

TEACHING DANCE IN THE 21ST CENTURY.

Practice and theory in teacher development

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SUMMARY

This qualitative study evaluated the content, design, and learning outcomes of the HBO (applied universities) dance teacher's professionalization course "Teaching Dance in the 21st century". The course aimed to support the transition of dancer practitioners from the work field in their new role as teachers in higher education and to promote the further development of dance teachers already working in higher education. A Semi-structured interview, dilemma-instrument, online questionnaire and group interview were employed to evaluate the course. The results showed that the teachers felt that the course had allowed them to further deepen, clarify, and develop (new) conceptions and practices connecting with their convictions about teaching and interacting with students, and gave rise to a greater feeling of self-efficacy. Furthermore, the teachers recommended that the community building aspects of the course could be strengthened, and the facilitation of a community beyond the context of the course would encourage a beneficial exchange of the diversity of dance practices found across different higher education institutions in the Netherlands.

INTRODUCTION

“We ask the students to be flexible, to be open, to think out of the box, but are you doing this yourself as a teacher, are you putting yourself out of the box?”

— Participant two

“In brief we can conclude that the role of the teacher of the 21st century is not merely the teaching of dance steps but rather a conscious guidance in a world of different possibilities with the skills of teaching how to dance.”

— Sööt & Viskus, 2014

Van den Bos and Brouwer (2014) observe that the demands of society and the professional work field, and the diversity of the new generation of students, are profoundly affecting the way teachers have to operate in the context of higher education (HE). In the Netherlands, the continued development and professionalization of these teachers is high on the agenda of educational associations (Vereniging van Hogescholen, 2016) and has resulted in the expansion of programs offered by universities (of applied sciences). At the Amsterdam University of the Arts, this expansion is represented by two programs: “Teachers in Conversation” (Docenten in gesprek) and “University Teaching Qualification” (Basiskwalificatie Didactische Bekwaamheid). The first program, “Teachers in Conversation”, is geared toward sharing teaching experience and trying out elements of generic educational theory, and is open to participants from all the arts disciplines. The “University Teaching Qualification” allows for individual research into the application of educational theory in individual practice. Both courses are clearly focused upon

the discipline of teaching and do not address the content of specific arts disciplines such as dance. However, there are four reasons why a teacher professionalization course specifically for dance teachers in HE is necessary.

First of all, in the Netherlands, teachers in professional dance training programs in HE are largely drawn from professionals in the dance work field and generally do not have formal educational expertise. These teachers are chosen for their personal artistic style or vision and their rich experience as dance professionals. Their teaching flows forth from an extended and personal experience as performers and makers in the work field. As such, these dance teachers have little pedagogical *language* for their teaching practice and, therefore, discussing one’s teaching practices with colleagues is not always easy (Taylor, 2015).

Secondly, these teachers learned to teach by copying the teaching practices of their own teachers, which were modeled on the old view of the dancer as an interchangeable tool of creation, subservient to the artistic vision of the choreographer (Sööt & Viskus, 2014; Taylor, 2014). Thirdly, the dance work field is changing in both its working methods and the competences that are requested from young dancers. Dancers are unique artists in their own right, co-creating in collaborative work processes (Roche, 2011; Rowe & Zeitner-Smith, 2011). If teachers distance themselves from active performing to focus on their new role as educators, their identity and experience as artists risks being set in stone, no longer responding to the changes in the work field. Becoming teachers in HE, they might lose their connection to performing, their identity as a performer who is part of the dance work field, and have a diminishing connection with their artistic vision and the demands of the dance work field on young dance professionals.

Lastly, within the discipline of dance, learning and the

creation of knowledge occur not only discursively through thinking but also physically and emotionally in the body (Sheets-Johnstone, 2015). In other words, during a course specifically aimed at them, dance teachers might develop a bodily-based pedagogy that is not found in more general professionalization programs. In dance, the hierarchy of knowledge where pre-eminence is given to the thinking mind does not exist. This creates its own problems in that the transmission of knowledge in teaching is largely done through language (Alibali & Nathan, 2012). This duality of sources for knowledge is succinctly characterized by Waterhouse (2007): “I have also suffered the mind/body chasm, particularly in the failure of the English language to convey my dancerly experience”.

With these reasons in mind, the Amsterdam University of the Arts decided to develop the dance teacher professionalization course “Teaching Dance in the 21st Century”, next to the already existing professionalization programs it is offering. The goal of the course is to support the transition from dancer practitioners in the work field to their new role as teachers in HE, and to promote the further development of dance teachers already working in HE.

THE AIM OF THIS RESEARCH STUDY

The aim of this qualitative study is to evaluate the content, design, and learning outcomes of the dance teacher professionalization course “Teaching Dance in the 21st century”. At a local level, the findings of the research will be used to improve this professionalization course in its continuation. Taking a broader outlook, this research is relevant for dance institutes beyond the Netherlands who want to develop similar courses, and who want to understand its content, design principles, and the possible learning outcomes.

1 THE CONTENT AND DESIGN OF THE COURSE “TEACHING DANCE IN THE 21ST CENTURY”

In this chapter, we will first address the developments in dance and dance education for which the course wants to prepare the teachers, followed by the starting points underpinning the content and design of the course.

1.1

DEVELOPMENTS IN DANCE AND DANCE EDUCATION

In response to a changing view on dance and dance education, it is necessary to provide a program of professionalization that prepares teachers for a new generation of students and that aligns with the changing work field. What are the current developments in dance and dance education for which the course wants to prepare dance teachers?

Dance has traditionally been an oral, physical tradition in which dancers mainly pass on the methods and beliefs of their own training, so their teaching is often more bound up with the traditions of the past than with the multiplicity and changing needs of the present (Sööt & Viskus, 2014). As a result, there seems to be a gap between what students are being taught, and what they should be taught. For instance, Rowe and Zeitner-Smith (2011) suggest that contemporary dance

educations need to focus on creative dexterity, rather than the more traditional goals of technical and reproductive precision, in the training of young professionals. The reason being that the identity of the contemporary dancer is no longer formed by the tradition of which she is a part, but is rather a moving, developing state of being that responds to a multiplicity of traditions, experiences, and beliefs. This multiplicity of contexts defines the embodied personal understanding that a dancer brings to each new creative process (Roche, 2011). Therefore, the role of the teacher in the dance work field has moved from the simple transmission of knowledge towards a process of helping young dancers in their personal development and their reflective research of dance content knowledge (Sööt & Viskus, 2014).

Another development within dance education in HE, is its multicultural blend of students and the effect that cultural diversity has upon behaviors, attitudes, and working methods (Taouanza & Ten Cate, 2017; van der Meet, 2016). It has become the dance teacher’s job to both support this diversity when sharing the content knowledge of a course and to respond to different cultural perspectives (Sööt & Viskus, 2014).

Finally, individuality and diversity are taking a more central role in the creative process in contemporary dance practices. No longer do dancers only work according to the artistic vision of the choreographer focusing on the perfect execution of dance technique or style, but they contribute co-creatively in accordance with their own artistic vision in a collaborative creative process (Bannerman, 2008; Roche, 2011). Translating this to dance education in HE, teachers and students are expected to create knowledge together. Therefore, essential to the development and professionalization process of dance teachers is the democratic generation of knowledge with regard to teachers and students, education and work field, and mind and body.

In summary, the course aims to support dance teachers in HE to teach dance as co-creators of knowledge together with students, responding to the changing/developing contexts of the dance work field and a diverse student population, as well as the changing expectations for educational processes in the Netherlands. In the following paragraph, the theoretical underpinnings of the course will be discussed.

1.2

THE THEORETICAL UNDERPINNINGS OF THE DESIGN OF THE COURSE

Reflection as a bridge between practice, practical knowledge, and theoretical knowledge.

In this course, we assumed that there is no hierarchy between theoretical knowledge and practical knowledge, and thus we placed strong emphasis on explicating the practical knowledge of the teachers through reflection. Johnson (1989) notes that teachers develop personal practical knowledge in and through their teaching practice. He describes three elements that impact on the development of this type of knowledge: the teacher's context, aesthetic mode, and her experience. A teacher's context includes her personal history, and her personal and cultural understanding of her teaching practice. A teacher's aesthetic (mind) is her mode of perceiving and interacting with her teaching environment. A teacher's experience (sense-making) includes her sensory experiences, bodily interactions, moods, feelings, and spatio-temporal orientations in relation to teaching. Johnson (1989) suggests these aspects also influence the way teachers make sense of theoretical concepts.

Although Johnson (1989) notes that making sense of the world partially occurs consciously, he also stresses that we are in-

formed at preconscious levels by who we are as teachers (the teacher's context, aesthetic mode, and her experience). Furthermore, if a teacher wants to understand how information at a preconscious level influences the way she sees her teaching practice, reflection is necessary to access this pre-reflective knowledge. It is through a process of reflection that a teacher can become conscious of the preconscious knowledge situated in her emotions and bodily experience (Stanage, 1987) and how that is informing her teaching.

