

**CHALLENGES TO DANCE TEACHER EDUCATION:
INTERROGATING THE TRAINING OF
DANCE TEACHERS AT THE UCT SCHOOL OF DANCE
2001–2008**

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DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

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ABSTRACT

The intention of this dissertation is to interrogate the perceived gaps as well as the features of the current dance education courses offered at the University of Cape Town (UCT) School of Dance within the context of dance education in South Africa post 1994 with particular reference to the Western Cape. It considers the praxis of dance education and the training of dance teachers globally. The investigation is placed in the context of the post-apartheid Revised National Curriculum Statement (RNCS) which is embedded in Outcomes Based Education (OBE). The study appropriates the theoretical framework of Brazilian educationist Paulo Freire's ideas around liberation education to suggest a praxis for dance teacher training at the UCT School of Dance. This framework has been chosen as Freire's ideas are echoed in the most recent global dance discourses and South African education post-apartheid policy expressed in OBE, resonates with these theories. The dissertation problematises the training of dance educators with particular reference to the tensions between post-apartheid education philosophy and the realities of teaching practices particularly in state schools in the Western Cape. The study is qualitative and interpretative in its research design and is embodied in my forty years of dance teaching in diverse roles in South Africa. Thus my own voice resonates strongly through the dissertation.

In order to interrogate the perceived gaps, an inquiry into, and an assessment of, the following aspects of dance education have been conducted:

Chapter One: The historical and current literature on the notion and significance of dance education.

Chapter Two: The pathways to the implementation of dance education in schools.

Chapter Three: The nature of dance teaching as praxis.

Chapter Four: Designing successful and appropriate teacher education programmes.

Chapter Five: The challenges that face the provisioning of schools in South Africa (with specific reference to the Western Cape), with effective dance teachers.

A contained and controllable sample of four European based tertiary dance institutions providing training programmes that bear distinct similarities as well as some notable differences to the UCT School of Dance was chosen to allow for a useful comparison of commonalities and dissonances that could suggest methods of bridging the perceived gaps here in South Africa. The European sample findings are drawn from a combination of close reading of course

structures described in institutional Handbooks and websites, observation of selected classes and lectures within the institutions and interviews with Directors and teaching staff. In South Africa, data was obtained from questionnaires as well as informal discussions with current students as well as graduates from 2001 – 2007 and my intimate knowledge of the UCT curriculum since 1987.

While this dissertation adds to the field of dance education research in South Africa, the conclusion does not claim to solve the problems of dance teacher education in South Africa, but draws attention to the importance of exposing the difficulties and engaging with conceptual and contextual questions in order to suggest solutions for the classroom. The limitations of the study centre around Dance teaching training praxis at the UCT School of Dance over a twenty year period. Perhaps future researchers will investigate similar privileged contexts for the training of dance teachers in other universities and established performing arts/ dance academies versus different methods such as oral traditional methods of training in order to offer greater insight into dance teaching practices. Further, this study does not scrutinise alternative spaces for dance teacher training such as drama departments, independent colleges and Non Governmental Organisations who also form part of the dance teacher training body in South Africa.

This study suggests that the pathways to effective dance teacher education at the UCT School of Dance lie through the establishing of coherent programmes that cross-reference the teaching methodologies of the three disciplines of Dance: African dance, contemporary dance and classical ballet that are currently on offer. The new programmes should offer a more extensive and efficient mentoring of dance teaching practice while encouraging students to reflect extensively on the nature of the work, and take cognisance of the complex roles of the dance teacher in the 21st century. The dissertation also suggests that the UCT School of Dance which is embedded within a university, should provide an even more scholarly training which will enable graduate teachers to critically approach and adjust their praxis to curriculum frameworks both in South African and global contexts.

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ACRONYMS

RNCS	Revised National Curriculum Statement
OBE	Outcomes Based Education
LPG	Learning Programmes Guide
GET	General Education and Training
FET	Further Education and Training
WCED	Western Cape Education Department
UCT	University of Cape Town

INTRODUCTION

Background to the Study

This project aims to interrogate the education of dance educators in South Africa, post-apartheid, using the framework of Brazilian educationist Paulo Freire's ideas around liberation education. Although Freire did not directly address arts education, his theories may be appropriated in the context of dance education and indeed do underpin much of the current research in this field. The context of the search for redress in dance education in post-apartheid South African arts education, resonates with liberation education ideas as ways are sought in which to recognise and value previously marginalised cultures. This dissertation argues that a disparity has emerged in South African dance education between the ideals of dance education and the reality of dance education in schools and training institutions. There exists, therefore, a gap between what current teacher education is achieving and the expectations of the schools that employ the newly graduated teachers. This gap impacts on the efficacy with which current training of dance educators meets the diverse demands and needs of a changing post-apartheid arts environment. The particular focus of the research has been the Western Cape.

According to Michael Samuel,¹ post-apartheid philosophy and policy in education challenges the former legacy of the dictatorial imposition of values, ideas and practices. These educational concepts embody the notion that all sources of knowledge do not always reside in the teacher, but in a complex range of sources including the learners themselves (Samuel 2008 {1}:9). South African post-apartheid education is therefore set in the framework of Outcomes Based Education (OBE), which aims to encourage a cross-curricular approach in which students make critical connections between different learning areas. One of the most significant attributes of this approach² is the promotion of co-operation between teacher and learner, which is perceived as the key to learning success and which should encourage both initiative and collaboration. The Revised National Curriculum Statement³ (RNCS) describes outcomes-based education as:

a process and achievement-oriented activity-based and learner-centred education process; in following this approach, Curriculum 2005 and the Revised National Curriculum Statement [...] aims to encourage life long learning (Revised National Curriculum Statement 2005).

¹ Professor Michael Samuel is Deputy Dean: Initial Teacher Education in the Faculty of Education at the University of KwaZulu-Natal, South Africa.

² Co-operation between teacher and learner is expanded upon in *Building a Brighter Future*, one of a series of booklets published by the South African Department of Education in 1997.

³ A comprehensive account of the making of the RNCS can be found in Chisholm 2005 [1].

The notion of a dialogue between teacher and learner in a cross curricular approach has strong philosophical ties to Freire's (1972) concepts which similarly challenge the notion of the teacher as the source of all knowledge. He suggests the promotion of problem solving education based on creativity which stimulates true reflection and action upon reality, and insists that education be an ongoing activity due to the unfinished character of men and the transformative character of reality (Freire 1972:57). This philosophical and theoretical framework for teaching should, in my view, inform the educating of dance teachers in the same way that it informs the training of teachers in other spheres of education. Indeed, as will be demonstrated, the philosophy and theory of dance education in the last three decades in particular, has drawn heavily on Freire's theories. Yet, indications in South Africa are that the implementation of these ideals and the transformative dance teaching suggested by them, are hampered by the context of dance education in South Africa and in particular in the Western Cape (Friedman 1997; 2006 Maree 2004, Van Papendorp 2003, Van Staden 2004). This dissertation problematises the training of dance educators with particular reference to the tensions between post-apartheid education philosophy and the realities of teaching, particularly in state schools.

On a personal level, with an initial school teaching qualification⁴ and seven years generalist teaching experience in both primary and high schools, I moved into dance education. Forty years of my personal experience as a female dance educator in diverse fields from private sector to my current post as Senior Lecturer at the University of Cape Town School of Dance, is brought to this research. I have taught children of all ages as well as adults (including beginners in recreational classes) and trained both teachers and performers. I have choreographed in the contemporary dance field and for music theatre and opera, observed and assessed and served as a consultant for teachers in training, and have provided in-service workshops for Western Cape Education Department (WCED) teachers and learners as well as served as moderator for the Grade 12 Dance Studies theory module from 2005-2008. I have both created, and taught extensively in outreach and community programmes and contributed to international discourses on dance education through conference papers, panel discussions and extensive contact hours with colleagues. My own background as a teacher both under apartheid structures and the post-apartheid democratic dispensation in South Africa, has led me to identify with Freirian concepts of education and in the process has foregrounded the manner in which I feel dance teachers should be educated.

⁴ BA (Wits) psychology, social anthropology 1965; Transvaal Teacher's Higher Diploma (JCE) 1966; BA (Hons) UCT History, 1982.

The questions posed in this dissertation, were prioritised when in 2005, having reviewed the conference paper I presented to the daCi⁵ conference in Finland in 1997, I realised that although some progress had been made in the implementation of the new dance education curricula in the Western Cape, this implementation exposed praxis gaps that needed careful revision of dance teacher education. Reflection on my lecturing and teaching practices and the new thoughts and issues this raised, led to discussion with student teachers in and out of formal teaching hours. I also began to hold discussions with dance teachers in both state schools and private studios. I translated these discussions into extensive field notes to which I added the detailed observations I had made over three years, of my own students' teaching practice in the state schools. I made a study of the RNCS and the Dance Studies Learning Programmes Guide (LPG) for both the General Education and Training (GET) and Further Education and Training (FET) bands. The information gleaned from this detailed perusal was added to the field notes together with my observations and comments as moderator of Grade 12 Dance Studies theory examination papers since 2005. These notes in turn resulted in a conference paper presented at the 2006 daCi conference in The Netherlands and the development of the paper into an article⁶ published in the *Journal of Musical Arts in Africa*, 2006 Vol 3. The article addressed gaps in the current provision of dance education in the Western Cape, but did not extensively interrogate dance teacher training programmes and it is the intention of this dissertation to elaborate on this aspect.

It should also be noted that it is not the intention of this dissertation to provide an analysis of the RNCS or OBE, but rather to use the RNCS as a reference point in analysing problems that have emerged through this research. The research undertaken and the qualitative analysis thereof, while considering dance education theories as well as Freire's education pedagogy, focuses specifically on dance teacher training practices.

Given the scarcity of South African writing on the subject of dance education beyond a handful of articles and conference papers, (Frege 2004; 2006, Friedman 1997; 2006, Maree 2004, Loots 1995, Van Papendorp 2003; 2004, Van Staden 2004; 2006) and the absence of any research that specifically investigates dance teacher education and training in South Africa, the research undertaken in this dissertation is crucial in the progress towards more successful and appropriate dance teacher training in the South African context.

⁵ Dance and the Child International.

⁶ Mind The Gap: reflections on the current provision of dance education in South Africa, with specific reference to the Western Cape.

The purposes of this study are twofold:

1. This dissertation will attempt to suggest pathways to begin filling the perceived gaps in the current courses offered by UCT School of Dance towards appropriate dance teacher training in the current South African context. Furthermore, if the identified problems and absences in the current training programmes are to be addressed, this research is essential to the development of revised programmes at UCT which currently is the only tertiary institution in South Africa training fully accredited dance teachers.⁷
2. As dance education theorist Sue Stinson⁸ points out, “research becomes significant when a personal question has implications that go beyond the individual to the society as a whole” (Stinson 1984:20). This echoes Freire’s notion that education can enhance community awareness and build social solidarity (Freire 1972). Thus this dissertation engages the revolutionary education practice of Freire, and looks critically at its use and application in post-apartheid South African dance education.

A Context for the Teaching of Dance in South Africa

The South African Revised National Curriculum Statement for Grades R-9, states that “Arts and Culture are an integral part of life embracing the spiritual, material, intellectual and emotional aspects of human endeavour within society” (RNCS 2002:24). The learning area, Arts and Culture, should, encourage a move from being

[...] passive inheritors of culture to being active participants in it [...] the learning area statement strives to create a balance between developing generic knowledge about arts and culture, and specific knowledge and skills in each of the art forms (ibid:25).

The General Education and Training phase (GET) should offer an integrated programme of music, visual art, dance and drama that by definition should include at least an introduction to Dance. The 2007 draft of the South African Department of Education Learning Programmes Guidelines (LPG) of the RNCS, makes encouraging remarks about the importance of dance education for all school children and makes rather optimistic claims about the curricula in the

⁷ UCT School of Dance is the only fully accredited tertiary institution in South Africa for the preparation of dance educators for the state school environment. Although the University of Tshwane trains dance teachers who subsequently work in Gauteng schools, the graduates are not fully accredited until they have obtained a PGCE (post graduate certificate in education). UCT graduates with a four -year degree are considered fully accredited for junior and secondary schools and graduates holding the three-year diploma are considered fully accredited for junior schools. Both the University of KwaZulu-Natal and Rhodes University Drama departments offer modules of dance education only. Alt

⁸ Sue Stinson is Professor of Dance at the University of North Carolina, Greensboro where she supervises beginning level dance educators in public schools and teaches courses in teacher preparation, qualitative research and curriculum.

process of being implemented. Thus, the subject Dance Studies, because it involves the acquisition of specific skills, knowledge, values and attitudes as well as an understanding of the professional practice of dance, should, during the Further Education and Training phase (FET) "ensure that learners are equipped to meet internationally acceptable standards and that [... the learners] will be equipped with extensive skills for entry into institutions of higher education" (South African Department of Education, LPG, 2007:9).

Both the quality of the dance education and the standard of the learners in the GET stage varies significantly from school to school, but most children are at least getting some exposure to the physical and aesthetic notions of the art of movement. A close look at the overall standard of learners selecting Dance Studies for Grade 12, however, indicates that although schools, while encouraging many more learners to participate in dance and providing them with a very basic technical competence and some movement facility, are falling far short of the high levels of skills required for a vocational training. This was observed from 2004 -2007 during visits to the schools during the teaching practice of UCT School of Dance students, as well as at the annual auditions held from 2005 for entry into the UCT dance programmes.

Teachers in both junior and high schools in the Western Cape are grappling with a range of problems that have presented themselves in the implementation of the RNCS. Teachers are well supported by the WCED. In service workshops and cluster grouping support systems are the norm and curricula are sufficiently well constructed. With the best of intentions, however, much of the idealism, particularly in the state schools, is lost in the day to day battle for appropriately resourced classroom space, adequate and inspiring musical accompaniment and willing and interested learners. This situation is exacerbated by the lack of sufficient time to provide, within a generalist timetable, a practical class of appropriate length and /or accommodate both the practical and theoretical components of the dance syllabi.

Most young teachers, even those who go into the classroom with high energy levels and a determination to pass on a 'passion for dance' are left exhausted and demotivated not only by overlarge classes, but by school principals who cannot understand the demands of a creative arts programme. The same might be said for young teachers in a host of generalist school subjects, yet dance is different, not only because of the necessary physical energy required to actively teach dance all day, but because the teachers either do not understand how to transmit their content knowledge to the learners or having once come close to understanding, (through their own experience of dance) find their notions overlaid by the problems mentioned above.

In addition, the Western Cape was one of the South African provinces with high indexes for violence and aggression highlighted in the report on violence and aggression in schools released by the SA Human Rights Commission in 2008. The report which suggests virtually

impossible teaching environments for many young teachers, gave equal space to the violence that teachers experience every day, noting that teachers were presenting with severe symptoms of post traumatic stress which resulted in them feeling disempowered within the classroom setting and experiencing negative feelings to their employment (SAHRC 2008:3,14). Isabel Marques,⁹ working for years in dance education in Brazil which has parallels with South Africa in terms of a society which she describes as “poor, socially and economically unbalanced, unjust and multi-cultural” (Marques 1998:179), states that “working directly with the urban social realities of Sao Paulo city was sometimes [...] petrifying [...]. I often felt impotent as a teacher [...] to make resolutions and to fight against the unfair and aggressive urban reality which went beyond my pedagogical work” (ibid). It is in addressing the problems above in the context of successful and appropriate pedagogical practices in dance education in the South African reality, that it is hoped that a better understanding of how to train teachers to participate in the process of dance education may be achieved more effectively.

Theoretical Framework

Paolo Freire, “generally considered the inaugural philosopher of critical pedagogy was, (according to Peter McLaren)¹⁰ one of the first internationally recognised educational thinkers who fully appreciated the relationship among education, politics, imperialism and liberation” (McLaren 1999:49). Born in Brazil in 1921, Freire became known through the literacy programmes that he developed as a result of his concern and commitment to the role of education in the struggles of oppressed people. It was these concerns that were to develop into his core ideas about critical education. For Freire,

All pedagogy [...] is essentially a political issue and all educational theories are political theories. Inherent in any educational design are value assumptions and choices about the nature of humankind, the use of authority, the value of specific forms of knowledge [...] (Giroux 1979;259-260).

