be lifted immediately.
Plié	Bending at both knees, the heels remain on the ground.
Relevé	Rise onto toes (balls of the feet).
Balancing	Transferring weight from one leg to the other and back; the feet remain usually in a small spread position. Incidentally, a balance can also be performed with other body parts.

In a word

To Rob van den Berg, master in creating music that dances and Ruben L. Oppenheimer, master of the dancing pen. Both have offered their conviction and mastership in this project. They are, once again, great contributors to the result that lies before you.

Thank you!

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Thank you!

MARIA SPETH

Maria Speth is specialized in dance for and with children and youth. She has developed a new repertoire wherein structure and personal input work together. She has skilfully combined dance skills and creative dance in perfect harmony from within a clear motive for motion. She was a lecturer at Fontys Dance Academy in Tilburg and the Conservatory in Maastricht; both in the Netherlands. Furthermore, she works as a consultant in many dance academies, conservatories, and educational institutes both inside and out of the Netherlands. She is also involved in the development of many international dance projects around the world.

ROB VAN DEN BERG

Rob van den Berg, composer, music instructor and educationalist, studied at the Conservatory in Maastricht. His compilations of educational projects include *Dansspetters II and III* (M.Speth 2005 and 2012), *Coöperatief Leren in Muziek 2* (F. Evelein 2009), *Schrijfkriebels* (M. Derwig 2001). 'Music in motion' is, in his professional opinion, the backbone of every music and dance session within primary and secondary education. This is given new life as it is the driving force behind *Dance Spetters*.

RUBEN L. OPPENHEIMER

Ruben L. Oppenheimer illustrates in *Dance Spetters III* that you can even dance with a pen. He studied Graphic Design at the Academy of Expressive Arts in Maastricht and Illustrative Design at the Karel de Grote-Hogeschool in Antwerpen. He is an acclaimed illustrator, cartoonist and political artist working in freelance with various Dutch and Belgian daily papers, under which *De Standaard* and *NRC Handelsblad*.