In addition, Procee (2006) and Stanage (1987) observe that a teacher's personal knowledge arises from the interaction between her personal experiences in and with practice and the generality of disciplinary theory (dance and educational). On the one hand, disciplinary theory, consisting of theories and principles, drives a discipline. On the other hand, dance teachers come to understand practice through their bodies, experiences, and feelings. Both practice and theory can be initiators to push the development of the other forward. To exemplify this process, Procee (2006) refers to Kant's bidirectional epistemology of reflection. Following Kant, he notes that through determinative judgement (a set of rules applied to a particular situation) our experiential practice flows forth from discursive understanding, i.e. a verbal, analytical understanding, and through reflective judgement (rules are sought within situations) our discursive understanding flows forth from experiential practice. In the view of this course, reflection contributes to the development of both practical and theoretical knowledge. Therefore, for the development of “Teaching Dance in the 21st Century”, a bidirectional model of learning and development was sought which will be discussed in the following paragraph.

1.3

THE INTERCONNECTED MODEL

Van den Bos and Brouwer (2014) describe in their discussion of teacher induction programs two perspectives regarding their design: a linear perspective and an interactive perspective. The linear perspective is aimed at a conceptual change model to replace outdated teaching methods or vague intuitive methods of teaching with clear educational tools and methods based upon the accepted educational research of recent years. In the Netherlands, this is reflected by a preference for induction programs which aim to move away from the teacher-centered classroom towards a more student-oriented focus, which would lead to deeper learning, greater intrinsic motivation in learning, and better results.

The *interactive* perspective toward teacher professionalization takes into account the reciprocal relationship between a teacher’s beliefs and practices and disciplinary theory in the continuing development of her personal practical knowledge. Clarke and Hollingsworth (2002) have created the “Interconnected Model”, that suggests that the teacher’s professional growth can occur through interaction of four distinct domains: the external domain (sources of information, theory, stimulus, or support), the personal domain (teacher knowledge, beliefs, and attitudes), the domain of practice (professional experimentation), and the domain of consequence (important outcomes). They note that these four domains interact with each other to bring about growth through processes of reflection (reflective judgement) and enactment (determinative judgement), and the impulse for personal development can be incited in any of the four domains. Thus, the four domains have an interactive character rather than a linear one. See figure 1a and figure 1b for the Interconnected Model.

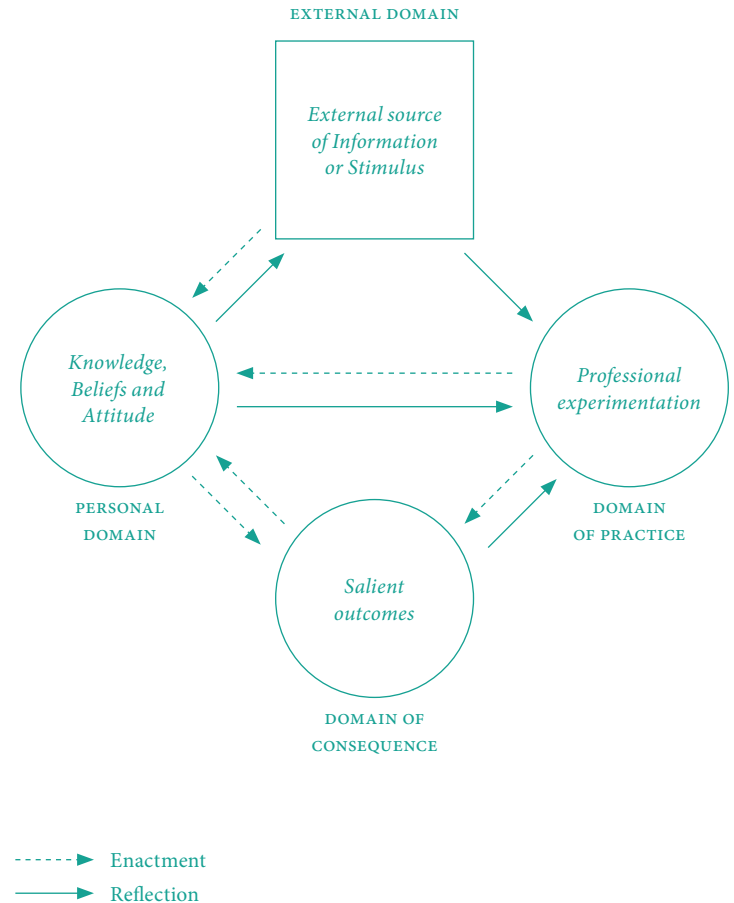
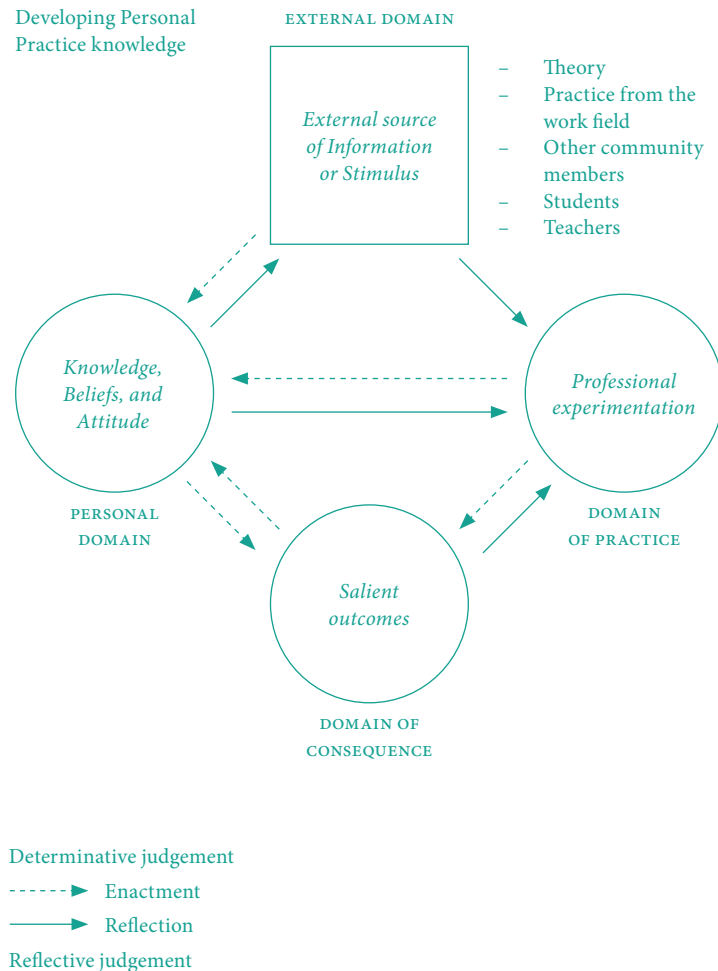


FIGURE 1A: Left the interconnected model
(Clarke & Hollingsworth, 2002, p. 951)

FIGURE 1B: The model elaborated for the development of the course “Teaching Dance in the 21st Century”.



This model fits with our non-hierarchical view with regard to the relationship between discursive knowledge and experiential knowledge. The personal practical knowledge as described by Johnson (1989) lies then in both the personal domain and the domain of practice. Through reflection practice becomes discursive and through enactment the discursive is tested in practice. This is of special importance to dancers due to the physical means of understanding and sharing knowledge.

Based upon the literature and our personal experiences at the academy, we had several assumptions about changes that might occur during the course. For instance, we assumed that teachers would take a teacher-centered approach to teaching and learning and through the course would be able to change to a more student-centered approach and reformulate their ideas about their own teaching. Furthermore, we assumed that these teachers had neglected their artistic practice, and through the course would be able to reconnect to that practice. In summary, the course set out to help teachers reformulate their ideas about their teaching practice in dance education in a more student-centered way and reconnect their artistic practice to their teaching practice.

1.4

THE DESIGN OF THE COURSE

Based on the Interconnected Model, the course was developed and designed in direct collaboration with the course leader and educational psychologist Joyce Brouwer (Vrije Universiteit, Amsterdam).

The course consisted of five sessions of three hours over a period of six months. Between sessions the teachers worked on assignments that were exchanged and discussed during the following meeting. Reflection, peer review, peer feedback,

and recording and reflecting upon one's own teaching practice were the main elements on which the course was built. The guiding principle was to create a learning community within the course, and to give the participants the tools to be able to develop a learning community within their own working context that would facilitate their continuing learning process and development beyond the end of the course. The goals of the course were:

- You will be able to use several different methods of reflection to foster the continued development of your teaching practice.
- You will be able to use the personal questions and dilemmas that you inevitably encounter while teaching in a dance department at a University of the Arts as stepping-stones in your development as a dance teacher.
- You will be able to illuminate the manner in which your teaching practice connects to the dance work field.
- You will be able to incorporate new educational perspectives in the further development of your dance teaching practice.
- You will be able to use feedback from the community and colleagues to identify new questions about your teaching practice, to better identify your educational and artistic biases, and to develop your self-confidence as a dance teacher.
- You will be able to use the tools and practice of this learning community to strengthen and develop a more open, safe, and cooperative community within your own educational environment.

The following educational tools from the Interconnected Model were used during the course:

- Peer consultation about teaching experiences and dilemmas

(Domain of Consequence and the External domain)

- Experiment in practice (Domain of practice)
- Discussion about Educational theory (External domain)
- Reflection – between all the domains, important for sense-making and the reformulation or formulation of new personal practical knowledge

In table 1 an overview of the content of the sessions is given.