Freire also “firmly believed educational change must be accompanied by significant changes in the social and political structure in which education is taking place” (McLaren 1999:49). Isabel Marques states that over the years of her work in Brazil, she came to understand his vast work as “a call for liberation, for diversity, for local – and yet universal knowledge that is crucial to the development of a more engaged education approach” (Marques1998:179). It is these aspects of Freire’s work that resonate in South Africa. Although there are education theorists who see

⁹ Isabel Marques is a Brazilian dance educator and founder of Caleidos Dance Co which aims to build bridges between art, teaching and society.

¹⁰ Peter McLaren is a Professor in the Graduate school of Education at University of California, Los Angeles, USA where he teaches Curriculum, Teaching, Leadership and Policy Studies.

problematic aspects of Freirian theory,¹¹ this dissertation focuses on those aspects of his theory articulated by Marques, as well as a “humanity and respect for students as ‘knowers’ of the world” (Weiler 2001:74). Vuyisile Msila,¹² in a paper tracking the changes in South African education from Apartheid education to the development of the RNCS of 2002, notes that during the Apartheid regime,

Education as a means of undemocratic social control created individuals who were not only short changed, but were also compartmentalised along racial and cultural lines. The system also failed to address the democratic principles based on access, full participation and equity (Msila 2007:146).

Thus South African education reflected Katherine Weiler’s¹³ view that “when curriculum and pedagogy only reflect the lives and interests of one group, then those whose lives are not acknowledged learn ‘lessons’ about their marginal and somehow inadequate lives” (Weiler 2001:68). The changes in education as outlined in the RNCS, reflected the changes in political and social structure deemed essential by Freire, and education came to be seen as a weapon of transformation, as a tool that could root the values of social justice, non-racism, equality and reconciliation enshrined in the South African Constitution, in the South African education system (Msila 2007:146).

Ultimately Freire’s critical approach to education extended well beyond the area of adult education to develop a new conception of education that questioned the relationship between teachers and learners suggesting a new epistemological structure for education. Freire proposed a dialogue between learners and teachers in which the previously assumed power relationships between student and teacher are challenged, so that students come to understand that they can affect and empower their own lives (Anttila 2000:26). It is this dialogue that Freire considers “[...] indispensable to the act of cognition which unveils reality” (Freire 1972:56). The RNCS similarly envisages learners “with a new South African identity that encompasses critical consciousness, to transform South African society, to promote democracy and to magnify learner involvement in education” (Msila 2007:151).

Although “Freire focussed on class oppression, and did not discuss gender, many feminist educators have adopted critical pedagogy as a model for feminist pedagogy” (Stinson 1998:30). According to Ann Manicom,¹⁴ feminist pedagogy emphasises social change and regards

¹¹ These critiques are well documented and include Smith 1997; 2002, Giroux 1979, Weiler 1994, amongst others.

¹² Dr Vuyisile Msila is Senior Lecturer and Programme Co-ordinator of B Ed(Hons) at the Nelson Mandela Metropolitan University, Port Elizabeth.

¹³ Kathleen Weiler is Professor of Education at Tufts University, USA.

¹⁴ Ann Manicom is a Professor Emerita at Mount Saint Vincent University, Nova Scotia, Canada.

education as a form of empowerment and a tool for social change. Such pedagogical practices, connect the classroom with the world outside it. She stresses that feminist pedagogical practices have developed in the context of the gender struggle but also in the context of 20th century schools of pedagogic principles in North America. These contexts include a critique of authority relations in the teacher–pupil relationship, a commitment to non-hierarchical, more communal cooperative classrooms; and the assumption that learning should begin in, and value the student’s experience (Manicom 1992:366).

Weiler in 1988, wrote that feminist pedagogy emphasises that students are knowers and creators of knowledge and the classroom is potentially therefore, a place where “consciousness and ideology can be interrogated, where critical thinking is encouraged and where for both students and teachers, ‘it’s okay to be human’”(Weiler 1988:122). According to Weiler, in terms of education, feminists have been influential in challenging the structure of the traditional canon and in suggesting alternative classroom practices. Issues raised include the role and authority of the teacher and the epistemological question of the sources of knowledge and truth claims of men and women (Weiler 2001:68). Basic to both Freirian and feminist pedagogies,

[...] is a modernist belief in the ability of human beings to come to a knowledge and understanding of themselves and the world, and the assumption that both the content of the curriculum and methods of pedagogy teach lessons (ibid).

The current approaches to learning as related to dance education which in the main, draw heavily on Freire’s work, have been combined by Vera Bergmann¹⁵ under the umbrella of ‘New Learning’ or ‘Authentic Learning’ (2006) which finds its roots in theories which are critical of mechanistic views of learning. This concept of “New Learning” focuses on the idea that human learning is constructed, that learners build new knowledge upon the foundation of previous learning. This view of learning sharply contrasts with one in which learning is the passive transmission of information from one individual to another, a view in which reception, not construction, is key (Hoover:1996), and conforms to Freire’s notion of education through ‘banking’ where the educator makes ‘deposits’ in the educatee (Smith M.K. 1997; 2002).

¹⁵ Former head of the dance department of the Centre for the Arts in Eindhoven and staff member of the National Arts Institute in Utrecht, Netherlands, Vera Bergmann currently works at the Brabant Institute for Schools and the Arts, Netherlands as co-coordinator of the training department.

Freire's 'banking concept' of education, describes a process where:

- a) the teacher teaches and the students are taught;
- b) the teacher knows everything and the student knows nothing;
- c) the teacher thinks and the students are thought about;
- d) the teacher talks and the students listen – meekly;
- e) the teacher disciplines and the students are disciplined;
- f) the teacher chooses and enforces his choice and the students comply;
- g) the teacher acts and the students have the illusion of acting through the action of the teacher;
- h) the teacher chooses the programme content, and the students (who were not consulted) adapt to it;
- i) the teacher confuses the authority of knowledge with his own professional authority, which he sets in opposition to the freedom of the students;
- j) the teacher is the subject in the learning process, while the pupils are mere objects (Freire 2000:73).

Similarly, within the apartheid education systems, “the hidden curriculum was to create learners who did not question authority. Learners were not supposed to change the status quo” (Msila 2007:152). It was Sue Stinson that pointed out that it is within Freire's 'banking concept', that European and North American established dance pedagogy can be recognised (Stinson 1998:30). Drawing on the above theories current dance education theory suggests that learners construct new understandings using what they already know, and prior knowledge influences what new or modified knowledge they will construct from new learning experiences. This implies therefore, that rather than knowledge being transmitted to the learner intact, “learning is a process whereby learners acquire insights that are significant to them, primarily based on intrinsic motivation and building on existing insights” (Bergmann 2006:17). Based on these theories, Bergmann summarises the basic premise of authentic education as using

The pupils' learning process as a basic premise and regards the pupils as persons who actively develop knowledge and insight themselves and, in doing so, build on the knowledge and insights already present [...] the teacher [is considered] as a coach who supervises, stimulates and supports them (ibid:18).

As stated above, this framework for teaching should, in my view, inform the educating of dance teachers in the same way that it informs the training of teachers in other spheres of education. Yet, in the conventional European and North American dance class, contrary to the above theories, teachers focus on getting learners to do what they want them to do without engaging in any dialogue with the learner, and mostly with little consideration of what the learners prior experience, (beyond technical skill), might bring to the class.

In South Africa, as in other countries that have inherited these conventional modes of teaching dance in schools and private studios, this model is mostly the experience of dance training that the trainee teacher brings to the course. Subsequently, much of the teaching of technique experienced during the training course echoes this model, even where academic courses in

learning theory are part of the curriculum. Thus a gap has developed between the theory and the practice of the most advantageous and appropriate educational practices in dance education in South African for the twenty first century and it is essential for this gap to be bridged if change is to take place at the practical teaching level. Although it may be argued that not all dance subject matter being taught in South Africa is European and North American, especially with the new emphasis on learners experiencing indigenous dance, the philosophies informing all dance teaching should not differ. There are certainly contexts in which dance is learnt without a formal teacher; the indigenous knowledge systems of African dance and much of what is commonly termed “street dance” are examples. However, as Stinson points out, “When dance becomes part of public education, however, there is a major change. It is the responsibility of a teacher, [...] learning to teach becomes just as important as learning to dance [...]” (Stinson 2005:22).

Jaqueline Smith-Autard¹⁶ (1977, 1994, 2002) who introduced the Mid-Way Model into dance education in the UK, provided a framework for the introduction of dance education/teaching theories along practical lines in the dance classroom. This model suggests that there should be equal emphasis in the teaching and learning process on “conceptual opposites: process–product, subjectivity and objectivity, knowledge and feeling/intuition, learning of techniques and personal explorations and didactic versus open-ended teaching methodologies” (Smith–Autard 2006:66). The model¹⁷ in its entirety should lead to artistic, aesthetic, cultural education. This mode of learning is closer to Freire’s concept of learning that “avoids forms of pedagogy and knowledge that provides a mechanistic and deterministic view of the world” (Giroux 1979:262).

The South African LPG for dance education in line with the tenets of OBE as described above, corresponds in the main to the Smith-Autard Model, and therefore the post-apartheid provision for both junior and secondary schools attempts transformation of teaching practices. The training of teachers who will be employed to implement these curricula, it will be argued, needs to take cognisance of the skills required. It is not only the training of teachers for the new curriculum that needs addressing. The UCT School of Dance does more than train teachers for the state schools. In line with the UCT Mission Statement which recognises the location of UCT within Africa and strives to transcend the legacy of apartheid, students graduate from the School of Dance to teach not only in state schools, but in private studios and community based programmes which may be aimed at recreational activity, at an alternative form of teacher

¹⁶ Jacqueline Smith-Autard who recently retired from the University of Leeds, UK now produces CD-ROM Resource packs for dance education for Bedford Interactive.

¹⁷ Similar combinations of these aspects can be seen in the Corner Stones of dance education curricula in the USA as described by Pugh McCutchen in *Teaching Dance as Art in Education*, 2006.

training, or at the training of professional performers. Although the context of the praxis may differ from the Education Department schools, approaches to the teaching of dance per se should not. For dance teacher education to result in a new generation of teachers versed in the above philosophical approaches and the tools with which to implement the practice of teaching, [means that where necessary] the training of such educators needs a critical re-envisioning.

Research Methodology and Design

The methodological approach chosen in this dissertation is grounded in the conviction that any investigation into the practice of education should be one in which the voice and embodied experience of the researcher resounds clearly. Research into dance education which is embedded in the arts, suggests that in search of an understanding of my forty year journey through diverse areas of arts education, the interpretative and narrative approach used by many theorists in this field over the past three decades¹⁸ is most fitting in the attempt to understand how we may better move from current practice to improved pedagogy.

In 1981, Eliot Eisner¹⁹ drew attention to the distinction between that which is studied scientifically and that which is studied artistically, by differentiating between the modes in which the study occurs. Each educational situation, which Eisner regarded as artistic in that it lends itself to interpretative inquiry, he felt had its own unique perspective to provide and “[...educational] problems need to be addressed in as many ways as will bear fruit” (Eisner 1981:9). He also maintained that “[...] a major force in artistic approaches to research is comprised of the meanings and experiences of the people who function in the cultural web one studies” (ibid:6).

In 1993, Eisner reflected on the movement in research methodology that was by this time, redefining the paradigms that had been previously used to think about educational research; a movement that he placed under the broad umbrella of ‘qualitative research methodology.’ In this method, the researcher is the research instrument he/she using methods that are non-interventionist, that are field-focussed, that are interpretive in character, that use voice and aesthetically crafted narrative to convey meaning” (Eisner 1993:50). Eisner quotes Joseph Schwab²⁰ who in 1969, had made a compelling case that

¹⁸ Eisner, Shapiro, Stinson et al.

¹⁹ Elliot Eisner has since 1965 been Professor of Education and Art at Stanford University. His scholarship is best known in three fields: arts education, curriculum studies and educational evaluation.

²⁰ The late Joseph Schwab was Professor of Education and Natural Sciences at the University of Chicago, US. He was the originator of The Practical, a programme for educational improvement based on curriculum deliberations.

Curricularists in particular and educationists in general had become so infatuated with theory and with intellectual respectability that they failed to recognise that the practice of education was not a theoretical undertaking but a practical one [...] the kind of knowledge that people in a practical enterprise needed was personal, practical knowledge [...] this required an intimacy with the phenomenon and experience in dealing with it (Schwab 1969 in Eisner 1993:52).

Eisner called the intimacy described by Schwab, a 'connoisseurship'. Eisner regarded it as an essential precondition for any kind of incisive, critical account of an educational state of affairs. Eisner described 'Educational connoisseurship' as:

[...] the art of appreciation. It is the result of having developed a highly differentiated array of anticipatory schemata that enable one to discern qualities and relationships that others, less well differentiated, are less likely to see [...] for all of us working in the field of education [...] the subject matters of our connoisseurship are found in the processes of schooling, in the character and quality of teaching, in the interactions of children, in the organization of the school as a whole, and in the use and character of the materials of instruction [...] The reason connoisseurship is important is that it provides the content of knowing, it makes possible the stuff of reflection (Eisner 1979{2}:14-15).

He further noted that excellence in evaluation or criticism is dependent on the connoisseur being able to see what is educationally significant (Eisner 1991:13) and that for such an account to be effective, it must employ language that is descriptive, interpretative, evaluative and thematic and as is called for in several models within this research paradigm, emphasises the importance of the voice of the researcher.²¹ He also notes that although there are numerous issues that could be addressed by such methods, "I can think of no more important research agenda for art education than the fine grained study, description, interpretation, and evaluation of what actually goes on in art classrooms" (Eisner 1993:54).

More recently, feminist educationalist Sherry Shapiro²² argues for the active agency of the researcher on what comes to be known. In contrast to positivistic research, the feminist researcher's own concerns and experiences are taken into account. Clearly my own dance and teaching experience shape the reflective questions I ask my students" (Shapiro 1998:10). Sue Stinson refers to 'connected knowing' which is "[...] concerned with what I know about something from my relationship with it; all of my experiences with what I wish to study are relevant [...]" (Stinson and Anijar 1993:56).

Stinson and Anijar referred to "interpretative inquiry", a collective term that they use to incorporate approaches to inquiry for which labels such as phenomenological, hermeneutic, feminist, qualitative, naturalistic, autobiographical, narrative, and ethnographic, among others, are used. In interpretive inquiry, the goal is "to elicit meaning or enlarge understanding rather

²¹ The term 'voice' is used in this context, to authenticate the personal learning and experience of the researcher with in the research parameters.

²² Sherry B Shapiro is a Professor of Dance Education at Meredith College in Raleigh, North Carolina, US.

than to prove or disprove facts, one does not begin such a study with a hypothesis. Rather, one starts with much more open questions [...]” (ibid: 58), and the inevitable subjectivity of the researcher, the researcher’s context, is openly revealed in the manner suggested by Shapiro. Stinson and Anijar favour interpretive inquiry in the case of the arts over positivistic research, which because it emphasises quantification in order to ensure precision, impacts negatively on the richness of idiosyncratic and unique individual experience.

According to Joseph A Maxwell²³ in 1996, such qualitative research has the advantage of producing results that are understandable and experientially credible, of providing formative evaluations that are intended not just to assess but to help improve existing practice, and is able to utilise collaborative research with practitioners and /or research participants. Eisner notes that “to improve something, one must be able to distinguish between what is beneficial in practice and what is not [...] this requires that educational critics appraise what they see and convey their appraisal to others” (Eisner1979{1}:14). That this appraisal reflects the personal experience and voice of the researcher is, as suggested above, is implicit in the outcome.

In pursuit of the above argued notions of interpretive inquiry, this dissertation seeks to:

1. Explore both the historical and current literature on the meaning of dance education.
2. Examine the pathways to the implementation of dance education in schools.
3. Offer a critical evaluation and assessment of the nature of dance teaching as praxis.
4. Raise some of the conceptual as well as practical questions surrounding the training of teachers to implement constructive, successful and appropriate dance teaching; bearing in mind the myriad of competencies required specifically for a dance educator.

Thus given that this dissertation is an inquiry into arts education and that ‘in art [...] uniqueness is valued and the individual, personal case is valid (Stinson and Anijar 1993:54), the intention of the methodology is to use interpretative inquiry to reveal current problems in the education and training of dance teachers in the South African context with the Western Cape as a specific focus area. By revealing problems, there is a chance if not for definitive solutions, then for intervention towards improving the practice of dance teaching. “Conclusions are to be regarded as tools to be used, not as recipes to be followed” (Eisner 1979 {1}:13).

²³ Joseph A Maxwell is an Associate Professor in the Graduate School of Education at George Mason University, Virginia, USA.

Choice of a Research Sample

A contained and controllable sample of institutions providing training programmes that bear distinct similarities as well as some notable differences to the UCT School of Dance was chosen to allow for a useful comparison of commonalities and dissonances that could suggest methods of bridging the perceived gaps. These tools although possibly conceptually compatible, are evaluated in the context of UCT as a South African institution and assessed for usefulness in the teaching fields in which the trainee teachers hope to be employed.

Four institutions, located in Europe, were selected for two reasons:

1. Each is in the process of implementing changes to the teachers' training programme either due to perceived gaps, or to demands from the larger institutions in which they are located making for close correlations with the UCT School of Dance programme also currently under review.²⁴ Although the answers might be different, the questions raised are certainly similar and consultation with institutions grappling with analogous issues is a useful exercise.
2. All four are established within a privileged higher education academy similar to UCT School of Dance so that, while alternative teacher education programmes certainly exist, these particular institutions offer comparable dedicated dance teacher programmes within a dance department. A survey of teacher training programmes in the US, the UK and Israel during 2006²⁵ had revealed that most training programmes are situated in a generalist education faculty although there are exceptions.²⁶ The differences from the courses offered at UCT were dissimilar enough not to be able to offer sufficient insight into the perceived problems. A search of dance education programmes in Africa, revealed that the Makerere University, Uganda, offers students a degree or diploma in Music, Dance and Drama (MDD), and as a module of the dance majors' programme, dance education may be selected. The University of Ghana's BA in Dance Studies, offers one 400 level course in dance education. The geographical dispersion of the exceptions made visiting more than one institution difficult. Given the

²⁴ The University of Cape Town new Guidelines for Departmental Review suggest a review every ten years. The UCT School of Dance underwent a departmental review in 2007.

²⁵ Questionnaires disseminated via the daCi list serve early in 2006, yielded 15 replies. Further discussions were held with delegates involved with teacher education at the daCi conference in The Hague, Netherlands in July 2006.

²⁶ UCT School of Dance although situated in the Faculty of Humanities and part of the Music Department since 2007, offers independent, dedicated dance teacher programmes. In the UK, The Royal Academy of Dance Courses are classical ballet-specific, and there are examples of post graduate courses to PGCE level. The Laban Centre offers modules of dance education within the Diploma in Dance Studies and the Post Graduate Dance in Community Certificate.

specific time allocation and resources available for this field work, I selected (based on the discussions and questionnaires), to visit the four institutions listed below. They were geographically located within hours of travel of each other, and I was therefore able, within two weeks, to allocate a reasonable amount of time to observation and investigation of the courses.

The institutions were visited during October 2007. The academies selected were:

1. The ArtEZ Dansacademie in Arnhem, Netherlands, which is the dance department of the ArtEZ Hogeschool voor de Kunsten.
2. The Fontys Academy-Tilburg, Netherlands, which is located within the Tilburg University of Applied Sciences.
3. The Rotterdam Dans academie, Netherlands, which is part of the Codarts Hogeschool voor de Kunsten.
4. The Palucca Schule – Hochschule für Tanz in Dresden, Germany.

Persons selected for interviewing were either Heads of the dance academy (both new and outgoing) or senior faculty members with long-term teaching experience in the academy. At Palucca, the recently appointed Director was interviewed. In addition, students were selected who were in the senior phase of their course (either third or fourth year of the undergraduate courses and second year of the graduate course).

The method of data collection with both faculty and students in the European sample involved the face to face administration of a semi-structured questionnaire which allowed me to both vary the order in which the questions were asked and engage in informal dialogue. Student discussions were conducted in groups. These interviews were constructed on the basis of Sue Stinson's perception that personal meaning and insight is not a fixed entity,

[...] for this type of work, open-ended interviews are more useful. This allows the subject to put his or her frame around the experience, and the researcher can pursue each individual's emerging thought as it unfolds (Stinson and Anijar 1993:58).

Interviews have the added advantage of the researcher being able to take into account context, visual cues, the tone of voice and the body language of the interviewee. These essential tools for the qualitative understanding of the subject matter would be lost in transcription and it was important to immediately 'write-up' the interview in a descriptive manner. All interviews were recorded on an iPod audio recorder and extensive notes taken at the time which assisted the descriptions. These interviews have been analysed to substantiate and illustrate the research

findings. Information about course structures was also obtained from the relevant Handbooks and brochures as well as information published on the respective institutional websites.

In Cape Town, two samples were selected as being most appropriate to the investigation of the School of Dance teacher training programmes.

Group one consisted of graduates (both diploma and degree) who have been employed in the dance teaching field for between one and seven years. The decision to restrict the sample to a maximum of seven years in the field was based on the extensive changes to the Dance Teaching Methodology course at the School of Dance from 2000 which would make the feedback from older graduates inappropriate for this specific project. The decision however, made for a smaller, if more suitable sample.

The second group were current students in the senior phase of their courses, either graduating in 2007 or 2008. Both groups received structured questionnaires to which they submitted written responses. In both cases, questions required both reflections on the course as well as the opportunity to submit suggestions for possible change. The fact that I lecture / have lectured to these students at some point of their course was taken into account, but the responses did not indicate that anyone felt any pressure to provide a particular answer. Information about the current course at UCT has been obtained formally from the UCT Handbook for Performing and Creative Arts, but also from the insight provided by twenty years of teaching a large section of the courses.

One other interview has been extensively integrated into the text. Professor Julia Buckroyd of the University of Hertfordshire, UK, specialises in student counselling and her observations and analyses of the practice of dance teaching as well as the extensive workshops she conducts with trainee dance teachers, have made her an acknowledged leader in the field of the training of the student dancer, both as performer and teacher. This interview, also conducted during the research period in October, was led by my close reading of much of her writing which had highlighted for me areas in which I felt she could provide significant insight. This allowed for considerable dialogue and provided insights into education in the UK in general. The interview was recorded and transcribed.

An informal discussion was also held with members of the teaching faculty at the Laban Centre in London, one of the foremost centres in the UK for contemporary dance.²⁷ The data collected

²⁷ In the Guardian Higher Education/University League Tables for 2008 Trinity, Laban was ranked 1st in the UK in each of its specialist disciplines of music and dance.

has not been used extensively as the outcomes of the teaching programmes at the Centre differ considerably from those at the UCT School of Dance (see footnote 26 above). However, the discussion around mentored teaching practice was informative and is briefly problematised in Chapter Three of this dissertation.

Selected interviews that were transcribed are attached as Appendix A. Selection was based on those interviews that were recorded clearly and accurately. Where transcription proved problematic, supplementary use was made of the extensive notes that were taken during the course of the interview. The interviews have not been edited to exclude issues not directly related to the specifics of this study. Rather they have been included in toto in order to provide an insight both for future researchers and dance teachers in training.

Questionnaires for the UCT graduates and current students are attached as Appendix B.

Through the interrogation of dance education for the developing and training of teachers, new insights may emerge that will shape the inter-connectedness of mind and body. Thus a holistic and liberating approach for learner and teacher will hopefully begin to be forged.

CHAPTER ONE

THE NOTION AND SIGNIFICANCE OF DANCE EDUCATION: A VIEW OF THE FIELD

This chapter introduces the concept of Dance Education within the broader field of Arts Education. A view of the research field indicates that it is from the 1930s that the concept of dance in education began to be broadly accepted as a necessary element in the 20th century Western world view that education should lead to the development of the mind, body and spirit of the child. The chapter therefore, provides a brief overview of the history of the notion of dance education and then attempts to define this concept in the context of the 21st century. The discourses that have ensued with the development of research into dance education are discussed. These issues include attempts to define dance education in the 21st century, the serious treatment of the subject matter of dance as challenging to mind and body and the polarity that has emerged between dance as an educative tool and dance as training for a professional vocation. A chronological approach has been utilised as it is the development since the 1930s of the theories of dance education discussed below that ultimately informed the dance methodology courses at the UCT School of Dance which are now under review.

Beyond social and ritual functions, dance has artistic and educational value. Long before the educators of the 20th century, the ancient Greek philosophers Plato and Aristotle, believed that dance:

contributes to aesthetic, moral and intellectual values as well as to enhancing physical adeptness and overall wellbeing [...] Aristotle ranked dance among the educational activities qualifying as ends or things of value for themselves (Carter 1984:293).

Curtis L. Carter, professor of aesthetics and philosophy, also notes that subsequent philosophers Lucien (100-200AD), Castiglione (1478-1529), and John Locke (1623-1704), all affirmed the importance of dance as a primary element in the development of an educated person (ibid:293). From the beginning of the 20th century, educators explored the possibilities that dance holds for the holistic education of children. Shortly after 1907, Hungarian born Rudolf van Laban, at that time based in Munich and a pioneer of German Modern Dance, concentrated on an exploration of the ideological basis for creating dances in an attempt to lay the foundation of a new form of expressive dance in Central Europe. Based on his belief that "movement is first and fundamental in what comes forth from a human being as an expression of his intentions and experiences" (Reynolds and McCormick:81), he laid the basis for the movement theories that were to form the foundations of the Educational Dance that he was to develop in England after 1937.

In America the growing importance of dance was acknowledged in 1905 when the American Physical Education Association chose dance for the theme of its national convention. However, it was after the First World War that really progressive methods of education (already under discussion before the war), were introduced into the school system, mainly by teachers educated in the philosophy of the unity of body and mind by John Dewey at Columbia College in New York.

Dewey's theories of aesthetics and progressive education, which emphasised personal development, reinforced the desire of the pioneers of modern dance education to develop an approach to dance education based on aesthetic and humanistic principles (Carter 1984:293).

By the early 1920s, through the efforts of the American educators Gertrude Colby and Bird Larson, and boosted by the theories of bodily movement of Europeans Emile Jacques-Dalcroze and Francois Delsarte, dance had gained a place in physical education first as "aesthetic dance" and then as "natural dance" (influenced by the American pioneer modern dancer Isadora Duncan) replacing some of the earlier militaristic practices in physical education. However it was American dance education pioneer Margaret H'Doubler who was to become the leading exponent of modern dance as an essential part of physical education in an academic setting, and:

who focused on the creative process in movement as a way of integrating the individual emotionally, physically and mentally. Her Goal was educational and arose out of the spirit of idealism which characterised the philosophy of American Liberal Arts colleges (Parsch-Bergsohn 1994:50).

In 1940 Margaret H'Doubler expressed the notion that:

Of all the arts, dance is peculiarly suited to [...] a fulfillment of the personality. It serves all the ends of individual growth; it helps to develop the body; it stimulates the imagination and challenges the intellect; it helps to cultivate an appreciation of beauty; and it deepens and refines the emotional nature (H'Doubler 1940:64).

The subsequent establishment of dance programmes in liberal arts colleges, in particular at the University of Wisconsin and at Bennington College in Vermont, was to lead to the emergence of a polarity between those programmes aimed at personal experience and development at one pole, and those aimed at artistic performance and theatrical skills at the other.

The 20th century demand for increasing technological skills and higher standards of efficiency, impacted on the technical demands of dance performance and was to result in the polarised distinctions becoming a focal point of dance education discourse by the end of the century. Ann

Dils²⁸ notes that by the late 1940s and early 1950s, dance educators were concerned with establishing an academic identity. By then, higher education was presenting dance as a primarily artistic training in technique and choreography (although still classified as physical education). Some thinkers, including Alma Hawkins, at the University of California in Los Angeles, articulated the opinion that such training should be housed in a separate subject area as a fine or performing-art, and that within higher education, dance programmes should be aligned with the purposes of higher education (Dils 2007:106). Thomas Hagood²⁹ refers to the “schizophrenia” of dance in academia; the conflict between the ever increasing push towards professionalism and the integrity of dance as part of liberal learning, where the emphasis should fall on process and effective personal development rather than dance as the end product (Hagood 2000 in Dils:106-107). In the 1960s, with the arts seen by the universities as a way to display cultural excellence, the degrees of Bachelor of Fine Arts and Master of Fine Arts were offered in colleges as marking professional preparation (ibid).³⁰ These ideas in turn led to expressions of concern about the broader impact of such ideas on dance as an arts discipline and the need to begin dance training in “K-12³¹ education” (ibid). It is with all the above concepts that the UCT School of Dance, housed within a research based university, is grappling. Having inherited the notion of dance as primarily a training in the technique of classical ballet, UCT seeks to integrate dance performance, choreography and dance teacher education into current approaches such as post colonial expression, inter-disciplinary creativity, performance .art and notions of technical competence in a hyper technological world.

In England, dance in schools was and still is linked to physical education although the concept of creative dance for children was boosted when Laban moved to England in 1938. Although he lectured widely, it was the opening of the ‘Art of Movement Studio’ in Manchester in 1946 by Lisa Ullmann, who had been Laban’s close associate since pre-war days, that led to the establishment of the centre for educational dance in England. Two years after the foundation of the Art of Movement Studio, Laban published ‘Modern Educational Dance’ his most widely read and utilised book. From the late 1920s, in addition to the continuing training of professional dancers for the stage, dance as part of arts education was introduced into both junior and secondary schools in the USA and the UK. In 2005 Anne Green Gilbert³² commented that the last century has ‘provided dance educators with enough experience, theory, research and

²⁸ Ann Dils, Associate Professor at University of Greensboro, North Carolina is a dance historian with strong interests in movement analysis and cultural studies.

²⁹ Thomas Hagood is currently Assistant Professor of Dance at Mills College, California.

³⁰ According to Hagood, by 1963, there were sixty five such degrees offered (Dils 2007:107).

³¹ In the USA, K-12 refers to the period Kindergarten to Grade 12.

³² Ann Green Gilbert is Director of The Creative Dance Center (CDC), a non profit organisation founded in 1981 in Seattle, Washington, USA.

documents to clearly demonstrate [...] the over-whelming benefits and values that appropriate dance education offers all children' (Green Gilbert 2005:32).

In South Africa, taking dance education into schools where the curriculum affirms respect and knowledge of the multi cultures found in South Africa, contributes to H'Doubler's view quoted by the late anthropologist John Blacking that "The future of dance as a democratic art activity rests with our educational system [...] Only when dance is communally conceived can it exert a cultural influence" (Blacking 1983:98). Thus the GET phase, as defined by the South Africa's Department of Education, should offer an integrated programme of music, visual art, dance and drama that by definition should include at least an introduction to Dance, while the FET phase should equip learners with extensive skills for entry into institutions of higher education' (South African Department of Education, LPG, 2007:9).

Defining Dance Education in the 21st Century

If there is one consensus amongst dance educators, it is that dance taught in school based programmes should be taught in the context of arts education and that, by definition, dance taught in such a programme would differ from other movement education models. An example would be the dance modules that are included in diverse physical education programmes. Together with the express aim of furthering aesthetic education is the intention to expose school learners to dance as means of encouraging creative expression.

The creating, performing, and responding model, or its equivalent, is the model most commonly cited in the formulation of education programmes,³³ and as such promotes the idea that the 'doing' is not enough, the 'knowing' is as important. These models move away from the idea that the acquisition of skills should be the sole outcome of dance education, and insist on the development of creativity through improvisation leading to composition (creating) and the encouraging of cultural education by the inclusion of dance appreciation (responding) as well as some contextual knowledge acquired through the study of dance history and the discussion of seminal choreographic works.

An arts education perspective expects critical thinking in all the artistic processes: *creating, performing, and responding(c/p/r)* [...] the purpose being to broadly educate all students in dance as an art form in all its facets (Pugh McCutchen 2006:4).

³³ For example; Jacqueline Smith-Autard's Midway model which encompasses the three strands of creating, performing and appreciating dance is widely used and reflected in the South African Learning Programmes Guidelines for Dance Studies.