To promote the development of a safe environment in which participants feel free to speak and share with one another, it was agreed that the researchers would be present as little as possible during the sessions of the course. The researchers conducted individual interviews before the beginning of the course and final group interviews during the last session. One of the researchers gave an introduction on documenting one's own practice during session two. The researchers were also guest observers during a part of the fourth session.

TABLE 1: Overview of the sessions

SESSION ONE

Personal reflection through Network mapping & Listening workshop

The listening workshop consisted of practicing three modes of listening: internal listening, focused listening, and global listening. Internal listening is the practice of listening to your internal voice while a partner is speaking. This involves connecting what you hear with your own experience, beliefs, or judgements. Focused listening is a kind of listening with a specific intent to catch all the nuance in what you hear, shutting out any external or internal distractions. Global listening is listening with a soft focus. The listener hears what is said, but is also conscious of the emotional shifts in the conversation, as well as what is changing in the context around the conversation.

SESSION TWO

Peer consultation about teaching experiences and dilemmas

Peer consultation: the describing, analyzing, and defining of teaching experiences and dilemmas using the questioning technique of session 1 in order to arrive at solutions and alternatives.

SESSION THREE

Mapping session: educational design

Various forms of mapping (educational design) were introduced from the website MINDTHEDANCE.org. This included several templates for lesson planning, and mapping ideas to bring the distribution of the various aspects of a teacher/artist's professional life into focus.

SESSION FOUR

Feedback workshop with live lessons and video material

The feedback workshop consisted of developing new skills for giving feedback, but also sharing feedback forms that were already being used, such as peer feedback. The feedback structure from the sister course Teachers in Conversation was shared with the participants, and the methods of philosopher Karim Benammar were examined. The methods of Benammar include learning from feedback, the presenter's question, affirmative feedback, perspectives feedback, open questions, concept reflection, gossip, tips and tricks, and personal letter.

SESSION FIVE

General reflection through several methods and small group discussions

- Reflection method: High dreams and low dreams.
- Reviewing the questionnaire on teaching dilemmas.
- Group discussions on: How to keep learning ourselves?
- How to integrate the wider dance world into education?

2 METHODOLOGY

2.1

RESEARCH QUESTION

We formulated the following research questions to evaluate (a) whether or not the course was able to bring about the reformulating of a teacher's thinking and dance teaching practice, and (b) to gain insight into which elements in the course could be added in the future to bring about that change.

1. What is the nature of the reformulation of concepts and practice of teaching dance that the participants have experienced due to the course?
2. Which elements of the course have contributed most to the process of reformulation of concepts and practice of teaching dance for the participants?
3. What new elements can dance teachers imagine that might be included in the course to improve it for future participants?

2.2

QUALITATIVE EVALUATION RESEARCH

This research study was set up as a qualitative evaluation research. Within this type of research, the purpose is to evaluate the impact of an intervention, such as a newly developed educational program (Calidoni-Lundberg, 2006; Powell, 2006). The findings of the research are used to modify or adapt a program to enhance the success of its design (Calidoni-Lundberg, 2006).

The current research focuses, on the one hand, on the findings of the course that contribute to the improving and adapting of future iterations of the course; on the other hand, it seeks to contribute to the theory of the professional development of dance teachers in HE.

2.3

PARTICIPANTS

The research focused on the HBO (applied universities) dance teachers participating in the course "Teaching Dance in the 21st Century". The participants came to the course from various dance backgrounds and institutional contexts. There were dance teachers who are connected to the Academy of Theater and Dance (ATD) in Amsterdam where the course took place and also from Artez in Arnhem and Fontys in Tilburg. Participants taught in various degree programs: dance teacher training, dance performance, dance makers, and preparatory programs for dance in higher education programs. Fourteen teachers originally registered, two of whom withdrew prior to the course due to private circumstances. Table 2 demonstrates the variation among the participating teachers.

During the course, four teachers were unable to continue due to conflicting job responsibilities. One teacher did not fill in the online survey and did not participate in the final group interview, and as such has not been included in the analysis of the data collected. The research data used in this study came from the seven teachers remaining, who participated in at least four of the five sessions of the course.

TABLE 2: Participant information

	BIO- PROFESSIONAL EXPERIENCE	TEACHING PRACTICE	YEARS IN HE	SCHOOL - DEPARTMENT (ATD TEACHERS DID NOT PAY)	NATURE OF EMPLOY- MENT	COURSE COMPLETION
P1	Ballet dancer	Ballet - partnering, coaching	25	ATD teacher - Ballet	Employee Contract	Yes, arranged to be able to join, although not given time off to attend.
P2	Sociologist Dancer MA Choreography	Contemporary, Improvisation	25	ATD - Makers Contemporary Dance Teachers	Employee Contract	Yes
P3	Visual artist Yoga teacher	Yoga teacher	10	ATD - Makers	Guest Contract	Yes
P4	Dancer Movement analyst Fundamentals Choreographer BDB – (University Teaching Qualification)	Movement analysis Movement research	9	ATD (Amsterdam)- Contemporary Dance Teacher Eindhoven - Design	Guest Contract	Yes
P5	Teacher Maker Filmer	Modern dance, Music theory	2	Artez - Pre-education Dance teachers	Employee Contract	Yes
P6	Maker	Creative workshops	1	ATD - Makers	Guest Contract	Yes
P7	Teacher	Jazz dance Performance training	2	Fontys - Dance Teachers	Employee Contract	Yes, was not present last session, did not participate in group interviews and reflection on dilemmas.
P8	Teacher Dancer	Jazz/modern	7	ATD - Pre-education	Employee Contract	No, could not complete the course because of other work activities.

CONT. TABLE 2: Participant information

	BIO- PROFESSIONAL EXPERIENCE	TEACHING PRACTICE	YEARS IN HE	SCHOOL - DEPARTMENT (ATD TEACHERS DID NOT PAY)	NATURE OF EMPLOY- MENT	COURSE COMPLETION
p9	Dancer. Feldenkrais, (ATM). Pedagogical course at AHK	Floor technique, contact improvisation, ATM	15	ATD - Contemporary	Employee Contract	No, preferred to teach classes although was given time off to attend course, changing work activities.
p10	Teacher	Modern dance	2	ATD - Dance teachers	?	No, could not complete the course because of other work activities
p11	Urban dancer, Maker Teacher	Waacking and voguing	2	ATD - Makers	Guest Contract	No, did not start the course because of personal reasons
p12	Dancer PHD - Media studies. Pedagogical course	Dance history, and dance theory	6	ATD - Contemporary Ballet	Guest Contract	No, could not complete the course because of other work activities

2.4
RESEARCH METHODS

In this study, various research methods were used to collect data prior, during, and after the course to answer the research questions. See table 3 for an overview of the research questions and research methods applied to the question.

TABLE 3: Research methods used to gather data for each research question

RESEARCH QUESTION

1. What is the nature of the reformulation of concepts and practice of teaching dance that the participants have experienced due to the course?

RESEARCH METHODS

PRIOR TO THE COURSE	AFTER THIRD SESSION	DURING LAST SESSION
Semi-structured interview / Dilemma instrument	Online questionnaire	Dilemma instrument

RESEARCH QUESTION

2. Which elements of the course have contributed most to the process of reformulation of concepts and practice of teaching dance for the participants?

RESEARCH METHODS

PRIOR TO THE COURSE	AFTER THIRD SESSION	DURING LAST SESSION
-	Online questionnaire	Group interviews

RESEARCH QUESTION

3. What new elements can dance teachers imagine that might be included in the course to improve it for future participants?

RESEARCH METHODS

PRIOR TO THE COURSE	AFTER THIRD SESSION	DURING LAST SESSION
-	Online questionnaire	Group interviews

Prior to the course

To be able to understand the nature of the reformulation of theory and practice within each participant’s personal practical knowledge of dance teaching, we needed to understand their personal practical knowledge of dance teaching before engaging in the course “Teaching Dance in the 21st Century”. To gather this data each participant was asked to (a) complete a dilemma instrument consisting of teaching dilemmas and dilemmas occurring in the dance work field due to the changes occurring there, and (b) was interviewed using a semi-structured interview prior to the course.

For the dilemma instrument (see appendix 1) we used one created by van den Bos and Brouwer (2014) consisting of nine dilemmas based on recurring themes from the literature on teaching conceptions: “motivation, teacher control, educational objectives, the starting point of learning, linking theory and practice, the importance of interaction, assessment, taking student characteristics into account and programme design”. In this questionnaire, two teaching dilemmas were always contrasted, with the teachers being able to place themselves in relation to these dilemmas on a seven-point Likert scale. In the present research, eight dilemmas were added which adapt this dialectic between teacher-centered and student-centered focuses to the context of dance education and the creative dance process. See table 4 for the dilemmas.