The immediate question that arises is exactly what one understands by dance education in schools? If, in attempting to answer this question, one chooses to implement the model/s cited above, one needs to decide on the appropriate specifics of the kind of dance skills, techniques, repertoires and theoretical knowledge and in doing so, question whether such elements are common to all schools in all countries. Brenda Pugh McCutchen³⁴ in an extensive survey of K-12 (kindergarden-grade12) dance education in the USA, for example, outlines four educational 'Cornerstones'. In Cornerstone1, the foci are the dance elements, the many dance vocabularies, dance technique and performance skills. She describes the basic elements in Laban terms (body, space, time and force) as common to all dance forms "as surely as the chemical elements in the physical world comprise all matter" (ibid:126), and notes that dance technique which develops specialised skills is necessary in order to use anatomically sound movement principles to produce dance artistry. She outlines a clear programme of developmental exercises through the school years which provide pathways to the necessary skills. Cornerstone 2 involves the communication of ideas, feelings and images through dance movement as well as composition and choreographic principles, Cornerstone 3 the knowing of History, Culture and Context in order to understand the universality of dance expression and Cornerstone 4 calls for analysis and critique in order to evaluate quality and develop critical thinking. This vision of school based dance education has been the subject of discussion at the daCi³⁵ conferences I have attended since 1997 and the subject of published papers and articles.³⁶ Based on these ideas, future teachers have been trained in the belief that the above Cornerstones are the hallmarks of dance education.

Dance Education in South Africa

In South Africa, dance education in schools is embedded in the Learning Area, Arts and Culture. The 2007-draft of the South African Department of Education LPG of the RNCS, stresses the importance of dance education for all school children. The post-apartheid Arts and Culture dispensation in the schools focused on 'cleansing' the existing syllabi of discriminatory bias. In dance, the syllabus was expanded from practical ballet classes (no theory was

³⁴ Brenda Pugh McCutchen is a dance education consultant for Dance Curriculum Designs in Columbia, South Carolina and teaches at the University of South Carolina Department of Theatre and Dance.

³⁵ Dance and the Child International (daCi) is a non-profit making association founded in 1978 which subsequently entered the Conseil International de la Danse (CID), UNESCO, as an autonomous, fully constituted branch of CID with the aim of promoting the growth and development of dance for children on an international basis. The aim of Dance and the Child International is to recognise and develop dance for young people, with respect for the ethnic, gender and cultural identities of each young person within a spirit of international understanding (<http://education.uregina.ca/daci/index.htm> retrieved 26 March 2008).

³⁶ See daCi Proceedings 1997, 2000, 2003, 2006 as well as articles found in education journals for example JOPERD and Research in Dance Education.

included) at a Standard Grade level to Dance Higher Grade or Standard Grade (including history, health care, anatomy and music). The GET phase, Grades 1-9 (ages 6-15) as indicated above, should offer an integrated programme of music, visual art, dance and drama and an introduction to Dance, part of which should be taught through the medium of Creative Dance. In FET phase, Grades 10–12 (ages 16-18), the subject Dance Studies, involves the acquisition of specific skills, knowledge, values and attitudes as well as an understanding of the professional practice of dance. This curriculum is therefore intended to prepare learners for entry into tertiary studies and employment in dance related industries.

The Dance Studies curriculum is intended to contribute to the development of dancers, teachers, choreographers and dance literature. The programme maintains that learners with physical or social challenges must be accommodated, yet it will offer learners access to a dance education of the highest quality (South African Department of Education, LPG 2007:9). Finally it is also asserted in the LPG, that dance studies will encourage the learners' personal skills through developing a range of attributes including physical dexterity and expressiveness, life skills through encouraging creativity, resourcefulness and independence, and a sense of direction and focus so as to develop a strong identity. Kinetic, aural and visual literacy will be enhanced, beneficial life-long habits and learning encouraged as well as a sense of well-being through enjoyment and recreation and individual affirmation through studies involving their personal dance heritage. Cognitive skills-building through dance studies will encourage inventiveness. The curriculum finally suggests that observation of one's own and others' dances will develop descriptive, reflective and analytical abilities and allow for critical, intricate, subtle and complex perception and reflection and that learners will thus develop into an informed and discerning audience. A wide range of thought processes essential for choreography as well as a concomitant range of interpretive skills and perspectives can be expected (South African Department of Education, LPG 2007:9-11).

The Dance Studies learning programme lists an extensive range of interpersonal skills to be gained in addition to the acquisition of cultural literacy, management and entrepreneurial skills. The range of skills, dance techniques, theory and improvisation, is seen as a means to develop the learners' artistic ideas and result in composition. In this light, creative development, improvisation, prior learning and self-motivated researchers are all considered vital elements in the learner's experience of dance education. Dance Studies is therefore designed to generate thinking dancers and combines the practice of the form with analysis and reflection in theory (ibid).

Thus the goals echo those described by Pugh McCutchen and the Dance Studies LPG is as rigorous in providing the pathways for the implementation of the curricula in South Africa as is

Pugh McCutchen for the United States of America. Serious questions and problems arise however, when the intentions need to be translated and implemented into the classroom and when the 'Cornerstones' are further interrogated to reveal assumptions about a consensus of opinion.

It is useful when interrogating these assumptions and analysing implementation problems in South Africa, to compare these problems with those in other countries. For example, Anne Green Gilbert's global perspective report on dance education notes that Germany, Japan and Jamaica among others, report a lack of structure for providing dance in the public schools. Finland, which has a strong focus on dance for children, lacks certification for teaching in public schools, whilst in the USA and the UK, quality dance programs in K-12 settings are not widespread, and dance is under the umbrella of physical education rather than the arts (Green Gilbert 2005:28–31).

Hagood reports that while there has been success in effecting standards for dance in higher education in the US

In K-12 dance education, the degree to which sequential learning guidelines and content areas in dance education are engaged is spotty and poorly realised at best. Policymakers and those who would understand the curricular scope of dance in American public education do not know what is out there, who is doing it, or what is being done (Hagood 2006:36).

In Brazil, Marcia Strazzacappa reports that although arts education legislation was passed by the government in 1996, dance education in the main, continues to be tied to physical education and questions abound about what should constitute 'dance' in schools and who should be teaching this subject (Strazzacappa 2006:164).

In South Africa, the challenges of a poly-cultural society carrying baggage in the form of both stereotypes about dance, the value of dance forms in "other" cultures and a history of limited accessibility to some forms of dance training, means that entrenched methods of teaching and evaluation need to be reassessed. Prior to 1994, dance education in state schools was dominated by the classical (in the main British) heritage, and the subsequent influence of contemporary dance was largely American. Henry Giroux,³⁷ quoting Bourdieu,³⁸ points out "that schools generate the cultural capital of the upper classes and in doing so 'teach' the dominated classes to devalue their own culture" (Bourdieu and Passeron 1977 in Giroux 1979:265).

³⁷ Henry Giroux, a leading figure in critical pedagogy, currently serves as Waterbury Chair Professor in Secondary Education at Penn State USA.

³⁸ Pierre Bourdieu, who died in 2002, was an acclaimed French sociologist whose work employed methods drawn from a wide range of disciplines.

Certainly, traditional African dance was regarded as an ethnological curiosity. Not included in the school curriculum, it was largely used as a tourist attraction in designated performance venues. The post 1994 arts education curriculum has sought to redress this imbalance and provide not only the previously unheard with a strong voice imbued with their own cultural capital, but to also provide a multi-cultural arts and culture curriculum which introduces young learners to world culture, African culture and different local cultures (Chisholm 2005 {1}202). In this way it has ensured that learners come to respect the poly-culturalism of this society. In Freirian terms, the ideals of the post-apartheid arts curricula, therefore should enhance community awareness.

In contrast to the dance education programmes discussed above, all grades of the South African LPGs (embedded in the RNCS) supply clear guidelines and content. It is in the implementation of the curricula that problems emerge. In her account of the making of the RNCS, Linda Chisholm³⁹ voices the concerns of the non governmental organisations about the Arts and Culture curriculum (also directed at the OBE-based curriculum in general) as to the appropriateness and implementability of the curriculum in contexts where teachers are poorly trained and the classes they face are too large (Chisholm 2005{1}:202). In addition, Chisholm also voiced the fear that, in implementing the broad brush strokes of the Arts and Culture LPGs, specialisations might be diluted.

In 2008, there is no doubt that the realisation of the ideals of the LPGs are often impeded by just such contexts. Despite the Western Cape Education Department's efforts at in-service dance teacher education, the reality of teaching in state schools in the Western Cape discussed in the Introduction to this dissertation, means that much of the motivation is lost as teachers struggle with the day to day classroom problems. This is compounded by school principals, most of whom have little appreciation of "[...] the over-whelming benefits and values that appropriate dance education offers all children" (Green Gilbert 2005:32). The fact that the new Arts Focus Schools have been largely established in previously disadvantaged areas, has realised the fear of trying to meet the expectations in schools without a tradition of formal arts training.

³⁹ Linda Chisholm is a research director in Education, Science and Skills development at the Human Sciences Research Council (HSRC) Pretoria and an honorary professor at the University of KwaZulu-Natal.

Polarities: Dance 'Education' versus Dance 'Training'

In defining the 21st century concept of dance as arts education, we are moving steadily away from the notion that all dance created by children is beautiful and wonderful and any manifestation of dance as being appropriate. Isadora Duncan's hope that if children became human beings with heightened sensibilities who thought beautiful thoughts, they would automatically become great dancers (Mazo 2000:48), has long been disproved. As Graham McFee,⁴⁰ who has written extensively about dance education clearly states, it cannot be assumed that any experience of art is automatically valuable. An arts experience is beneficial educationally when it is structured and guided.

If any experience of art were beneficial, this would remove any educational justification for the place of an art form such as dance in a school. Pupils need simply to be directed to the local gallery: or perhaps not even that, if we accept that novels, music and (some) cinema count as art in this sense (McFee 1994:4).

Dance as arts education also needs to be taken seriously if it is to be valued within the school system. Pugh McCutchen notes that "To call class activities 'having fun' [...] creates the perception that dance is neither serious nor educational—that it's just play [...] dance is fun when it challenges the mind and body" (Pugh McCutchen 2006:52). The perception of adults aside, children enjoy being physically challenged. For example, I learned this not only through watching my own son teach himself to roller-skate and later ride a bicycle, constantly picking himself up from falls some of them bone crunching, and resuming the practice until he achieved some mastery, but also in years of teaching in development projects.⁴¹ An anecdotal example called to mind, was a time in which I bowed to a visiting dance educator's observations that I should be teaching all exercises through the medium of creative play. I subsequently conducted the next three classes in the suggested manner. At the beginning of the fourth class, I was confronted by a group of irate nine to ten year olds who demanded to know when they were going to stop playing and resume learning to dance seriously. Through discussion I found that they felt I was trivialising and undermining their determined efforts to master the dance form and were considerably upset by the notion that I thought they "couldn't do the real stuff." Obviously one such anecdote does not prove the rule, but my own experience with children from

⁴⁰ Graham McFee is Professor of Philosophy at the Chelsea School, University of Brighton, UK and Adjunct Professor at California State University, USA.

⁴¹ From 1980-1989, I directed and taught a dance programme in the townships of Langa and Gugulethu in Cape Town. Some 50 children moved through this programme some moving on to further training as well as teaching. I also taught on an arts programme for the street children housed at Patrick's House and The Homestead. In 1996, I directed and taught a dance module for Headstart College, Woodstock, a bridging programme for matriculants.

development programmes including those for street children, as well as from more formal dance studio environments, is that a disciplined structure, and classes that challenge both the mind and body without stifling creativity, individuality or undermining self confidence, boost self esteem and do not trivialise the learner's attempt at accomplishment.

If dance is going to be taken seriously and skills mastery at appropriate levels is written into the Cornerstones as previously discussed, then the polarity between education and training mentioned earlier in this dissertation, needs to be discussed in greater depth.

The distinction between dance as education and dance as training can be traced back to the early 20th century programmes at Wisconsin and Bennington discussed above. Dance as education is generally assumed to be 'creative' in nature, to favour process over product, have more to do with feelings than skill, and utilise open ended teaching methods. Dance as training, is exemplified by many as utilising closed, authoritarian methods which instil skills in a military fashion devoid of expression. In her 1994 Midway model proposed for the teaching and learning process in dance in education in Britain, Jacqueline Smith-Autard, whose contribution to dance education research which has developed from practical work, includes articles, books and CD ROM resource packs, suggests that the three strands: creating, performing, appreciating dances, which lead to artistic, aesthetic and cultural education, be composed of process + product, creativity+knowledge-feelings+skills, principles+techniques and open+closed methods. This certainly offers a cohesive and coherent understanding of requirements for dance education. See Table 1.

TABLE 1: MIDWAY MODEL

EDUCATIONAL	MIDWAY	PROFESSIONAL
process	process + product	product
creativity	creativity + knowledge	knowledge
subjective feelings	feelings + skills	objective skills
principles – content	principles + technique	technique
open methods	open + closed	closed methods
	THREE STRANDS	
creating	creating, performing, appreciating dances	performing
	LEADING TO ARTISTIC, AESTHETIC, CULTURAL EDUCATION	

This view of the education of the dance artist, is supported by Chmelar and Fitt,⁴² quoted in Overby who suggest that a dance artist “[...] is one who successfully blends the necessary physical abilities with passion, expression, communication, and intensive focus of available energies” (Overby 1993:42). As John Blacking pointed out,

Technical virtuosity and depth of expression are not incompatible or contradictory if they are conceived as complementary processes. Moreover, they can produce visibly ‘simple’ or ‘complex’ movements. If dance is a system of signs that express feelings, the resolution of contradictory approaches and interpretations can be achieved by finding more efficient ways of relating movement to meaning (Blacking 1983:94).

Yet, as has been already discussed, it is Freire’s “banking concept”, the mechanistic acquisition of received knowledge that many dance educators have equated with conventional dance training, that has led to the emergence of investigations into alternative means of transferring knowledge that are more closely aligned with Freire’s notions.

That there have been, and remain, teaching practices that are unquestionably authoritarian and produce docile and unthinking bodies is undeniable. That different eras have demanded differing performance styles is well documented and acknowledges that technical skill can come to take precedence over artistic expression. For example, in the 18th century, Jean-Georges Noverre⁴³ argued that ballets should be unified works of art and that technical display for its own sake should be discouraged (Anderson 1979:35). At the beginning of the 20th century, at the same time that the pioneer modern dancers in America and Germany were attempting to find a way of ‘dancing from the inside out’, Michael Fokine, a young choreographer in Russia was rephrasing Noverre’s theories into terms appropriate for 20th century Russia; rejecting virtuosity for its own sake and calling for every movement of a ballet to be expressive (ibid:73). By the end of the 20th century, observations were being made as to the impact that technology including advanced training methods seemed to have had on dance art which appeared to be in the process of becoming an extreme sport. For example, Gelsey Kirkland, former principal dancer with the New York City Ballet, wrote in 1986 that “As far as I can tell, the state of the art has declined. Quantity has replaced quality in so many ways. The mechanical reproduction of style has replaced mimetic discourse. Athletic skill has been confused with artistic talent” (Kirkland 1986:44).

However in 2008, professional dancers, even in classical ballet, are increasingly encouraged to work with somatic techniques and with choreographers in workshop and improvisation sessions

⁴² Robin Chmelar is currently researcher for CYBEX exercise machines in New York as well as associate editor for Kinaestheology and Medicine for Dance.

⁴³ Noverre occupies a pivotal position in dance history because of his Letters on Dancing and Ballets, published in 1760.

to produce new choreography. The call is more often for dancers who think and think creatively. In South Africa, resources for the separate training of performers in conservatories are not extensive and if learners are not taught skills in the educational dance class they will not only become increasingly incapable of expressing more complex feelings, but there is the risk of discouraging real talent. It needs therefore to be recognised that the fields are not mutually exclusive, that the transmission of the knowledge, skills and values inherent in both fields add immeasurably to the quality of the embodied experience of the learners. The training of such dancers would then call for the training of teachers who could guide the process. Perhaps in the 21st century we will see this assumed polarity between training and education between participation and performance and between technique and creativity cease to be foregrounded so that we can get on with the process of producing educated dance performers.

CHAPTER TWO

PATHWAYS TO THE IMPLEMENTATION OF DANCE EDUCATION IN SCHOOLS

Having provided an overview of the notion of dance education, this chapter moves to a consideration of the pathways surrounding and interweaving with dance education in schools, both primary and secondary. It attempts to grapple with the current debates around performance assessment, urban culture, multiculturalism and the theoretical aspects of dance education. As the prime concern of this dissertation is the problematics of dance education in South Africa, the above issues are considered globally but also placed in the context of the current South African curriculum provision.

The Junior Years

The pathways to dance education in the junior years in particular, are seen as the initial stages towards developing the child's capacity for artistic expression and encouraging aesthetic growth. These ideas conform to Freire's concept of the dialogical approach to teaching, where through problem-posing education, students and teachers together become responsible for a process in which all grow (Freire 1972:53). Freire's ideas may be coupled with the idea that a learner-centred approach to dance education will allow the child to be seen as an active subject, multi-talented and resourceful, and an expert about issues related to his or her own life (Antilla 2007:865).

Creative Dance is perceived as accessible to all students regardless of age, gender, culture, physical capabilities or talent (Van Papendorp and Friedman 1997). Shirley Murray⁴⁴ views "Creative movement and movement exploration [as] ultimately promot[ing] learning, a skill that opens many doors" (Murray 2005:6). As such it is the ideal movement introduction to dance education for primary schools. If appropriately taught, it should lay the foundation for all that learners will later encounter in dance. It is expressive rather than functional, non prescriptive and generally based on natural movement and the basic dance elements.⁴⁵ Learners are encouraged to explore and manipulate movement principles based on the body, weight, space, time, and energy. The expert teacher of creative dance draws on ideas supplied by the learners though such simple measures as asking "What do you notice about the shape of this basket"

⁴⁴ Shirley Murray is a dance educator who has recently retired from her position as Professor of Dance at the University of Calgary after a 39-year career.

⁴⁵ Rudolf von Laban proposed four dance elements: body, space, time and energy.

followed by “How many round shapes, like the basket, can you find in your body?” as opposed to “This is a round basket, this is how I make a round shape, make a shape like mine”. Extrapolating from such simple measures, the teacher will draw on the learners’ own contexts to explore what is meaningful to them, thus entering into dialogue.

The tendency to idealise such learner-centred approaches to teaching dance may, however, lead to right back to the Isadora Duncan approach mentioned earlier, often resulting in the challenges to mind and body so essential to serious dance education (discussed in the previous chapter), being eroded. Linda Chisholm warns of the romanticising of progressive learner-centred approaches [in South Africa] as this may lead to the short-changing of the children of the disadvantaged. She points out that critics of this approach maintain that:

Education that remains focused on the local, known and everyday is not education, for at the heart of the educational endeavour is a leading away from the known, familiar and everyday into universal processes. Denying access to these universal processes of knowledge creation is implicitly a denial of education (Chisholm 2005 {1} :194).

Freire himself, in *Pedagogy of Hope* (1994) expressed the view that there has been a negative understanding of his defence of knowledge acquired from living experience. That although he insisted that what is brought by the educand in the way of an understanding of the world must not be bypassed, he argued that “with progressive education, respect for the knowledge of living experience is inserted into the larger horizon against which it is generated” (Freire 2004:72). It is possibly due to this misunderstanding and the romanticising of progressive education, that the excellent components of Creative Dance described above have often led to a misconception. The perception has been, that in such classes, children do as they please, in an environment in which the process, derived solely from the children’s experiences, is all important (the product being irrelevant), and learners physical skills are rarely challenged. In this regard, Sheryle Bergmann⁴⁶ makes two essential points:

If the purpose of creative dance is to express the inner self through movement, it would seem logical to develop the movement vocabulary to the point that one’s expression can be recognised by others. To reach this point, students must develop knowledge of, and become skilled in, the basic movement elements (Bergmann 1992:106).

and

Even if the aims of creative dance are based on a process orientation [...] such aims are not exclusive of the aims of dance as a product [...]. If creative dance is expressive in nature, it would seem logical that this expression be received by an audience. The realisation of an

⁴⁶ At the time of writing this article, Sheryle Bergmann was a Faculty member at the University of Manitoba, Canada.

attempt at communication can be a satisfying experience for the dancer. This communication with others has the potential for developing self concept (ibid:105).

The above statements allow for the move in children's dance towards structured, educationally sound programmes in which Creative Dance begins in the preschool or at least 1st grade and builds through the primary grades so that more skilful exploration of the dance elements and subsequent improvisation as well as the acquisition of skills, will lead to composition, performance and reflection. For all the advantages in terms of access, if learners are not taught skills, their bodies will be increasingly incapable of expressing more complex feelings. Therefore, Creative Dance requires the teacher to facilitate dance as expressive movement whilst providing basic skills training without restricting freedom. The product or performance of the expressive movement produced even simply for classmates, allows for discussion and reflection and an assessment of what has taken place. The use of Creative Dance as the primary tool in dance education, does not exclude the introduction in the later primary years of the basic techniques of classical ballet, contemporary dance and, in South Africa in particular, African dance. Selectively using Smith-Autard's Midway model (reproduced in Chapter One), and taught effectively, the skills repertoire of the learners will be extended and become a springboard for further dance education in the higher grades:

Dance in The Middle And Secondary (High) School Years

In Lewis Carroll's *Alice's Adventures in Wonderland*, Alice's asks the Cheshire cat "Would you tell me, please, which way I ought to go from here?" "That depends a good deal on where you want to get to." answers the cat (Carroll 1954:95). And this is precisely the dilemma for dance curriculum developers, dance teachers and examiners.

Moving dance into the middle and high school years requires us to ask the questions:

- What dance is to be taught?
- To what end is it to be taught?
- When is a specific movement syllabus appropriate?
- How should this syllabus be taught?

Implicit in these questions are those posed by Stinson: "*What's worth knowing?*" "*Who decides?*" and "*In whose interest?*" (Stinson 2007:144).

Having provided basic physical skills along with the experience of artistic expression, the curriculum seeks to provide learners in the higher grades with the opportunity to choose a specialisation in dance and be equipped with a strong technique as well as more advanced

expressive skills. The South African LPGs indicate that beyond junior school, the aim is to advance the skills base and refine increasingly complex and sophisticated improvisation and choreography. Performance indicator rubrics used by Pugh McCutchen and the Dance Studies LPG of the RNCS in South Africa for example, outline clear outcomes at each grade, so that we move from grades 6-8 which in terms of technique, according to Pugh McCutchen:

develops techniques to warm up the body to promote flexibility and strength and to give attention to body part placement. Articulates the body instrument and all parts clearly

and then to grades 9-12 in the same category which:

deepens involvement with dance technique based on the principles of anatomy and kinesiology. Develops an articulate, expressive body instrument (McCutchen 2006:156).

In South Africa, the new Performance Assessment Tasks (PAT) of June 2007(as yet untested) indicate the following for performance in Grade 12 as set out in Table 2:

TABLE 2: SET SOLO DANCE (Dance Studies SAG 2007:11-12).

1. Set solo dance

Learners could begin to learn a set solo of 1 – 3 minutes from Grade 11 to ensure they can perform it well by Grade 12. Learners should be informed what criteria they will be assessed on based on the Assessment Standard and should aim for style, clarity, accuracy, precision, co-ordination, control, musicality, strength, stamina, endurance, focus, consistency, commitment, presence, flexibility, agility, and fluidity.

Learners should know who has choreographed the solo, research and be able to talk about the dance genre and style of the particular solo, the music genre or other accompaniment used in the solo and how it relates to the dance and be able to reflect on their own process and progress in their journal.

Similar increments are used for the other dance cornerstones.⁴⁷ But what does this mean in implementation? How does one define an 'articulate, expressive body instrument' and by whose standards can a body be so described? In 1988, in a paper presented at the fourth International daCi conference in London, Sarah Stevens⁴⁸ noted that the use of the technical study of dance in schools arts programmes even at A level dance was "not based on the expectation that pupils

⁴⁷ Rubrics are available in the LPGs for Dance Studies.

⁴⁸ Sarah Stevens is Principal Lecturer in the Department of Performing Arts and English at the University of Bedfordshire.

[...] will become professional dancers so a professional yardstick was not employed in determining levels of expectation for assessment" (Stevens 1988:202).

This is a perfectly acceptable rationale, but it assumes that those learners showing promise or inclination towards a performance career will be directed to extra training. The intention in South Africa is not clear, despite the outcomes as stated in the RNCS (discussed in the previous chapter). Is the intended outcome to produce dance-educated school leavers that are dance literate in the sense that they have acquired a very basic technique, some movement facility, and some skill in composition as well as a level of sensibility which allows them to attribute some meaning to dance? Is it literate in the sense that Ann Dils uses the term "[...] literate means something other than being a good dancer [...] the literate person is sensitive to moving bodies and their meanings and willing to think about them" (Dils 2007:570). Or is the intended outcome to produce school leavers that have advanced to a point of literacy that makes a vocation in professional dance performance or related careers possible? What level of technique and composition/choreography competence do we require and what is the extent of the knowledge base that is considered acceptable for school leavers?

As mentioned in the previous chapter, South Africa has few resources for the separate training of potential professional performers at both secondary and tertiary levels.⁴⁹ That leaves the schools curricula with the onerous task of provisioning both a general level of dance literacy and more advanced training for those wishing to pursue vocational training. In addition there are the questions posed above to consider. In whose interests are we writing the curriculum outcomes and the assessment standards? For those wishing to pursue a vocation in dance performance it is essential that realistic and specific outcomes in line with the requirements of vocational training courses be contained within the performance indicators on which assessment is based. This leads back to the following basic questions, answers to which are still being energetically debated:

1. Who decides what is an appropriate technical level or an appropriate body image for a 'vocation' in dance and for those not wishing to pursue a vocation?
2. What is a 'good dancer'?
3. What is the ideal dancing body?

⁴⁹ In South Africa, only two arts high schools currently exist; the National School of the Arts in Johannesburg and Pro Arte in Pretoria. The Lady Grey Arts Academy was opened in 1996 and offers an arts programme from Grades 1 through to Grade 12. There has never been such a school in the Western Cape. Although there are many private dance studios/ academies that focus on performance training, there are no accredited tertiary 'conservatoires' which solely train performers.

These questions echo back to Stinson's questions above as to who decides what dance should be included in the curriculum. This is a complex issue and will be addressed in the next section.

Whose Dance are we Teaching in the Classroom?

The question of which dance genres should be mandated for dance in education beyond creative dance (which is not technique specific but itself assumes a consensus about the nature of natural movement), leads to the consideration of what choices to offer that might be considered appropriate to the outcomes of high school dance programmes.

David Spurgeon, co-ordinator of the dance programme at the University of New South Wales, in a paper presented at the 1997 Confluences conference hosted by the UCT School of Dance, referring to dance education in Australia, observed that the New South Wales Department of Education schools have based their dance curricula upon a modern dance⁵⁰ technique as a "way of using the body that is anatomically sound, that allows maximum facility of use and that is as free as possible from externally imposed stylistic influences" (Spurgeon 1997:159). Certainly modern/contemporary dance techniques have long been regarded as more accessible than classical ballet; however, although the principles remain, the specific style taught is informed by the training of the teacher. Contemporary Dance (Modern Dance to the Americans) is not simple to define, and despite general principles that have emerged since it was invented in the first decades of the 20th century, the term is not precise. It includes a huge variety of dancers, choreographers and movement styles and the common element is more of an approach than a single style. It is an art that changes rapidly as it was, and still is, developed by people whose perceptions were constantly altered by new ideas, new attitudes to the facility of the human body in movement, and new methods of perceiving the world.

In the 21st century, a further consideration is the relationship between popular culture, "high art", and all the myriad categories/groupings in between and the manner in which they interface with the creative and educational desire to journey into new territory, if in fact a desire to journey into new territory is to be one of the outcomes of dance in education. According to Janice LaPointe-Crump:⁵¹

For the last 20 years, arts educators have been preoccupied with the need to define dance as an art form separate from any other endeavor or interest. Recreation, physical and spiritual health and wellness, and cultural enactments were back spaced in favour of dance as a

⁵⁰ Techniques based on American modern dance heritage referred to as contemporary dance in Europe and South Africa.

⁵¹ Janice LaPointe-Crump is Professor of Dance at Texas Women's University.

personal, individualised form of communication and expression. This was an important stage in constructing aesthetic and artistic principles, determining unique historiographic projects, and theorising about our unique creative processes (La Pointe-Crump 2006:2).

In the process, LaPointe-Crump maintains, the 'high' art forms became those desired in education with modern dance the most privileged and dance that was considered 'mass' culture largely excluded. The rapid technical and choreographic changes in professional dance in all its forms have been slowly absorbed, but they lack an equal status, as yet, with forms based on a fifty-year old elitist view about what constitutes creativity in choreography (ibid:2). She suggests that dance curricula should make use of new and hybrid forms to "[...] respond meaningfully to popular expectations for joyful energy transformation and competitive drive" (ibid:3).

Sue Stinson asks similar questions: Whose movement are we teaching? Although we (dance educators of a certain age, white and mostly female) have historically believed in a 'natural' movement language of childhood which we utilised in mostly Laban terms. She concludes that "[...] there is really no 'natural' movement language of childhood, and that those of us who have been in power positions in dance education have simply defined what we prefer as 'natural'" (Stinson 2006:49). Maybe so, but the question still arises as to which dance forms should be included now that we have spent so many years establishing dance as an 'art' form in education as distinct from physical education, fitness or recreation (not that dance does not inter alia, provide all those things). Pugh McCutchen suggests that teachers study a variety of performance genres to uncover the infinite variety of World Dance, and that they [the teachers] "Distinguish between those that are art and those that are entertainment" (Pugh McCutchen 2006:223). But this comment makes the assumption that there is a common consensus about what constitutes 'art' dance.

This is precisely where the problem occurs. If one takes an open ended view and work with dance forms to which the learners relate, which they patently enjoy and which reflect, as current urban dance forms do, the context in which young people live, what has become "a worldwide relevant expression of young, often marginalised, urban youth"⁵² then the myriad forms of street dance, the Bollywood extravaganzas and hard hitting hip hop poetry with its concomitant movement, need to be included in the curriculum. Dance language is an essential expression of a generation. If it were not, then the term contemporary dance, certainly

⁵² Judith Marcuse, Director of Judith Marcuse Dance Projects in Canada combines artistic excellence with social relevance.

in the terms I have defined it above, is meaningless. What Peter Brinson,⁵³ writing in the UK about dance as education in 1991, refers to as 'informal youth dance':

helps young people to make more sense of their lives in ways not possible through traditional institutions ruled by established conceptions of the arts [...] it is also a means to the empowerment of young people as intelligent contributors to the democratic process" (Brinson1991:184).

As noted by Nicola Elliott⁵⁴ at the Confluences 5 conference hosted by the UCT School of dance in 2008,

dance language, like verbal language, plays a seminal role in constructing identity. In this way, who we are is built up through layers of how we represent ourselves in the world and how the world around us shapes us. In addition, the representations are not neutral or transparent. The signs and signifiers that make up our linguistic structures have limitations and carry connotations (Elliott 2008:65).

Emile Jansen, AKA Emile YX?⁵⁵ in a keynote address at the same conference, pointed out that terms such as 'high art', 'new territories' and 'buy in' simply expose the resistance of the status quo to change. In the South African context, he perceives 'high' art as implying Eurocentric art forms as well as the so-called pure-cultural African art forms, while the urban forms, Hip Hop and other township creations are most often seen as a bastardisation of what is considered pure. He maintains that:

There is absolutely no culture on this planet that is pure and unadulterated by other so-called outside influences. In fact, many of the 'purists' forget that at some stage their form of expression was considered to be too contemporary and too edgy (Jansen 2008:13).

He suggests that dancers and artists seize the opportunity to share their forms of expression and that "this is one way to curb the fear of the unknown and embrace the inevitability of change" (ibid).

A realistic look at the current dominant factors in art tells us that "Resources and materials for all the performing arts [...] are mediated by the electronic environment, and resources are provided by the market [...] this affects dance as much as every other art" (Brinson1991:184). What we see as youth dance today is a far more structured, more expert, more competitive 'urban youth dance ' that claims an equal 'theatricality' with 'art dance'. In Den Hague in 2006, the daCi conference hosted a 'Night of Young Dutch Talent', which featured dance from the top Dutch

⁵³ The late Peter Brinson was a dance administrator, writer and lecturer in the UK.