TABLE 4: The seventeen dilemmas

DILEMMAS		
1.	Motivation driven by student	<> Motivation driven by teacher
2.	Teacher covering all content	<> Students active with key concepts
3.	Knowledge as starting point	<> Student experiences as starting point
4.	Interaction supplementary to learning	<> Interaction essential to learning
5.	Teacher links theory and practice	<> Student links theory and practice
6.	Summative assessment is key	<> Formative assessment is key
7.	Same program for all students	<> Customized programs
8.	Teacher focused on subject content	<> Teacher focused on student questions
9.	Students active with key concepts	<> Vocational competences
10.	Dancers as executors	<> Dancers as creators
11.	Interchangeable dancer	<> Unique dancer
12.	Hierarchical process	<> Democratic process
13.	Dance teacher teaches the content	<> Dance teacher shares her research of the content
14.	Dancers focus on knowledge	<> Dancers focus on personal experience (flexibility)
15.	Dance education focus on content	<> Dance education focus on experience and creativity
16.	Technical skills are static once learned	<> Technical skills continue to adapt over time
17.	Class materials and methods derived from theory	<> Class materials and methods derived from practice

In pairings 10-17 the dilemmas on the left are content-driven and draw a parallel between the teacher-centered approach in education and the choreographer-centered creative process in the dance world. The dilemmas on the right are practice/experience-driven and draw a parallel between the student-centered approach in education and the dancer-centered creative process in the dance world. After the course, the participants were asked to review their responses to the questionnaire and assess whether or not their answers had changed.

The semi-structured interview with each of the participants prior to the course lasted approximately thirty minutes. Each participant was asked to bring a short (max. 5-7 min.) video recording of her teaching to be used as a focus of discussion during the interview. Questions in the semi-structured interview were about the way of teaching, the choice of student interactivity, pedagogical concept, and her artistry and place in the work field (see appendix 2). Filling in the questionnaire and the interview was a base measurement against which the reformulation and development of the participant during and after the course could be measured.

After the third session

Halfway through the course, the participants were asked to answer an online questionnaire (see appendix 3), which gave them the opportunity to think about each of the research questions. The survey reminded the participants of the research questions and allowed them to focus their thoughts in that regard and clarify their personal point of view before entering into the final group interviews.

During the last session

At the conclusion of the course, the teachers reviewed the dilemma instrument and were asked to choose a new value in

the Likert scale for dilemmas where their position had changed since the beginning of the course. The dilemma instrument was used as a reflection tool allowing the participants to revisit their thoughts from the base situation and to compare them with their thoughts before the final interview. This helped to clarify their personal position before entering into the group interview. The group interview looked at the personal practical knowledge of the participants having completed the course. These interviews were given focus by two questions arising from the initial interviews and the online questionnaire:

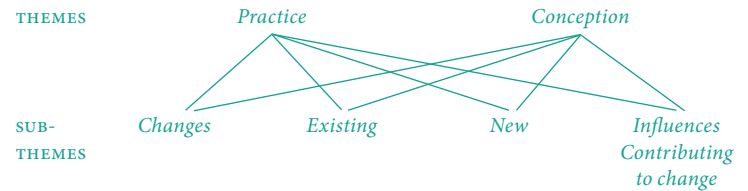
- How can you continue your learning and development after the course?
- How can the dance work field be better integrated into the educational process?

2.5

DATA ANALYSIS

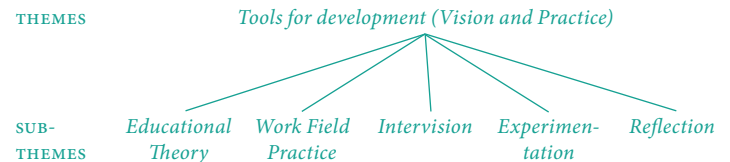
First of all, audiorecordings were made of both the initial semi-structured interviews and the final group interviews, and transcripts were made to facilitate the analysis of the data. Secondly, deductive thematic coding was applied to identify themes in the data from the transcripts and the online questionnaires (Braun & Clarke, 2006). During this process, the coding was mainly aided through a pre-existing thematic framework. The main themes of the pre-existing thematic framework for coding the interviews were: practice, conception, and tools for development. These themes were drawn from the first two research questions. Thirdly, inductive coding was applied within the themes, which led to subthemes. The theme *practice* was divided into the subthemes ‘existing practice’, ‘changing practice’, ‘new practice’, and ‘influences

contributing to a change in practice’. The theme conception was divided into the subthemes ‘existing concepts’, ‘changing concepts’, ‘new concepts’, and ‘influences contributing to a change in conception’. The theme *tools for development* was further sub-divided into the subthemes ‘educational theory’, ‘work field practices’, ‘intervision’, and ‘reflection’. The third question was handled directly and without coding. Figure 2 shows the themes and subthemes, and how they relate to the research questions:



RESEARCH QUESTIONS

1. What is the nature of the reformulation of concepts and practice of teaching dance that the participants have experienced due to the course?



RESEARCH QUESTIONS

2. Which elements of the course have contributed most to the process of reformulation of concepts and practice of teaching dance for the participants?

FIGURE 2: Codes Tree Teaching Dance in the 21st Century

2.6

QUALITY OF THE RESEARCH STUDY

Several precautions were taken to ensure the quality of the research. Concerning the validity, different instruments for the gathering of data were used prior and during the course. This allowed us to describe the starting situation through multiple methods and to compare that to the data taken after and during the course. In the analysis, the two researchers, working separately, used the code tree to analyze the data. The separate analyses were later compared and discussed before writing the findings of the research. Furthermore, we applied member-checking and asked one of the participants and the course leader to read our findings and respond as to whether their experiences during the course corresponded with what we found during our research.

Concerning the ethics of the research, with the announcement of the course and subsequent enrollment the participants were informed that through their participation in the course they were also participating in this research. The purpose of the research and the research tools were clearly communicated prior to the course and the research (see appendix 4). All of the participants consented to take part in the study.

2.7

LIMITATIONS OF THE RESEARCH STUDY

Not every participant was able to provide data at the same moment. These variations in time may have had an effect on the way each participant answered the questions. Also, during the group interview the answers of each participant may have been affected by the flow of the conversation. We attempted to increase validity by dividing the participants into smaller

groups for discussion so that the answers of each group could be compared with those of the others. Furthermore, while the group included several participants from different institutions, it was composed primarily of teachers from the ATD (Amsterdam). As such, the findings and conclusions relate primarily to this specific case. In the future, it would be of benefit to expand the research to expand the research longitudinally and to look for more participants from other institutions. Further, some participants did not complete the course. While there was communication about the reasons for stopping there could be further research into why participants who were unable to complete the course; we only have data on the effectiveness of the course collected from the participants were able to complete the course. While the course leader suggested that other similar courses had needed a period of several iterations to grow and stabilize, it is unclear if the same is true for this course.

3 FINDINGS

3.1

WHAT IS THE NATURE OF THE REFORMULATION OF CONCEPTS AND PRACTICE OF TEACHING DANCE THAT THE PARTICIPANTS HAVE EXPERIENCED DUE TO THE COURSE?

In this paragraph, we will first consider the semi-structured interviews and briefly explore the practice and role of each teacher separately before she started the course. Then we will present examples of the reformulation of individual teacher's personal practical knowledge. Consecutively, we will take a look at a sample from the dilemma instrument and see which positions regarding the dilemmas the teachers changed most upon reflection during the final session.

THE PRACTICE AND ROLE OF THE TEACHERS BEFORE THE COURSE

In our first semi-structured interviews with the teachers, each teacher characterized her role in the classroom in such a way that the role became a metaphor/symbol/guide for the choices and decisions that she made during teaching and the planning of her classes. Some of these roles were connected to her artistic or research practice, and others were specifically related to the development of the students.

Two teachers (participant one and participant seven) describe their role as that of “personal coach” attending to the needs of each student according to their individuality and background. Communication occurs through discursive,

proprioceptive, and physical means. The intention is to help each student to learn to train themselves according to the idiosyncrasies of their individual bodies.

Others (participant three and participant eight) see themselves acting as “guides” showing students the way. As someone who has been there before, the teacher is especially capable of illustrating the path a student can take to arrive at their developmental goals. Similarly, another (participant four) sees dance teachers as “facilitators”, able to provide a channel or lens through which students can look at the principles of movement from differing perspectives.

From the artistic perspective, one teacher (participant five) shares her “research” and interest in the relationship between music and dance, and the “process leader/ choreographer” (participant six) provides tools so that students can generate material as a source for making, learning, and researching. The last (participant two) explores performativity and instant choreography through sharing movement scores taken from the work field like a “sociologist” contextualizing across generations and cultures, and freeing the body from the censorship of the mind.

THE DILEMMA INSTRUMENT

When the dilemma instrument was offered to the participants again at the end of the course, there were few changes made to the answers given in the baseline measurement. Only six teachers were present during the final session, and were able to reflect upon their answers to the dilemma instrument given at the time of the initial interview. They were given ten minutes to reflect upon the instrument. Overall, looking at the data of the dilemma instrument, there is little change visible in the sense of teachers taking a radical new direction as a result of the course, but rather we see a slight strengthening

of student-centered concerns that were already present in the beginning. Furthermore, most change was seen within the teaching dilemmas as opposed to the dancing dilemmas.

Only the answers to dilemmas four, six, seven, and nine were changed by more than one participant. Therefore, we will specifically focus on these four dilemmas in this discussion. Note that ‘V’ is the baseline measurement and ‘N’ the measurement after the course. Table 5 shows the number of teachers revising their answer for each question.