⁵⁴ Nicola Elliott is a young choreographer and graduate student of Rhodes University, SA currently reading towards her MA in Drama, specialising in Choreography.

⁵⁵ Emile YX? is often considered to be one of the godfathers of South African hip hop and continues to be an active B-Boy, MC, graffiti artist and hip-hop activist.

academies. Together with a programme of excellently performed ballet, contemporary dance and Dutch folk dance, one saw equally technically excellent Hip Hop, Break dance and a Bollywood item. In South Africa, Hip Hop workshops are offered weekly to large groups of skilled as well as unskilled young people, reputable private dance studios travel abroad to take part in international competitions. The dance of urban black youths for example, pantsula and kwaito, is performed with much the same expertise.

In 2000, Thomas Hagood, addressing the question of what impact the popular arts and culture in everyday life have on the formal education of young people in America, maintained that he was afraid that

The tug of popular culture's gravity will continue to promote an educational 'popism' if you will—employing the commercial or technological icon as referent for considering the notion of dance, or that of education [...]. [He is concerned about [...] a superimposed set of stereotyped movement patterns (Hagood 2000:33).

Given the nature of the style of the urban youth dance referred to above, this may be a cause for concern, but as Lynda Tomko⁵⁶ points out

Most movement practices deploy some kind of lexicon, or movement vocabulary, and some kind of syntax or sequences as to what happens when. The identification of lexicon and the making of decisions about syntax may be conscious or unconscious, voiced, concealed, left silent; impelled by individuals, groups, collaboratively, through accumulation—or in other ways (Tomko 2005:103).

In my view, this then would apply to most social dance through the ages, and certainly to the vocabulary of classical ballet.

It seems crucial, that even if we do decide that urban street dance is as viable an 'art dance' form as the dance styles currently taught in schools, that our youth be exposed not only to urban dance and its accompanying music, but also to a diverse range of global dance styles and a broad variety of music genres, believing, as Freire suggested that "respect for the local is not a rejection of the universal" (Freire 2004:73). If the intention of education is to push boundaries, to enlarge the world of the learner, then theoretically all should be included in the curriculum. However, timetabling such a vision would be impossible if equal time were to be given to all genres, and training teachers to be expert in all fields, difficult. My personal viewpoint, given my background, training and teaching experience, is that training in techniques that develop the maximum strength, flexibility and mobility the body requires if it is to be used as an expressive tool, will result in bodies that adapt more easily to a wide variety of styles.

⁵⁶ Lynda J Tomko is associate professor of dance at the University of California, Riverside where she teaches dance history, theory and methods of dance reconstruction.

The question 'whose dance?' is also a cultural question. Even if one accepts a notion of an international dance language best served by contemporary dance techniques to build the strength, flexibility and mobility that has been mentioned, dance needs to be sensitive to the national and cultural issues which are part of the 'hidden curriculum'⁵⁷ of education curricula. The issue of multi-culturalism in schools in the UK was discussed by Peter Brinson in 1991 who noted that:

The UK today is a multi-cultural and multi-racial society within this world [...]. This means adjusting present educational provision to help all students understand the cultural diversity they will meet in life and the way diversity enriches British society [...] (Brinson 1991:181).

Graham McFee, writing about the same issues warned against a multi-ethnic society ignoring the issue of racism. He suggests three distinctions: between content and delivery e.g. the presentation of culturally specific material in a non-specific way; between multi-culturalist and anti-racist i.e. the attempt to integrate across cultural differences set against a more strenuous attempt to avoid any form of racism; and between personal racism and institutional racism (McFee 1994:125). He concluded that it is difficult to do justice to dance viewed as a cultural vehicle as such a conception of dance, first, asks too much of our understanding, requiring us to enter deeply into the cultural forms from which the dance emanates; second, and more practically, it requires too much time on, say, the school curriculum to be plausible (ibid:134).

The matter of cultural sensitivity is highly complex and while not the main focus of this dissertation, in South Africa the issue patently cannot be avoided and certainly not in arts education. The concepts of 'multi-culturalism' and 'multi-ethnicity' referred to by Brinson, McFee and Hagood carry different implications in South Africa than in the UK or the USA; the South African challenge being;

To build a South African culture and concomitant artistic endeavour, from a disparate heap of differently-valued ways of life and forms of expression (and remember the exceptional nature of our endeavour: we do not have a host population attempting to accommodate immigrants—our immigrants are already here, our indigenous population is looking for its place in the sun where the immigrants kept them until very recently in the shadows and the shade) (Maree 2004:89).⁵⁸

⁵⁷ In Freirian terms, the frame of reference for the selection and distribution of knowledge as well as in the use of pedagogical styles designed to transmit that knowledge (Giroux 1979:266).

⁵⁸ Lynn Maree is an academic and dance activist in KwaZulu-Natal where she was Dance Director of the Playhouse company. She has worked in England in arts funding and arts education and policy and was involved in the broadening of dance policy and dance definitions in the 1980s in South Africa.

A brief look at the history of theatrical dance in South Africa provides the key to understanding why the post-apartheid Dance Studies module of the South African National Curriculum Statement was an attempt to meet this challenge. The following brief summary of this history draws on the paper 'Dancing on the Ashes of Apartheid' by Sharon Friedman and Elizabeth Triegaardt⁵⁹ delivered at the Dancing in the Millennium Conference in Washington DC in 2000.

The theatrical dance heritage in South Africa in the 20th century was largely dominated by classical (in the main British) ballet, and when modern dance began to exert an influence, it was mostly American. Traditional African dance was regarded as an ethnological curiosity, (often used to boost the tourist trade), which reflects Freire's notion of the domination of the oppressed by the devaluing of their culture (Giroux 1979:265). From 1962, the apartheid government established regional performing arts councils (funded by public monies) in all four South African provinces.⁶⁰ The considerable amounts of funding budgeted for the Arts was made available largely to the Arts Councils' companies and projects and the dance budget was designated almost exclusively for classical ballet. Although there were some attempts by the classical ballet companies to delve into indigenous culture by utilising myths or stories as a basis for choreographic works, the form in which this material was expressed was based on European or North American aesthetic criteria and exhibited a profound disregard or understanding of the cultural capital (language and lifestyle) of the oppressed. It was not until the early 1990s that the first contemporary dance companies in South Africa received any government funding. Outside of the Arts Councils, both small contemporary dance companies, many of which were attempting some redress of cultural bias, as well as numbers of Arts Education projects energetically promoted theatrical dance in the disadvantaged communities.⁶¹ Apart from a genuine desire to foster talent in children and potential artists without access to training as well as attempting to preserve a cultural heritage in the face of non-funding, much of the work sought to find a South African identity.

During the years of the struggle for liberation, the creative and performing arts began to be extensively used as a protest medium. Ideology began to play an increasingly influential part not only in choreography but also in teaching projects as debate raged around what to teach and how to teach it. A search for commonality was to be a major concern of the 1980s and

⁵⁹ From 1986 to 2007, Associate Professor Elizabeth Triegaardt was Director of The UCT School of Dance where she is still an integral member of the teaching staff. She is currently Executive Director of Cape Town City Ballet.

⁶⁰ Cape Performing Arts Board (CAPAB), Natal Performing Arts council (NAPAC), Performing Arts Council of the Orange Free State (PACOFs) and Performing Arts Council of the Transvaal(PACT).

⁶¹ Examples are the Eoan Group, The Silver Leaf Children, Community Arts Project and Zama Dance in Cape Town. FUBA in Soweto, Moving into Dance in Johannesburg and in Durban, the Stable Theatre, Ashoka Theatre and Siwela Sonke Dance Theatre.

experiments were being made with “fusion” dance, for example, the deliberate combining of western dance forms with traditional African or township rhythms and dance dynamics, the “fusion” aspects inspiring a vigorous “melting pot” debate. Since 1994, dance makers have been increasingly challenged to re-appraise the manner in which dance has been conventionally composed and to review the relevance of the subject matter in the search for a South African voice, the problem of identity being a key issue (Friedman and Triegaardt 2000).

However, while this search for a ‘South African’ identity in the performing arts is both a necessary and desirable aspect of social transformation in South Africa, there remains the danger that what is perceived as desirable and politically correct by both policy makers and funders, not only can lead to work that is made in a hodgepodge of styles in attempts to please the perceived requirements of what is politically correct, but that so called ‘South African’ dance may become prescriptive. When that occurs, according to Ilona Frege,⁶² the freedom of the artist to articulate his or her personal creative expression in any meaningful way, is eroded (Frege 2006:66). Currently there does appear to be a growing acknowledgment that the very cultural diversity and plurality of South African cultures means that artists should be free to express themselves in a wide variety of dance genres and styles.

The post-apartheid Dance Studies curriculum therefore was conceived in an attempt to serve the purpose of redress and provide a more balanced appreciation of our multicultural heritage in the context of the challenge suggested above by Maree. With the shift in government, came the inevitable shift in the ideology underpinning the curriculum towards an increasingly Afrocentric approach and the need to “write an arts curriculum to accommodate all cultures, to satisfy conflicting demands for both a Western discipline specific and an African integrated approach” (Van Papendorp 2003:197). Amidst all the ‘multiculturalism’ was a serious attempt to move towards the developing of a unique South African cultural expression.

Although it is necessary to place the post 1994 Arts and Culture curricula in general and dance studies in particular, in the context of this background, it is a hugely complex discourse and the subject of a dissertation of its own. Yet this discourse does impact on what is taught in the secondary school curriculum. In a heroic attempt to put into practice the RNCS intention to respect the multi-cultural context of our newly democratic society, the FET curriculum, as described earlier, offers a broad range of dance styles from which to choose. Learners should be provided with ample opportunities to explore a diversity of dance forms and cultural

⁶² Ilona Frege, a part time lecturer in choreography and creative dance at the UCT School of Dance, offers dance literacy workshops to WCED learners, has contributed her writing extensively to WCED resource manuals and acts as external examiner for dance and drama departments.

practices, and to identify, acknowledge and understand their commonalities and differences. The intent and effect is to create learners who have a questioning spirit and are anti-discriminatory in their world-view (LPG 2007:9). Schools that have selected dance as a learning pathway, may also select the dance style/s to be offered. Learners are expected to study two dance forms, one of which must be African dance. As Van Papendorp⁶³ comments “[...] Learners will thus be exposed to cultural dances of the country and encouraged to contribute toward an emergent national culture” (Van Papendorp 2003:200).

What is this ‘emergent national culture’? Where are we currently in the debate about a ‘South African arts aesthetic’? In 2001, Choreographer and dancer Gregory Maqoma, director of Vuyani Dance Theatre acknowledged the connection to, and his respect for, the norms, value systems and traditions of his tribal background.

[...] I am quite aware that I cannot be the sole representative of that indigenous tradition since it is different from what I regard as my current identity [...] other cultural forms and traditions have in fact affected my outlook as much as that I consistently explore the aesthetic forms and ethical values in a personal and stylistic manner or approach. I also still refer to certain aesthetical traditions, community norms and societal issues. These complex explorations continue to develop my tradition just like everybody else (Maqoma 2001:76).

Maqoma echoes Frege’s concern mentioned above, about the liberty to explore the complexities of personal identity in the context of artistic freedom. Frege quotes the South African poet and authoress Antjie Krog, who in Senegal in 2003, was asked to show a large crowd the South African Dance and struggled to understand what this could possibly mean. “Is there such a thing as the South African [...] dance ? Two-step? Toyi-toyi? Tiekiedraai? Or is it something she will have to invent? The toyikiedraai?” (Frege 2006:68). And as Maqoma continued, “[...] you cannot expect me or any other artist for that matter to represent a whole culture of one clearly defined community in our diverse human landscape” (Maqoma 2001:77).

Even the nature of ‘African Dance’ is a hotly debated issue although within the context of the schools in South Africa and UCT School of Dance where African Dance is offered as a major, the syllabus is based on a contemporary fusion of African and contemporary dance, given that the focus in the School is on theatrical dance. This is related to the development of theatrical African dance in South Africa where the more ‘traditional’ African dancer previously valued largely for festival work abroad, is being replaced by dancers skilled in the variety of dance techniques required by African choreographers working in an Afro-Fusion medium. Once again,

⁶³ Jenny van Papendorp is Deputy Chief Education Specialist for the Western Cape Education Department as well as Senior Curriculum Planner for Dance Studies.

these questions impact on decisions as how best to educate the generation of teachers who will be dealing with these issues in the dance classroom.

Meeting These Outcomes

To what extent can the intended outcomes in national curricula be met, given the time allocated to dance education in schools not dedicated to arts education?

In South Africa, it is not until the last three years of high school that a focused, technical training curriculum for Dance Studies is offered within the FET phase. The training may be offered in classical ballet, contemporary dance, Spanish dance and African dance amongst others including ballroom and Latin American dance. Included in the syllabus is the theory and history of the relevant dance form, basic music appreciation, anatomy and health care components. Schools that have selected dance as a learning pathway, may also select the dance style to be offered. The LPG stipulates that four hours be allocated per week to Dance Studies and notes that learners should expect to spend many more hours than those allocated working towards the achievement of the dance outcomes (South African Department of Education, LPG 2007:8). Although a few schools have fought and won sufficient timetable slots for dance, few school principals seem to be aware that a practical dance class cannot be successfully conducted within the fifty minutes allotted to the subjects in the general curriculum. By the time the learners get to the dance space, and change into practice clothes, the teacher is left with approximately forty five minutes for a class and there is seldom enough time for technique training to be adequately covered.

Yet the intention according to the LPG is “to ensure that learners are equipped to meet internationally acceptable standards and that [...the learners] will be equipped with extensive skills for entry into institutions of higher education” (South African Department of Education, LPG 2007:9). There is no question that a dance training has outcomes which impact on the learners’ general life skills. We can certainly guarantee that those hours of dance class will lead to the development of self discipline, to physical confidence as well as fitness, to the experience of some of the aesthetic pleasures of dance and to the release of tension and adolescent energy in a positive manner through non-verbal expression. In addition an audience for dance, always sorely needed in South Africa, will have been augmented. But as for fulfilling the promises of the LPG as given above, a close look at the overall standard of learners selecting Dance Studies for Grade 12 (ages 17-18 year old school leavers), indicates that at present, while encouraging many more learners to participate in dance and providing them with a very

basic technique and some movement facility, school leavers are falling far short of the high levels of skills required for entry into currently offered vocational training programmes.⁶⁴

Very real problems are emerging for assessment standards in South Africa. In a paper presented at the Confluences 4 –Dance Education: Shaping Change hosted by the UCT School of Dance in 2004, Van Papendorp, currently Senior Curriculum Planner for Dance Studies in the WCED, pointed out that:

[...] we have embarked on a constitutional and educational path guided by principles of human rights and inclusion [...]. However, there is a backlog of inequality in both human and material resources that is difficult to bridge quickly. With unlimited funds and unlimited capacity, it would be possible to take the extra time needed and offer the extra 'input' required to bring people to the same starting point so that they could all have an equal chance of success. Lacking these extras, we are attempting to achieve predetermined standards from vastly different starting points. Standards are changing in an effort to accommodate this disparate range of starting points and are thus being rendered uneven and context dependant (Van Papendorp 2004:139).

In addition, as has been mentioned above, we need to take cognisance of possible disparities in the perception of 'dancers'. If the RNCS is calling for the inclusion of learners with physical challenges, then notice needs to be taken of the "[...] recent research [that] focuses on the social construction of disability and the ways that differently abled bodies challenge and disrupt conventional expectations of bodies in dance" (Risner 2007:973). Note also needs to be taken of the differing perceptions of the 'ideal dancing body'. Whereas European and North American dance, in particular classical ballet, has tended to idealise slim shapes for females, some current contemporary dance styles and African dance (Both West African dance and African dance as taught and performed in South Africa), are more accepting of individual shapes and are therefore tend to be more inclusive.

All the above makes the "where do you want to get to?" question very difficult to answer. One may accept that dance performance is only one of many possible options, and that a range of dance related careers may be possible. These include choreographers, writers and critics, historians, administrators and teachers as a start. However, the development of such specialists requires a high level of literacy as well as a tertiary education, and many of the learners leaving Grade 12 with a Dance Studies elective, do not demonstrate the skills sufficient for acceptance into Higher Education programmes. .