TABLE 5: The distribution of answers that were changed at the end of the course

[illegible]

DILEMMA FOUR

Dilemma four questioned the extent of the emphasis laid on interaction during teaching. After the course, with two participants we see a strengthening of the need for active participation on the part of the students.

DILEMMA 4

A. In my teaching interaction (discussion, questionnaires, collaboration, etc.) is not strictly necessary to reach the desired level of achievement.

B. Without interaction (discussion, questionnaires, collaboration, etc.) I cannot achieve the desired level of achievement in my teaching.

PARTICIPANT 1			V	N			<i>no meaning (V)</i>
PARTICIPANT 2						V	
PARTICIPANT 3							
PARTICIPANT 4						V	
PARTICIPANT 5				V	N		
PARTICIPANT 6					N		

DILEMMA SIX

Dilemma six questioned the teachers' attitude toward summative and formative assessment. After the course, a shift is visible in both directions. Although overall testing is still seen as primarily a form of feedback on the learning process of the students, one participant has moved toward a more formative way of testing and two participants have shifted toward a more summative approach of testing. While this topic did not come back in any of the interviews or surveys, one might assume that a broader understanding of the different uses of testing has brought about this change. At the same time the average response still finds itself between + and ++ for the group.

DILEMMA 6

A. In my teaching practice, testing is primarily aimed at checking the mastery of the subject matter.

+
+ +
+ + + 0 + + +

B. In my teaching practice, testing is primarily intended to give students feedback on their own learning process.

PARTICIPANT 1						V	
PARTICIPANT 2			N	V			
PARTICIPANT 3							V
PARTICIPANT 4					V	N	
PARTICIPANT 5						V	
PARTICIPANT 6			N				V

DILEMMA SEVEN

Dilemma seven questioned the teachers' attitude toward a standard program or a more adaptive program. After the course, two participants have moved slightly more in the direction of a belief in a more flexible/adaptive program that responds to the needs of individual students.

DILEMMA 7

A. In my teaching practice I prefer to adapt my program to the needs of different students with different characteristics.

+
+ +
+ + + 0 + + +

B. In my teaching practice I prefer a standard program that is suitable for all students

PARTICIPANT 1	V						
PARTICIPANT 2			N	V			
PARTICIPANT 3		V					
PARTICIPANT 4		V					
PARTICIPANT 5		N	V				
PARTICIPANT 6				V			

DILEMMA NINE

Dilemma nine questioned the teacher's beliefs concerning whether or not the content knowledge of her subject is fixed or not. After the course, three participants shifted toward a more flexible and adaptable content. In the semi-structured interviews and group interviews, flexibility and adaptability are mentioned repeatedly with regard to the changing work field, teacher attitude, and student attitude. The two teachers believing in a fixed content give lessons in classical ballet and yoga, which both have, what is considered to be, fixed vocabularies.

DILEMMA 9

A. The knowledge of my subject is not fixed. In my teaching practice I try to make this visible for the students and challenge them to think critically.

+
+ +
+ + + 0 + + +

B. The knowledge of my subject is largely fixed. The purpose of my education is to transfer the subject matter as well as possible to the students.

PARTICIPANT 1							V
PARTICIPANT 2		N	V				
PARTICIPANT 3							V
PARTICIPANT 4		N				V	
PARTICIPANT 5	N	V					
PARTICIPANT 6		V					

REFORMULATIONS OF CONCEPTS AND PRACTICE OF THE PARTICIPANTS AFTER THE COURSE

Overall, the teachers noted that the course had given them tools to apply in their own teaching practice, they had developed skills to work more process-orientated and they had learned to take the perspective of the learner again and, at the same time, show their identity as dancers.

With regard to the use of tools, the participants mentioned that the educational tools of the course were or could be useful to apply in their own practice. For instance, participant two noted that the educational tool “mapping”, which she had learned to use in the documentation of her own practice during the course could also be used to invite students to document their process in a less verbal way:

I mean in this period [course] we were busy with... mapping. I was even thinking, I mean it's beautiful that students also do their own mappings, they also do it with whatever they are busy with even in... I mean in your own class, that they are able to organize their thoughts in the way they wanted. In the way it works for them... I think this is something that we always do in a more sophisticated way, less a physical way, where we always are writing. Making a face, making colors, making arrows. And I think it would be beautiful if we also would pass this more to the students. (Participant two)

Participant six mentioned how she incorporated a new feedback method into her practice with the students.

With the letters [a reflection tool] I use it with the students, I did this [...] to get feedback from them on my class. And it was also very productive, seeing I have a collection of many different opinions on the same thing, something that is working and something that is not working. (Participant six)

With regard to working in a process-orientated way, some participants noted that due to the course they had learned to experiment with educational tools, not as fixed content, but

as the starting point for a process to help students develop their own personal practical knowledge. By taking a flexible approach to the students' learning process, it created space for unexpected results for both the students and the teachers:

We tried something new which was to have the students make a list of works that they find online. So YouTube trailers, or any kinds of recordings from dance works and to divide them into works that they resonate with, that they really connect to and works that they don't resonate to at all. And one of the things that I found super interesting to find out which I wasn't expecting was that they, like seventy percent of them, put Butoh in the works that they could not connect to at all. Because they found it incredibly boring and non-theatrical [...] What was interesting for us as teachers was to go into dialogue with them about why they consider that work to be non-interesting and to open up the discussion about that. (Participant four)

Similarly, participant six learned that the content or the approach to teaching has to be adapted to each group of students, to the changing work field, and to changing context.

I'm saying it is intrinsic to teaching, that there is a constant development on what sort teaching and how that is bouncing with the students and with the world and with the students, like many directions. (Participant six)

Again, in a similar vein, participant one observed that she had learned to trust her communication skills and how she could use them to help develop students in diverse ways:

What is new insight for me? My communication skills, my positive attitude toward oneself and others, development of awareness of the diversity of personality manifestation of each person I'm trying... how to do it in practice, I'm trying give better feedbacks based, to my students, and offering them better safe zone in practice. And I'm trying to develop in my students the ability to self-knowledge, self-analyses and the abilities to express their feelings. (Participant one)

With regard to their role as teachers, the dance teachers noted that they had learned to take the perspective of the learner again. This implies the need for empathy toward the context of the students, but also connects with the idea of democracy and non-hierarchical relationships in teaching. Participant 5 said, *"to feel inexperienced again, being challenged to learn something new you're not skilled in yet"*. She noted further that she had learned that making yourself visible to the students as an artist and professional, could trigger curiosity and inspire students to do research about the work field, and see the many possibilities within the discipline:

I think if the students see you as a teacher, and as a person, with feet in the work field and also in the academy, maybe they start like looking, maybe they're very inspired by you and select okay what was her process through life, where did she go to academy, what, what performances did she make, or films, where does she write, what is that magazine like that she writes for and then they kind of see an example of how can it be, how can dance professionally be, or this professional or how can this life be, and then hopefully they find out there are like infinite options, there is not one way. (Participant five)

3.2

WHICH ELEMENTS OF THE COURSE HAVE CONTRIBUTED MOST TO THE PROCESS OF REFORMULATION OF CONCEPTS AND PRACTICE OF TEACHING DANCE ACCORDING TO THE PARTICIPANTS?

In the following sections, we will report how teachers developed through the interaction between theory and practice, the group as learning community, and three educational tools (listening, feedback, and mapping) that emerged from the interviews as having the most influence on the growth process of the participants.

THE INTERACTION BETWEEN PRACTICE AND THEORY AND THE ROLE OF REFLECTION WITHIN A COMMUNITY

The participants found that practice and theory were both important starting points for the reformulation of ideas and the development as a teacher. They felt that both are necessary. Participant two suggested that practice and theory should work together: *"We did an exercise and it was very revealing, so what I like is that I have the opportunity to put it right away in practice what was going on."* Furthermore, the teachers noted that much of what they know is entwined with what the body knows. Through reflection, they could make the implicit explicit and clarify the relationship between the personal practical knowledge and the relationship with disciplinary knowledge. As participant four noted: *"[it is] important to make things explicit. So much in teaching is implicit, especially when teaching a movement-based form."* Through the process of explication and reflection, rather than by seeing change or reformulation in their beliefs or practice, some participants came to better understand their existing personal practical knowledge: *"I position myself in a different way after this ex-*

perience. It's not like a big jump, but I start to really think like, ah, now I understand" (Participant two).

Because their practical knowledge had become more explicated, they were able to learn from each other. Thus, belonging to a community of practice, could create a context for development.

Before it was quite clear in my vision on how I want my students to, to be curious, to be artist, develop themselves, but I'm also quite... the course I teach is about dance and music and I have a really strong vision on what they should learn from that and now I realize I already started losing the connection with the student there a little bit, because I have such a strong vision and I need to connect I guess with my students a little bit more to what you were saying, get to know them, their generation and their aesthetics and their choices. (Participant five).

EDUCATIONAL TOOLS

Listening workshop (during session one): Four of the six participants noted that the listening workshop had been important for their development. The listening tool had a three-fold value for the participants. Participants mentioned that listening was important for the working of the course group: learning to listen and give full value to feedback and the questions of others without anticipating their reaction. Secondly, they mentioned that it is a necessary skill for teachers as they interact with students: to hear feedback from the students and to be able to adapt and respond to the questions of the students. Finally, they observed that students could also practice better listening skills: to the teacher, to peer feedback, or the questions of other students, and to the feedback that other students receive from the teacher.

The first session was about listening and we were doing this exercise about listening and then I was like "wow", it's such a huge thing. So, from this moment I was very sensitive about listening to each other in meetings or among us, or listening to the students, and trying to all the time, because this is something I was very triggered by. (Participant two)

Participant six added to that by saying, "when we're doing that listening and stuff, we are looking at what is actually your ethics and the politics of your teaching. And that is something that every teacher should reflect on."

Mapping (during session three): Participant four agrees that the mapping was particularly useful in her development during the course, and participant two goes further to suggest that although it is important for the teacher's development, the mapping is also a tool that can be passed on to the students to use in their own context, and to create a safe space where it is normal to share individual processes.

Mapping. [...] this would be great also to pass it to the students. So we kind of pass also what we're experiencing, but we also bring it to them, transferring this knowledge. And help them to organize you know how they study, how they develop their process and the documentation. They get used to document the process, their experience, their projects, the notes of the choreographers when they are there. (Participant two)

Feedback workshop (during session four): Two of the participants gave special attention to the writing of letters as a form of feedback that is given as a gift by your colleague to take away

with you from a group session and reflect upon and do with what you will. With regard to the use of the letters as a form of feedback one participant said:

With the letters. I use it with the students, I did this [...], to get feedback from them. And it was also very productive, seeing I have a collection of many different opinions in the same thing, something that is working and something that is not working. (Participant six)

Parallel to the feedback sessions participants also mentioned developing communication skills, discussions with peers in which they could share their practice and receive feedback and simply feel part of a group, and hearing the questions and problems of others. They learned about the differing contexts in which the others work, and gained new perspectives on shared problems. Participant one noted: “new insight for me, my communication skills, my positive attitude toward oneself and others, development of awareness of the diversity of personality manifestation of each person”.

3.3

WHAT NEW ELEMENTS CAN DANCE TEACHERS IMAGINE THAT MIGHT BE INCLUDED IN THE COURSE TO IMPROVE IT FOR FUTURE PARTICIPANTS?

When asked about possible new elements for the course, the participants mentioned two important elements: there should be a stronger physical element to the course and more attention to group forming outside the course meetings.

The first new element participants proposed, is the desire to physically feel the work of colleagues from the student perspective, and give feedback from that context. This would

enable the participants to better understand the context in which a colleague makes choices within a given practice. Physical sessions would also offer the opportunity to simply try things out before taking the renewed practice to the students. An element which follows the intention of this physical element is the need to take more time to brainstorm with the group about potential uses of new concepts before going back to the own practice.

When we get a new tool. [Then] have a creative, brainstorming session about how that might be implemented into our practices. Sharing different perspectives, collaborating to produce something more than you could do alone. Take it with you and reflect or practice. In the following session have time to reconnect with each other with experiences we have had. Trigger the group process more for greater creativity. (Participant five)

This brings us to the second element the participants proposed: give more attention to group forming. They mentioned that group forming could be encouraged through group assignments and meetings outside the course meetings. This would allow the participants to experience the contexts in which the others work, as well as strengthen the group bonding and the normalcy of sharing everyday practice with colleagues. Parallel to the idea of sharing and learning about the difference in contexts in which the others work, the course could be held alternately at different institutions. Perhaps visiting actual classes at the institution before the course meeting.

During the BDB-course, we visited the classes of our peers. For this course, I would recommend doing that also—especially because all participants are colleagues from the various dance departments. The class observations/visits

can be an opportunity to not only witness your colleague's practice but gain more perspective on the environment in which she teaches because each department has its own vision and dance culture. (Participant 4)

The course leader paralleled the observation of the importance of community forming saying:

What I mainly learn from the results is that community formation is actually the most important thing. This requires space and time for reflection. The feeling of: I am not alone and I am allowed to develop as a teacher and for that I need others. (Course leader) ●

4

CONCLUSIONS AND DISCUSSION

In this research study an evaluation was made of the contribution that the course “Teaching Dance in the 21st Century” made to the professionalization of dance teachers through the reformulation of the concepts and practice within the personal practical knowledge of the participants and how the course could be improved. The teachers characterized themselves at the start in different ways, although each of these characterizations can be linked with a student-centered, developmental focus.

The teachers observed that the course allowed them to further deepen, clarify, and develop (new) conceptions and practices that connect with their convictions about teaching and interacting with students. As shown through an analysis of the dilemma instrument, most often their reformulations were one of nuance, clarifying an already established student-centered position. In this respect, our assumption at the start of the course that these teachers would have a more teacher-centered approach, was incorrect. This observation connects to what van den Bos and Brouwer (2014) suggest in their research: the idea that most teachers start professionalization programs from a teacher-focused perspective should be nuanced. Teachers often seem to be already aware of the benefits of student-centered education, and professionalization should be aimed toward fostering those student-centered orientations and, more importantly, giving them voice through practice.

Interestingly, because conceptions were clarified and strengthened and they were able to experiment with new forms

of practice, this gave rise to a greater feeling of self-efficacy among participants. In addition, the teachers felt that within dance teaching it was important to be flexible and adaptable when considering the content knowledge and how to teach it. This was due to the need to engage with a changing work field, the changing world of the students, and the personal nature of understanding that arises from the interaction of concept and practice.

Finally, the more discursive language-oriented forms of educational practice need to find their place in interaction with the embodied experiential learning practices in dance. A group professionalization course aimed specifically at dance teachers in HE is a means to provide a context in which this interaction can occur. As van den Bos and Brouwer (2014) noted, “a shielded, classroom-like context in which teachers ‘in the same boat’ can share their concerns and experiences is an important factor for change.” A safe environment was created in which an examination of concept and practice could take place through sharing, experimentation, and learning. This gave rise to a greater feeling of belonging among the participants.

IMPROVING THE COURSE

With regard to the content of the course, the participants seemed to be most pleased with sharing their practice and getting feedback, learning about the practice of others in other contexts, and receiving tools for reflection and to develop their practice further. However, the participants mentioned two main elements that could improve the course: a stronger physical element and more attention to group forming outside the course meetings. For dance teachers, connecting discursive knowing and physical knowing (theory and practice) is especially important to the development of their personal practical knowledge. Dance is a holistic discipline where the physical, the

experiential, and the discursive meet. Therefore, they spoke of wanting to feel and experience the practice of others in order to better understand the concepts upon which those practices were built. Communal sharing and (physically) experiencing was important to their processes. The other important element was that of community-building; creating a safe environment, and simply practicing together: be it teaching, feedback, or listening. The part of community-building that they found important was the development of empathy for the breadth of contexts in which teachers work, and the consequent flexibility in the application of concepts in practice. While this element of community-building was seen as a foundation the participants felt that there was a need during the course to provide moments of working together, meeting and sharing outside the course meetings themselves. This was seen not only as an important opportunity to experiment with practice, and clarify conceptions, but also as an opportunity to create a community which could continue after the course. They felt lost at the end, not knowing how to continue their learning/developmental process without reverting to their past solitary habits. To this end it is recommended that the community-building aspects of the course be strengthened, and the creation of a community beyond the context of the course be facilitated taking into account the diversity of dance practices across different HE institutions in the Netherlands.

CONTRIBUTION TO THEORY

This evaluative research study wished to contribute to the theory underlying the development of the course, more specifically the Interconnected Model. Based on the findings, we suggest an adaptation of this model in relation to dance teachers, and place the personal domain at the center of the process. The personal domain is filled with the personal practical knowledge of the

individual and draws from the domains of theory and practice for its formulation and development. Following Kant, the determinative and reflective judgement of the individual will affect the domains of Practice and Theory, and respond to all three of the other domains. The individual is not isolated, but rather is embedded in the context of the world including both the work field and the social community. The world can also have an effect on all four domains. As the world changes, the context of the four domains changes, requiring the individual to reformulate personal practical knowledge in response to the changing context, and flexibly adapt both content and practice to that change.

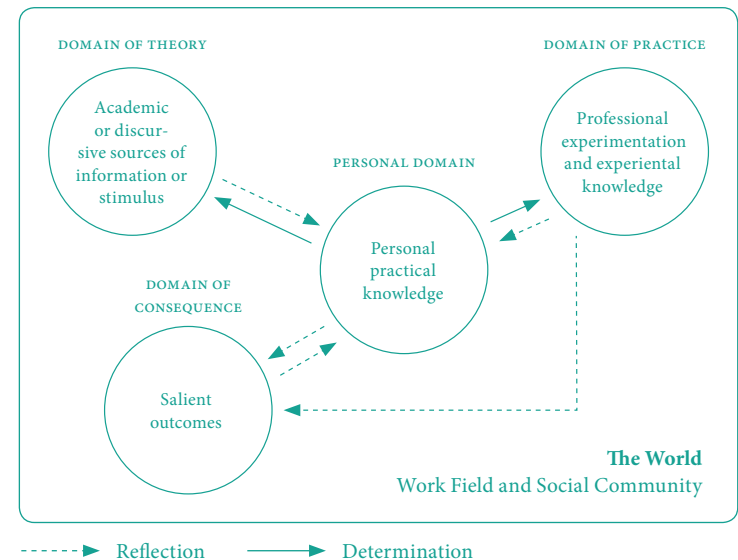


FIGURE 3: A revised version of the Interconnected Model where personal practical knowledge is a consequence of the process of sense-making in the interaction between discursive and experiential knowledge.