⁶⁴ I have observed the standard of skills training during visits to high schools during the teaching practice of University of Cape Town students. The annual auditions held for entry into the University of Cape Town dance programmes also indicates that many school leavers who wish to pursue a vocational training are falling short of the outcomes set for first-year dance courses.

Entrance criteria for vocational programmes in Music, Drama and Fine Arts at the University of Cape Town indicate an audition process or its equivalent.⁶⁵ Music sets a minimum standard of prior learning as does Dance. In 2004 the UCT, Faculty of Humanities introduced a compulsory written entrance examination: a Placement Test in English for Educational Purposes (PTEEP) in order to screen students who would be at risk in academic courses. Like the audition process, this test has a two-fold purpose: to identify students whose language and comprehension skills are insufficient to allow them to proceed with a university education, but also to identify students who might have poor school results due to disadvantaged schooling.⁶⁶ Traditionally, South African universities have not required entrance examinations, but relied on school leaving results as a basis for admission. The talk about setting entrance examinations for all university courses is surely a sign that it is not only the schools' meeting of the stated outcomes of Dance Studies that is being questioned (Friedman 2006:45). The speech delivered by the South African Minister of Education, Naledi Pandor to Parliament in May 2007 themed 'affirming excellence and challenging mediocrity', slammed the unacceptably high levels of mediocrity in the education system, pointing out that while the Minister acknowledges that the legacy of apartheid continues to affect us, it no longer serves to explain continued failure (Pandor 2007).

Despite a possible lack of consensus about standards we need to bear in mind that one undermines the art form if one does not demand high levels of quality and excellence for both professional performers and dance educators as well as any of the other possible dance related career paths. If it is excellence that is being pursued, then Higher Education institutions should surely continue to demand rigorous entrance criteria and 'excellence' should cease to be equated with 'elitism'. Yet as we continue to review vocational courses in tertiary institutions, we need to be mindful of the questions of access raised above. These issues need to be reviewed in the context of what Hagood refers to as the charge of the academy, which is always to "push back boundaries of knowledge, forward the cultural legacy and contribute to society" (Hagood 2000 in Dils 2007:103).

How should dance educators in proceed? As mentioned previously, the LPG makes recommendation that learners should be prepared to put in hours over and above the four and a half mandated. South Africa is not the only country to note that dance education in the school system does not provide sufficient time allocation for the development of prospective dance

⁶⁵ See UCT Handbook for the Performing and Creative Arts 2008.

⁶⁶ The PTEEP test forms part of the Alternative Admissions Research Project in use at UCT since 1988 and also indicates the potential of an applicant to succeed should he/she be accepted at UCT.

professionals. Judith Lynne Hanna⁶⁷ notes a number of ways in which in the US, dance education can be extended beyond the schools. She includes community arts and educational arts based programmes and partnerships with dance companies as well as the recognition of the need for extra mural teaching in the schools themselves to supplement the time allocated in the school day (Hanna 1999:40-45). In a keynote address at the daCi conference in 2006, Veronica Jobbins, Head of Professional Studies at the Laban Centre, UK, points to increasing links in dance education in the UK (where dance still falls under physical education), forged through interaction between professional dance companies, dance artists and the school curriculum in order to enrich the school curriculum (Jobbins 2006:55). In the Netherlands, although dance is not written into the school curriculum per se, the subject CKV (Culturele en Kunstzinnige Vorming)⁶⁸ includes integrated arts, and dance may be chosen as a focus in the last three years of high school. Professional vocational training from ages twelve to seventeen in specialised secondary schools (Vooropleiding) offer thirteen to fourteen hours of dance in weekly programmes, while secondary schools with a special arts profile (Lookscholen), offer five hours of dance weekly. Schools are encouraged to arrange dance projects through a panel of dance education professionals and considerable government funding is available for such projects. Both the Fontys Dance Academy of the Tilburg University of the Applied Sciences and the Rotterdam Academy which is part of the Codarts Hogeschool voor de Kunsten, in the Netherlands, house secondary schools in which learners may focus on dance. Such Focus schools that specialise in dance promote talent and interest, but according to Joan van der Mast,⁶⁹ even those learners are encouraged to seek extra classes outside of school hours.

The South African LPG for Dance Studies suggests a number of ways to bridge the gap in dance learning including after hours lessons for learners in Grades 8 and 9 with dance potential, intense holiday workshops and a restructuring of the theoretical components so that more time be available for practical dance classes. In the Western Cape, there are community and development based projects where classes are available to committed learners outside of the school day. All of these alternatives need to be employed if South Africa is going to continue to produce performers of an international standard. In the sports arena, recognition of the necessity to produce sportsmen and women of international standing has led to an influx of funding and no cost is spared for development programmes. Perhaps an example in South

⁶⁷ Judith Lynne Hanna is a Senior Research Scholar in the Department of Dance and a Mentor for Intercultural Performing Arts in the Individual Studies Program at the University of Maryland. Dr Hanna has conducted research on how dance communicates in villages and cities in Africa, theatres, school playgrounds and classrooms, and adult entertainment exotic dance clubs in the US. Dr Hanna is also a dance critic.

⁶⁸ Programmes details on <http://www.cultureschool.net/doc/Netherlands082005.pdf>.

⁶⁹ Lecturer in teaching theory, Laban Movement Analysis and contemporary dance at the Rotterdam Dansacademie, Netherlands.

Africa, would be the nomination (from 2007), by the Western Cape Education Department of ten secondary schools serving previously disadvantaged learners, to be converted into Arts and Culture Focus Schools over the following three years. Each school would focus on the following arts subjects: Dance Studies, Design, Dramatic Arts, Music, and Visual Arts. The expectations are that these schools will be given the appropriate resources to nurture and offer comprehensive training to learners with exceptional talent or interest in a manner which promotes excellence. The rationale for these particular schools being, inter alia, to increase access to and quality in subjects not previously available to all learners, thereby expanding the number of Grades 10, 11 and 12 learners (especially those from disadvantaged families) who qualify to enter higher education. The intention is that a better-prepared school leaver will then allow for the intake of a more proficient undergraduate student body at tertiary level, provided that the relevant academic requirements can also be met. However, currently, extra hours for dance studies are not written into the curriculum of these schools, although attempts are being made to insist on after hours rehearsals and tuition. It is too early in the process to assess possible positive outcomes, although in the Western Cape, some schools are making progress. The fact that the new Arts Focus Schools have been established mainly in previously disadvantaged areas, means that schools without a tradition of formal arts training are presently having difficulty meeting expectations, a fear expressed by Chisholm (2005[1]:202). However, this programme should prove an interesting area for future research.

Beyond the Dancing Body

Beyond the kinaesthetic-motor functions of the dance syllabi, are concerns about developing the aesthetic components that separate dance from physical education as well as a dance mind that can analyse, critique and reflect on dance and have some knowledge of music as related to dance. Dance historian Ann Dils maintains that to be truly literate in dance,

individuals build webs of understanding acquired through life experience and education, by reading and writing dancing in multiple ways, and through individual contemplation and dialogue with others. As literacy increases, the person grows to meet the dance, in the sense that skills, knowledge and sensitivity increase (Dils 2007:569).

The schools curricula need to provide the pathways to this concept of true dance literacy. Pugh McCutchen's Cornerstones 3 and 4 are geared towards the aesthetics of dance education. These specific Cornerstones relate to quality, value and meaning and "involve both cognitive and affective domains [...]. Aesthetic education should develop both expressive skills and cognitive, academic ones [...]. Use it to raise the level of artistic judgement and appreciation" (Pugh McCutchen 2006:73). Cornerstone 3 includes knowing dance history as "overall, dance history should give a sense of the significance of dance through time and a basis for comparing

works from prehistory through today” (ibid:219), while Cornerstone 4 involves critical thinking through analysing, evaluating and critiquing. By incorporating all the above at appropriate levels throughout the school curriculum, Pugh McCutchen sees dance education as fulfilling Benjamin Blooms⁷⁰ taxonomy of thinking (Bloom in McCutchen 2006:80). In addition, some knowledge of anatomy and nutrition, including healthy eating practices, should allow for a distinction to be made between safe and unhealthy practice.

The above Cornerstones are essential if dance is to be positioned beyond performance and connected meaningfully not only to arts education generally, but to subjects outside of the arts. If embedded in such a manner, then as LaPointe-Crump has noted:

Housed within such a curriculum, framed by the holistic understanding of dance, the discipline is animated by a core of common concepts and a base of knowledge which acknowledges the spectrum of the dance experience. Out of this core, the specialised threads within the discipline are drawn (LaPointe-Crump 1990:52).

Such an approach also addresses the view that “dance be viewed not only as ‘art’, but as a medium of social exchange” (Dils 2007:110). Similarly, included in the South African syllabus for the FET band, is the theory and history of the relevant dance form, basic music appreciation, anatomy and health care components. The choreography component is designed to develop skill in evaluating and critiquing. In line with the needs of the new South African curriculum as previously stated by Van Papendorp, the LPG has been designed to allow for history and theory modules in all the dance styles offered and examination papers reflect this diversity. The depth of knowledge and the possibilities for effective cognitive thought acquired by such knowledge is problematic for learners. The basic anatomical structure of the body and its relationship to injury prevention can be learnt with a comprehensive and well illustrated textbook. Yet despite an attempt to provide teachers and learners with guides which cover areas of dance theory and history, the current approach to dance history yields at best, a scrappy accumulation of facts. Accountability for this is really difficult to apportion. The syllabus has extracted areas and eras of choreography regarded as seminal to the development of theatrical dance⁷¹ and effort has been made in examination papers in the FET band to ask questions that are thought provoking and require some evidence of delving into context, music choice and theatrical design. Learners are also required to design dance projects around matters of current concern to themselves. Thus the concerns of critical pedagogy around generative themes based on Freire’s concerns,

⁷⁰ A committee of colleges, led by Benjamin Bloom, identified three domains of educational activities: *Cognitive*: mental skills (Knowledge) *Affective*: growth in feelings or emotional areas (Attitude) *Psychomotor*: manual or physical skills.

⁷¹ Choreographers and companies that have been instrumental in changing perceptions of dance are include e.g. Martha Graham and George Balanchine, but also SA-based companies at the forefront of dance in SA.

where students are encouraged to become conscious of their relationship to a personal or social theme (Marques, Shapiro, Stinson 1998) are making some impact.

However, from 2005-2008, as moderator of the WCED grade 12 dance Studies examination paper, I was required to moderate both the setting of the examination papers and the marking of examination scripts. If one excludes those very few learners from privileged private schools or high profile state high schools who write well and cogently and obviously have access to excellent resources, the papers are largely uninformed, showed a poor grasp of written language and demonstrated not only minimal knowledge acquired, but disinterest in the theoretical aspects of the course. In my view as the moderator, the overall standard was a cause for concern. The problem is by no means only a Dance Studies problem, and South Africa is not the only country faced with youth unable to write beyond SMS mobile phone language. But many Grade 12 learners are also showing an inability to discuss, relate, or analyse in written form especially in the context of the violence and crime in which they find themselves.

In discussing the above problem manifest among both school leavers and university students in the UK, Julia Buckroyd⁷² pointed out that in the UK there is an ongoing debate centred around the increasing lack of literary skills of young people which will also impact on those coming into the universities to train as dance teachers. Buckroyd noted that although she has been very despondent about this (and she has identified Doctoral students amongst those about whom she is concerned), she pointed out that one has to balance this against the highly sophisticated 21st century visual and computer skills demonstrated by young people. The problem is how we value these skills and use them (Buckroyd interview 4.10.07).⁷³ Lynda J Tomko, who lectures in dance history at the University of California, Riverside, suggests that more practice in writing should happen in the classroom itself, for example, short written pieces under supervision and that group research projects be required to be presented to the class (Tomko 2005:103).

Workshops that I have conducted for the WCED for Grade11 and Grade 12 learners, reveal that this lack of writing competence extends to verbal literacy as well.⁷⁴ In my view, learners are just not interested enough, and (in many cases) this stems from teachers of Dance Studies who have been unable to generate interest due to their inability to transfer to the learner whatever

⁷² Julia Buckroyd is Director of Studies for Counselling at the University of Hertfordshire and a psychotherapist. She was formerly student counsellor at the London School of Contemporary Dance and has been a consultant for dance schools for over 20 years. Her formidable publications list includes *The Student Dancer*, a seminal text in the training of both dancers and dance teachers.

⁷³ See Appendix A.

⁷⁴ In my capacity as Grade 12 moderator of Dance Studies for the WCED, I have conducted workshops for learners that attempt to build learning capacity in dance history.

knowledge they have. In the Western Cape, all certified teachers of dance studies in the high schools should have a minimum of one year study of dance history and this makes the situation even more fraught. Part of the problem is that while offering students these subjects at a tertiary level, there appears to be a lack of successful training in how to transfer this knowledge to learners at a school level, particularly how to teach in a manner which is accessible to the learners, in a manner that demonstrates an understanding of youth culture. Given the time allocated to dance theory in the timetable, most teachers are falling back on handing out photocopied notes of facts to be learnt and when discussions do take place, the focus falls on how to answer the upcoming examination paper.⁷⁵ Tomko's suggestions above could be implemented if timetabling allowed, providing the learners have access to adequate research material. Such projects could conceivably also be presented orally. It is difficult at this stage of the discourse to decide if education practices are going to attempt to resist the move away from written literacy or simply accept that reading and writing may no longer be central to education. One would then hope that by engaging with learners through terminology they do understand and by utilising and valuing their new skills interest may be rekindled.

A further problem in establishing true dance literacy lies with trying to locate meaningful areas of dance history in a schooling in which the study of general world history is not compulsory beyond Grade 9. The learners lack any context in which to place a meaningful and relevant area of the development of dance thus making the task even more difficult. This too, impacts on teacher education. As most of the school leavers accepted into the teacher training courses at UCT (degree as well as the diploma programmes) have little background in world history, or for that matter in South African history much time is lost in building a foundation in which to locate dance of any kind.⁷⁶ The time constraints in the schools that have been at least partly responsible for the sketchy knowledge of dance history gleaned by the end of Grade 12, suggest that providing choices of eras or dance genres to be selected for study will allow schools to select appropriate material for particular groups of learners and more time for in depth learning. However, such a selection also means that an overall background and chronology of the dance genre is unlikely to be included. The historical context as discussed above and the value of such a study of dance history, remains to be seen. Chronology and context are still crucial, for as Dils points out, "Ultimately, the long lens of history helps us think

⁷⁵ No formal study of dance theory teaching in the WCED has been conducted. However, a sufficient percentage of teachers have told me that this is their method, and I have also observed such teaching.

⁷⁶ In 2007, only four of the 1st year dance history students at the UCT School of Dance had previously studied world history or art history, which provides some kind of context for this course. In 2008, four of the fourteen of the 1st year dance history students had studied world history for Grade 12 and two had some knowledge of art history. Eighty percent of the classes had no idea when the 2nd World War took place, what is meant by the Renaissance (or for that matter the African Renaissance), the Middle Ages, the Crusades or the Voyages of Discovery, so that, for example, the location of dance in the context of colonialism, would require an extended lecture to explain colonialism.

about how dancing contributes to what and how we know and in our constructions of culture and society” (Dils 2007:111).

I concur with Van Papendorp, that the dance community needs to strive for:

- very clear, unambiguous performance markers.
- the provision of better teacher training to equip educators for the changing school landscape.
- research on how to assist learners with barriers.
- research on assessment practices.
- systemic change in schools’ management of the subject Dance (Van Papendorp 2004:145).

In the short term in South Africa, many of the problems inherent in the South African school dance curriculum are unlikely to be solved. Even if unlike Alice, we have some idea of where we want to get to, change may not happen fast enough for us to get there quickly. Not all the above are the direct concern of this dissertation, but all the concepts that have been discussed in this chapter do impact on its primary focus: the educating of dance teachers which is the primary focus. In constructing training programmes, the above concerns and a range of complex other issues will have to be addressed.

CHAPTER THREE

THE NATURE OF DANCE TEACHING AS PRAXIS

The future of dance education lies in the construction of curricula that in addressing the issues discussed in chapter three, find balanced syllabi that will provide quality experience for the learners. However, as Elizabeth R Hayes⁷⁷ pointed out “the quality of any dance program is only as good as the quality of its teachers” (Hayes 1980:61). This chapter explores the notion of ‘quality teachers’ by investigating the nature of dance teaching and the contribution of this intrinsic nature to the discourse informing the search for appropriate training programmes for dance teachers.