This revised Interconnected Model might help to transfer the findings of this study to other fields. Because the world as represented in the model adapts to the context of each arts discipline, and might be used in structuring professionalization courses for each work field. Furthermore, it allows personal change to be located and shared in the context of community.

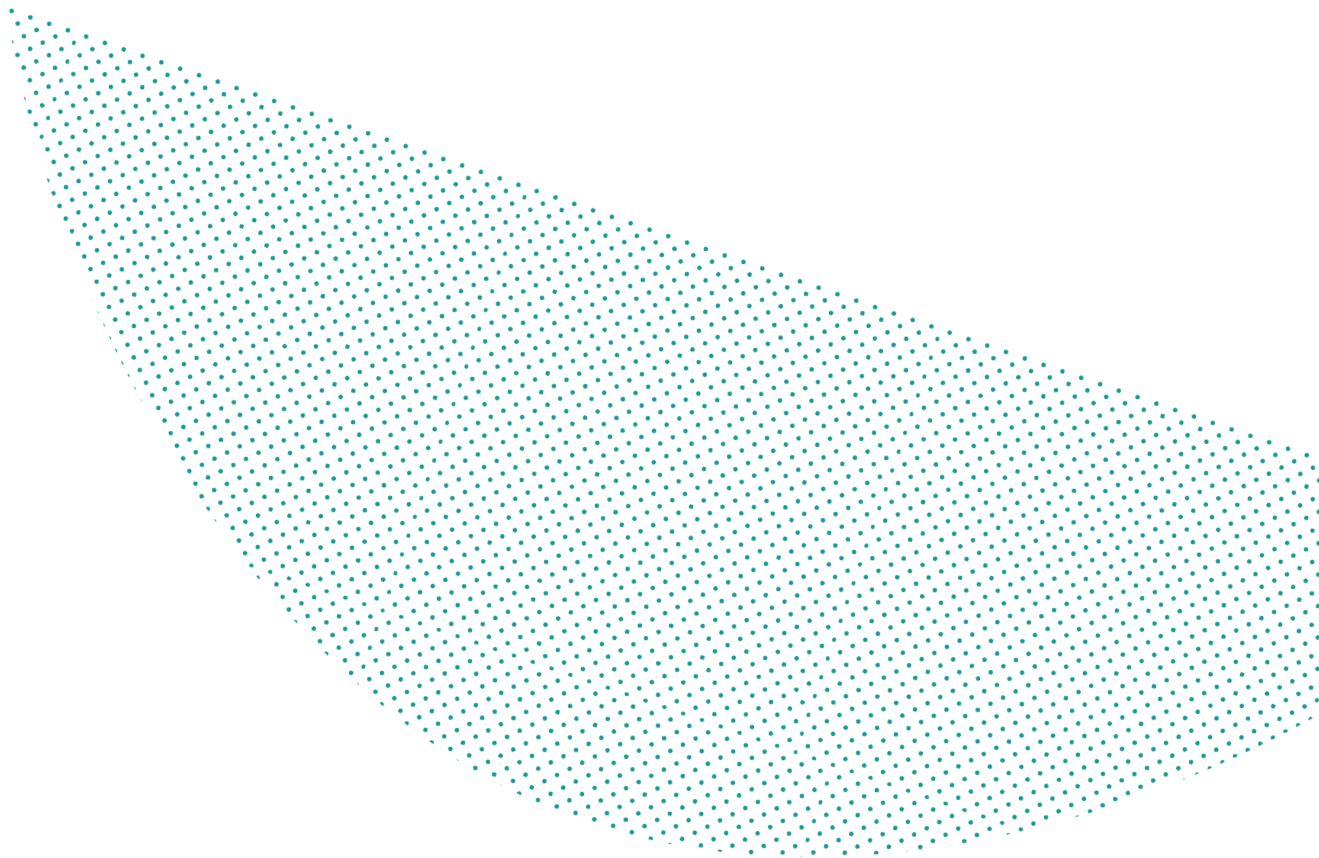
Looking forward, we would like to suggest that teacher professionalization in the art disciplines should be flexible and respond to both the changing world and also the contexts in which teachers find themselves. It should be aimed toward allowing teachers to develop their personal practical knowledge and to share their individual contexts with each other. There is a benefit to grouping teachers in such programs in relationship to the work field in which they are embedded. This provides deeper understanding and synergy between the teachers and the special situation of each discipline and would promote community-building.

5

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APPENDIX 1
DILEMMAS INSTRUMENT

Concepts of learning, teaching, and the nature of subject knowledge in your own HBO education practice.

NAME

DEPARTMENT/SCHOOL

COURSES YOU TEACH

NUMBER OF MONTHS/YEARS OX EXPERIENCE

YOUR VIEWS BEFORE AND AFTER THE COURSE

Introduction

The questionnaire below asks you for your opinion on learning and teaching in higher education and your view of the dance field. Seventeen key points are presented as dilemmas; this is to encourage you to take a stand.

This questionnaire will be submitted to you at the beginning of the course, in October and again at the end of the course. (After the course) You will be asked to think back to the beginning of the course and decide whether you want to change any of your answers.

- How do you think at the beginning of the course
- How do you think at the end of the course

Each dilemma thus gets two answers: a “V” before the course and an “N” after the course.

Instruction

1. There are 17 items. These consist of two opposing statements each time. You are asked to express your preference for either statement by putting a V and an N (see example below):
2. With no opinion: put a V or N in the last column

[illegible]

3. It about your desired situation: how would you like to organize your education, regardless of whether it is possible under current circumstances.

CONCEPTS ABOUT LEARNING AND TEACHING IN YOUR OWN HBO TEACHING PRACTICE AND ABOUT THE DANCE FIELD

	+	+					+	+		GEEN MENING
	+	+	+	O	+	+	+	+		
1 A. Motivating the student for the subject is my responsibility as a teacher.									B. Motivation must come from the students themselves. As a teacher, I'm not responsible for that.	
2 A. When time is limited it is especially important that all prescribed subject matter is covered.									B. When time is limited it is especially important that the student is actively involved with the subject matter.	
3 A. In my teaching the questions, needs and interests of individual students are paramount.									B. In my teaching the treatment of the prescribed subject matter is paramount.	
4 A. In my teaching interaction (discussion, questionnaires, collaboration, etc.) is not strictly necessary to reach the desired level of achievement.									B. Without interaction (discussion, questionnaires, collaboration, etc.) I can not achieve the desired level of achievement in my teaching.	
5 Whether or not students can succesfully learn/develop depends largely on being actively involved in the study material.									B. Whether or not students can succesfully learn/develop depends largely on a good explanation by the teacher.	

	+	+							+	+		GEEN MENING
	+	+	+	O	+	+	+					
6 A. In my teaching practice, testing is primarily aimed at checking whether the mastery of the subject matter.									B. In teaching practice, testing is primarily intended to give students feedback on their own learning process.			
7 A. In my teaching practice I prefer to adapt my program to the needs of different students with different characteristics.									B. In my teaching practice I prefer a standard program that is suitable for all students.			
8 A. My starting point is: first master the basic knowledge and then connect with the student's own experience.									B. My starting point is to start with the questions and own experience of students and together with the students, develop the knowledge.			
9 A. The knowledge of my subject is not fixed. In my teaching practice I try to make this visible for the students and challenge them to think critically.									B. The knowledge of my subject is largely fixed. The purpose of my education is to transfer the subject matter as well as possible to the students.			
10 A. Dancers execute the choreographic language of the choreographer.									B. Dancers create the choreographic language for a performance.			

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APPENDIX 2INTERVIEW TEACHING DANCE IN THE 21ST CENTURY
(30 MINUTES)

1. Introduction (Context):
5 minutes
 - a. Introduction
 - b. When did you start teaching? How did that come about?
Where do you teach (HBO), since how long? What do you teach for your class, which year groups?
2. Teaching dilemmas and work field dilemmas with thinking aloud.
10 minutes
3. During the video (what they say about it, try to connect what they say with the time or image on the video):
10 minutes, they can stop and start the video while talking. Or talk after?
 - a. What do you do in class and why do you choose this activity?
 - b. What is your role and what is the role of the student in this example?
 - c. How does this example prepare the student for the professional field?
 - d. How did you arrive at your own form of teaching?
What are the underlying concepts? Extra question?
4. Extra questions after the video?
5 minutes
 - a. To what extent do you feel your artist and connect it to your teaching position?
 - b. In what way do you bring the professional field (working methods, artistry) within your teaching practice?
 - c. Is there anything you want to add about your role as artist or teacher in the classroom?

APPENDIX 3
ONLINE QUESTIONNAIRE

1. Your name?

2. During the course Teaching Dance in the 21st Century
what new insights have you gained?

3. During the course Teaching Dance in the 21st Century
what has changed in your actual practice?

4. Which elements of the course Teaching Dance in the 21st
Century facilitated and supported your developments
as described in the previous two questions (insights and
practice)?

5. What new elements can you imagine that could be includ-
ed in the course in order to better fascilitate and support
the development of future participants of the course?

APPENDIX 4

TEACHING DANCE IN THE 21ST CENTURY:
A COURSE FOR THE PROFESSIONALIZATION OF
DANCE TEACHERS IN HE

Description

In this course, we reflect in a variety of ways on the question: How do we best prepare our dance students for a position in the rapidly changing dance world? The group of participants represent many differing roles and positions within the dance work field and professional dance education. In the sessions, we use each others' knowledge and experience to question our existing dance teaching practices. These are not general practices in dance teaching, but rather they are the different personal teaching practices that you bring with you. In the meetings we reflect on questions, dilemmas and real examples from our teaching practice.

In the reflection methods used, we avail ourselves of the differing perspectives that the participants inevitably bring with them. In this way, the group forms a community and develops new knowledge drawing upon all the introduced materials. We could call this a "learning community".

In the first session, we will examine the group itself. Which perspectives and roles do we all bring with us? We also look at how we can best learn from one another. How can we provide feedback that is constructive in an environment that is safe?

The second and following sessions will each be focused around a teaching dilemma and an example from the teaching practice of the participants. The mentor will introduce different and appropriate methods of discussion and examination in response to the reflection material brought into each session by the participants.

Intentions

Creating a free space in which to reflect upon the interaction between dance educational institutions and their context (the dance work field, general education, society, students, teachers, company directors, choreographers and other interested parties).

The group includes participants of different ages, contexts, and backgrounds. Those differences are enriching and appropriate to the kaleidoscope that is the dance world. By discussing the materials introduced, we develop a shared language to talk about dance education and its relationship to dance practice. Together, through conversation, we can develop ourselves further as dance teachers. Openness, co-operation, and striving to create a safe environment will benefit the learning of dance students.

Goals

At the end of the five sessions you will have achieved a number of things:

- You will have experimented with several different methods of reflection and can use that experience in your teaching practice.
- You will have attended to the personal questions and dilemmas that you inevitably encounter while teaching in a dance department in HE.
- You will have shared with each other a number of examples and tips for ways in which to connect your teaching practice with the dance practice outside the school.
- You will have been introduced to new educational perspectives that will be useful in your dance teaching practice.
- You will have had the opportunity during one of the sessions to receive feedback upon self-recorded footage of your own practice and also, to give feedback. This feedback process

will lead you to ask new questions, to better identify your blind spots, and to develop your self-confidence as a teacher.

- You will have been given tools to strengthen the group as an open, safe, and cooperative community, and you will be able to take these tools with you and apply them to the development of the community within your own educational environment.

Roles

The participants are part of the group and bring with them their thoughts and experience. Joyce introduces a general educational perspective. She comes from a whole different world and can help to place the educational perspective in relation to your dance teaching practice. She is responsible for safeguarding the safety of the environment and together with you shapes the meetings.

Angela and John study the learning that takes place in the group. They do this in a research together with the Research Group for Arts Education. They investigate whether our ideas about dance education and its interaction with professional practice change in response to these conversations. Angela and John are also your colleagues and sometimes even your supervisors. They therefore focus upon the methodology and results of the course, but will only listen to the content at pre-agreed moments during the sessions. They will hold two interviews in which you can speak about your experiences. The conversations in the sessions are private, they will not be reported and nothing from the sessions will be made public. The information from the interviews and the questionnaire is analyzed and reported anonymously in the research.

Sometimes there will be a guest who can help to stimulate our critical thinking and the development of our ideas about dance.

Rules

- We will be present from the beginning to the end of each session.
- We share our personal practices and question them from different perspectives.
- We are all responsible for the process during the course.
- In the feedback, we are as constructive as possible for the feedback recipient.
- The information and events in the meetings are confidential.
- Failing and misunderstandings are educational and material for reflection.
- A certificate will be issued to the participants who have been present at a minimum of four sessions and completed the assignments.

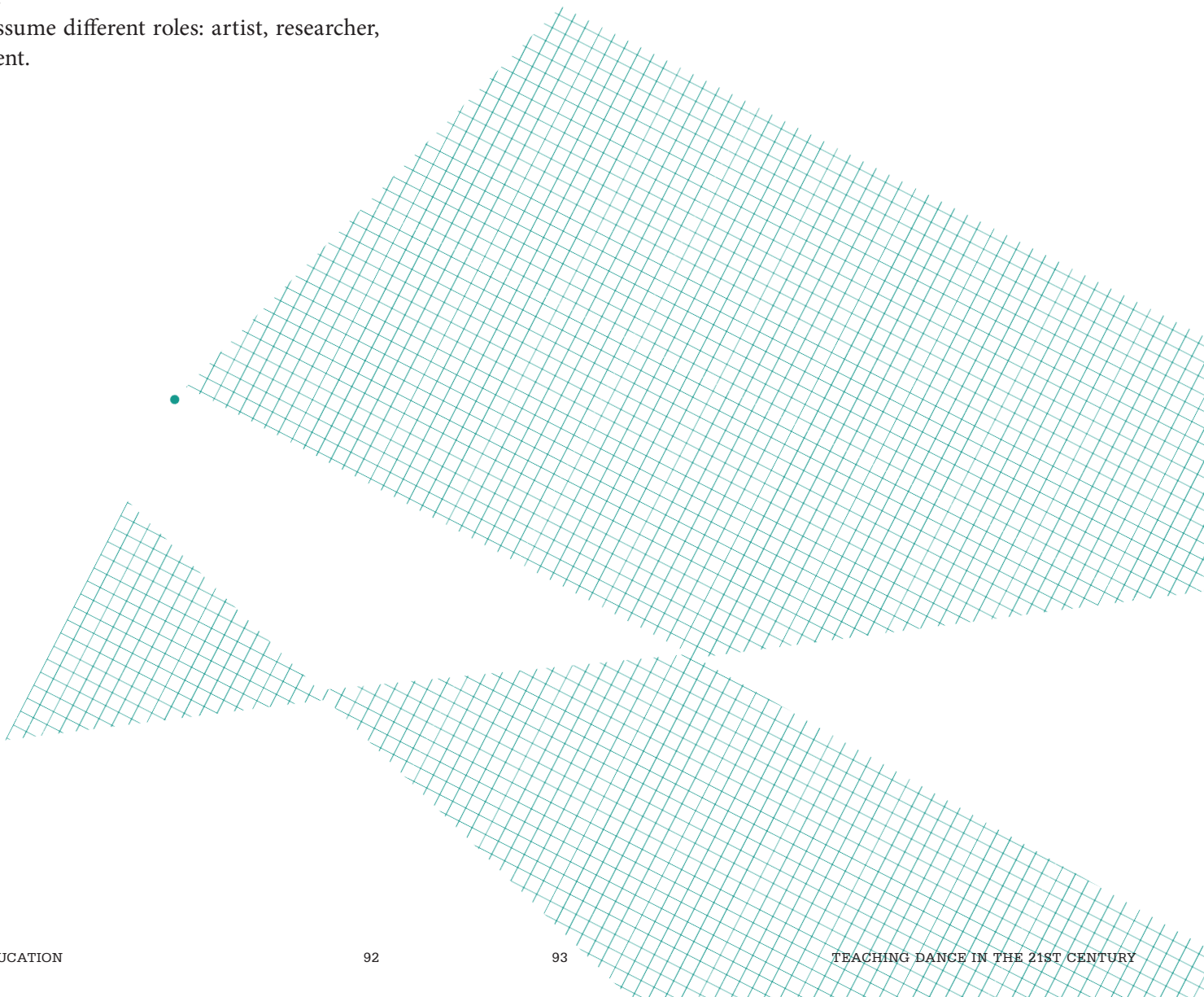
Contribution to the research:

In order to understand the process of our thinking and change during the course, we will all keep a logbook based on three questions. This offers us the opportunity to look back at the meetings and our process, which makes us better prepared to provide thoughtful information in answer to the questions of the research interviews given by Angela and John. Before the first and after the fifth meeting, you will be interviewed and asked to fill in a questionnaire. Two or three participants may be asked for a third interview.

In the sessions, we use:

- The underlying ideas method.
- Video reflection using Karim Benammars' feedback method
- The reflection hike.
- Methods of documentation: How can we archive or make visible our practice so that it is suitable for group-based reflection or simply sharing.

- A logbook to follow the own learning process.
- A portfolio of your process and the development of your teaching practice.
- Role exchange: assume different roles: artist, researcher, teacher, and student.



COLOFON

TEACHING DANCE IN THE 21ST CENTURY
Practice and theory in teacher development

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Research Group Arts Education

The Research Group Arts Education of the Amsterdam University of the Arts is focused on developing knowledge and curriculum in the field of arts education. The Research Group is headed by professor Melissa Bremmer and professor Emiel Heijnen.

<https://www.ahk.nl/en/research/>

Lectoraat Kunsteducatie



Amsterdam University of the Arts

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