Who Should Expect to Teach Dance?

Who should be teaching dance from Grades 1 –12 in our schools and what, if any, is the relationship between dance teachers and dancers performers? Ann Green Gilbert, referred to in Chapter one, maintains that:

As a tool to teach other subjects, movement may be used [...] by generalist teachers and other specialists who have had training in this area. As a discrete subject, dance should be taught by properly trained dance specialists. I do not consider professional dancers or studio teachers to automatically fall into this category [...] we need dance educators [...] who understand learning processes, child development, critical pedagogy, dance techniques, choreographic principles and processes, somatic practices, dance history, cultures and philosophy (Green Gilbert 2005:33).

The question of the ties that the teaching of a subject has with the professional practice of the discipline, is not unique to dance. Certainly dance professionals can inspire young dancers and the very valuable knowledge gained as a practitioner is often crucial to the transference of craft knowledge of the dance as a performing art. Teaching courses that are offered over a shorter period of time (one –two years as opposed to three-four years) to dancers who have been in the field are common. For example, The Victorian College of the Arts at the University of Melbourne, Australia, offers only post graduate courses in teaching of either classical ballet or contemporary dance⁷⁸ (Victorian College of the Arts Handbook 2006:64-70), and the Palucca Schule in Dresden offers a two-year Post-Graduate programme in Dance Teacher Training providing fully trained dancers an opportunity for training as Dance Teachers in a tertiary

⁷⁷ The late Elizabeth R Hayes was Dance Director and Professor Emerita at the University of Utah.

⁷⁸ These courses are intended both for students holding a three-year degree or its equivalent in the study of dance or for dance practitioners with a minimum of five years’ professional experience.

programme⁷⁹ (Handbook Palucca Schule 2007:48). The courses are predicated on the premise that as the students come with a solid technique or content knowledge, training should take less time. However as Sylvie Fortin⁸⁰ points out, “the transformation of the practice of a discipline into teaching is complex and requires specific preparation and reflection” (Fortin 1993:38). Kerry Chappell⁸¹ refers to the necessity for training teachers who can ‘teach for creativity incorporating a balance between personal/collective voice and craft’ (Chappell 2006:29) and who would also be able to teach in a way that respects the individuality, cultural context and self-worth of the student. The question as to how effectively pedagogic knowledge can be acquired in one or two years is debateable and will be discussed further in the next chapter.

Note also needs to be taken of the realities of opportunities for performers to find employment and the length of time even the most competent performers may expect to remain in the field. Age, injury or dearth of professional work, leads many performers into teaching. In 1980 Elizabeth Hayes pointed out that:

if the role of dance education is to make every teacher an artist, it may also be the responsibility of education, in so far as dance is concerned, to make performing artists into good teachers. Certainly, the majority of dance performers must teach to survive [...] (Hayes 1980:62).

While in 2007, US based Doug Risner,⁸² referred to the “harsh economic realities dance professionals and companies confront” (Risner 2007:19). He furthermore lists as career limitations, the length of a performance career, earning and advancement opportunities. It is essential in South Africa, in the context of its limitations, that potential performers; those who anticipate professional employment, are given some level of teacher training. Not only is funding for performance companies diminishing, but companies receiving state funding often run development training programmes in which company members are required to teach. The number of companies employing dancers is pitifully small and given the life span of the employed dancer and the number of retired dancers that move into teaching, it would be useful if we produced professionals with a teaching orientation (Friedman 2006:49).

⁷⁹ Admission to the course requires a general qualification for university entrance (in the case of particularly strong artistic aptitude, the general qualification for university entrance can be waived), several years of professional dance experience, successful completion of the aptitude test and a qualifying examination.

⁸⁰ Sylvie Fortin is a Professor of Dance at the University of Quebec, Montreal, Canada.

⁸¹ Kerry Chappell is a PhD graduate of the Laban Centre, who is engaged in post-doctoral research.

⁸² Doug Risner is Chair and Associate Professor of Dance at Maggie Allesee Department of Dance, Wayne State University, Michigan US.

Current Learning Theory and Dance Education

Critical pedagogist Henry Giroux, referred to in chapter one, maintains that according to Freire, “the core of the act of knowing is both a questioning attitude and a specific set of social relationships” (Giroux 1979:262).The basis of coming to know should come about by way of a dialogue between student and teacher. Freire was working with a means to change the attitude of the dominated and oppressed to their own learning, by discouraging “‘banking’ varieties of learning that separated mind from body, thought from action and social critique from transformative praxis” (McLaren 1999:50). He was not referring nor at any time did he refer to arts education. Yet in the informal education programmes he did refer to, it can be seen that many parallels with community arts programmes which seek the same kind of dialogue exist and in the training of skilled dancers and dance educators, (regardless of the level of competence), much of current global dance education discourse is embedded in Freirian concepts. Somatic approaches to education seek to integrate the experiential history of individuals with their current experience so that the person learns through the interaction of self with the environment thus embodying the knowledge. This pathway involves senses, perception and mind/body action and reaction.

A review of current dance education discourse, referred to in Chapter One, challenges the previously assumed power relationships between student and teacher in the dance class, and suggests that even here, students may come to understand that they can affect and empower their own lives (Anttila 2000:26). According to Anne Shaw⁸³ commentaries on 21st century education point to new definitions of teacher, where the role of the teacher changes ‘from primary role as a dispenser of information to orchestrator of learning and helping students turn information into knowledge, and knowledge into wisdom’ (Shaw 2004:5). In the conventional dance class, contrary to the above theories, there is an absence of dialogue or any attempt to encourage a questioning attitude. Teachers focus on “getting learners to do what they want them to do without reference to the learner, and mostly without reference to what the learner might bring with him” (Buckroyd interview 4.10.07).⁸⁴ Certainly this kind of teaching incorporates the ‘banking’ mode of learning.

In the conventional dance class setting, the teacher takes sole responsibility for the transference of knowledge, and the response to exercises performed, is a correction, a refining of what has just been seen. This tradition of dance teaching is considered by many (Buckroyd

⁸³ Anne Shaw is Director of 21st Century Schools Professional Development and Curriculum Design.

⁸⁴ See Appendix A.

1988; 2000, Smith 1998, Stinson 1998, Lakes 2005) to be authoritarian. Clyde Smith,⁸⁵ who in the late 1990s wrote extensively on the power relations in the dance classroom, defines such behaviour as entailing “enforced submission to an authority figure, often accompanied by abusive behaviour [...] verbal or physical acts that express disrespect or contempt and cause injury or damage” (Smith 1998:125). Julia Buckroyd refers to:

[...] dance teaching which is sadistic and cruel. The humiliation of students in front of the class for failure, personal abuse of students and offensive remarks about their appearance, physical disrespect of students shown by pushing, jerking, poking and other assaults are all common forms of instruction [...] All of these ways of behaving exploit the power relationship between teacher and student and degrade both (Buckroyd 1988:648).

Nor has this kind of teaching been limited to the classical ballet heritage which has often been criticised for “its mechanical and manipulative ways of encountering the student” (Kauppila 2006:82) Robin Lakes, Associate Professor of Dance in the Department of Dance and Theatre at the University of North Texas, comments on the irony, in the modern dance pedagogical legacy, of the “onstage visions of anti-authoritarianism and social justice [which] do not translate into reforming educational practices in the dance studio” (Lakes 2005:3).

There is no doubt that such teaching was common place and that it still occurs. It is too well documented and there is too much anecdotal evidence to simply ignore. The responses of both current UCT students and UCT graduates now teachers in the field requested in a questionnaire to reflect on their own training from childhood, and comment on what they would never do to their own learners, included the following.⁸⁶

- *I would never belittle.*
- *[...] never ever limit them to the first impression they give. To be boxed in is the most frustrating and hindering thing.*
- *I try to be very careful of having favourites in class and give students equal correction and attention.*
- *Telling them that to get somewhere you have to look a certain way. This creates a really bad self image and has a terrifying effect on individuals.*
- *I hope to never find myself in a situation in which I am belittling, rude or disrespectful.*

Tulimelila in 2008 in her third year of the UCT Teaching Methods course, has a clear picture of what kind of teaching she does not want to perpetuate, but is also aware that it is an ideal. She writes,

⁸⁵ Clyde Smith is currently a web publisher primarily focused on Pro Hip Hop (<http://www.prohiphop.com>).

⁸⁶ These questionnaires can be found in Appendix B.

[...] I hope never to turn into a teacher that students are afraid of and find unapproachable. I hope never to be a teacher who does not love or at least enjoy what they do. I hope never to be a teacher who forces the students to forego their own personal freedom and happiness in order to meet ridiculously high standards. I hope never to be a teacher who teaches only what is basic and necessary, but most of all I hope never to be a teacher who cannot learn from the students. High hopes indeed!

Wehan who in 2002 graduated with a Dance Teacher's Diploma, maintained he vowed:

never to show a student, either through my words or my facial expressions whilst watching, that I thought they were ridiculous or horrible. I also vowed NEVER to tell anybody that they are too fat to dance and that, if ever I had to handle a situation like that, I would handle it with the utmost sensitivity, tact and diplomacy.

The comments above although reflecting many of their own experiences, does not mean that all dance teaching is conducted in the above destructive manner. In forty years experience as a learner, observer and teacher, I have also seen much dance teaching that has been creative, respectful of the individual and has employed imaginative, improvisational work in the teaching of technique classes that employs the essence of somatic technique. There are classes where learners are encouraged to question the process and engage in dialogue with the teacher. There has been teaching where learners are encouraged to practise alone and /or with peer assistance, and the processes of self-discovery, self-evaluation and peer evaluation are utilised as valuable tools. Clyde Smith in his essay on authoritarianism in the dance class, comments that:

I do not consider the situation of a teacher directing students to be an authoritarian situation in every case. [...] Certainly what is acceptable and unacceptable varies for each individual [...] I am only trying to illuminate an area of consideration that has by no means been fully addressed in the field of dance (Smith 1998:127).

The extent to which the new learning described above has affected the current practice of dance teaching so that this critical pedagogy can be purposefully integrated into the educating of future dance teachers in South Africa, is an investigation for future dance researchers.

The Practice of Dance Teaching

According to Freire, "there is no education without the teaching, systematic or no, of a certain content. And 'teach' is a transitive verb. It has both a direct and indirect object. One who teaches, teaches something (content) to someone (a pupil)" (Freire 2004:94). As Buckroyd points out, the dance class is still the central experience of learning to dance, the place in which, through the repeated experience of daily learning and practice (as with any activity requiring physical competence), the dancer's skills will be formed and developed. Although class is certainly a preparation for performance at some level, for many for whom performance

will not be the outcome, it is also the central experience of dancing (Buckroyd 2000). As discussed earlier in this dissertation, when dance is taught in public schools, private studios and community centres, whether the goal is general arts education, an experience of dance or a vocation in performance, then despite the trend in 21st century for the role of teacher to be more facilitative,

[...] a teacher is required to guide the learning process. Advances in electronic programmes allow access to dance films and digital programmes which can enhance the teaching of dance composition and creativity (Smith-Autard 2006:69). Dedicated students may practise alone and read books on dance theory, history and culture. I would, however, question whether technical proficiency and artistic expression can be successfully so learnt. Furthermore, in South Africa, the majority of the Western Cape Education Department schools who do offer Dance Studies, do not have the funding required to access such electronic programmes (Friedman 2006:48).

Gaining expertise and knowledge in a performing art is also different in that it is often only through the authoritative lead of a master teacher that insight into oneself and dance is gained (Smith 1998:127). Eisner, writing about an orchestra rehearsal of the New York Philharmonic conducted by renowned conductor Zubin Mehta, describes the meticulous feedback and corrections given by the Master and concludes that

What is clear from Mehta's remarks is that he is able to hear music as a connoisseur (someone who knows), that he also knows what he wants to hear, and that his feedback to the orchestra is designed to enable it to successfully approximate the musical image or schemata that he holds (Eisner 1979[2]:17).

And while Eisner goes on to explain that this is not the case in most teaching, it does hold for much of the teaching of the performing art of dance where in a manner similar to the conductor's, the teacher's task is to see what the dancer is doing and to assess it against the schema of movement that he holds. There is however a movement specific caveat that in this context needs to be mentioned; Robin Lakes provides an example from a professional dancer who argues that in insisting that a dancer produce an image in the teacher / director's mind, "[...] he makes no allowance for the nuances that are imbedded in feeling and that his movement will be conveyed by a totally different human being with their own feelings, body type, history and images" (Lakes 2005:7). It takes a sensitive and pedagogically gifted teacher to convey not only the image that is required, but that personal interpretation is possible and acceptable.

Clearly, then, it is vital that the experience of taking class is as good as it can possibly be; "[...] it is essential that the training can stand alone as a positive experience that contributes to the development of the student as a person in every way [...]"(Buckroyd 2000:70). This requires moving away from the 'old style' of teaching which addressed the 'body' but not the 'person' of the student, towards teaching that does not separate mind from body or thought from action. In

an interview in October 2007, Buckroyd expressed concern about the number of teachers who maintain that they do not wish to be bothered by the emotional concerns and problems of the students, which they feel should be left behind at the studio door. They do not want to play the role of 'social worker'. She feels that the survival of this kind of teaching is leading to the continuing decline in dance creativity as those who stay the course are those who are conformist and less spirited. Although Buckroyd was referring to teaching in professional vocational schools, there is no doubt that over large classes and minimal time allotted to dance classes in schools in South African may result in the same neglect of learners.

Heli Kauppila, dance pedagogue at the Theatre Academy in Finland, sees as a problem, the objectification of the student and feedback concentrated in movement execution. She notes three questions that she has asked herself as a teacher of ballet:

What would it mean to educate the person rather than train the body?

How could I help the students become more active in the process?

How could I encourage the students towards being inside their own bodies and encourage them to rely on their own experience? (Kauppila 2006:85).

These questions directly address the outcomes of the current learning theory discussed earlier in this dissertation. The crucial factor being, that in order to accomplish any of the above, the teacher needs to create a facilitating environment in which the learner is given emotional support. The creation of such an environment is largely dependent on recognition of achievement and effort and the use of positive forms of speech (Buckroyd 2000:73). Theoretically, the whole concept of correction is problematic. As Buckroyd points out, what we have discovered about learning in general is that:

we learn best when failure is ignored and success is rewarded, that is to say when achievement is followed by positive reinforcement; "Well done, you got it right" [...] The very fact that a teacher to student communication is called a "correction" reveals an idea of the function of teacher quite at variance with the principles I have been describing" (Buckroyd 1988:647-648).

However, if utilised in a positive and constructive manner, the correction or adjustment given the learner in order to refine a movement, can be inspiring. It is not only the speech form that needs to be positive – "your leg is too low", can be rephrased as "you have the ability to lift your leg a little higher, why don't you try?", but also the tone of voice. A derisive and sarcastic tone is unnecessary and demeaning. The use of humour in a class often deflates tension, although humour is culture dependent as well as related to the personal relationship between a teacher and a specific class. The meaning given to the tone of voice and the posture /body language adopted by the teacher, is crucial to how the learner perceives and then responds to the correction.

Furthermore, a correction that simply describes what is incorrect, without explaining ways to effect improvement, is unconstructive. Touch is another thorny area as teaching movement is a hands-on enterprise, yet touch needs to be gentle, unthreatening and non intrusive. Madeleine Lord⁸⁷ points out that often the teachers may be expert dancers and skilled at developing dance classes, but “may not have the communication skills enabling them to create effective learning environments for the students” (Lord 1993:39). This gap needs to be addressed in teacher training programmes, and will be discussed in detail later in this dissertation.

Kauppila’s concern about involving learners more actively in the learning process in a manner which would encourage dialogue and an attitude that is questioning, may be met in an “environment where students are invited to contribute their ideas and opinions to the class group and are encouraged to formulate their thoughts and ideas in pairs and group work within the class” (Buckroyd 2000:77). In addition, by allowing the kind of dialogue in which students may voice disagreement with the teacher and present alternative pathways, not only to correction, but to the writing of movement sequences or to music choices, facilitates Freire’s notion of the progressive educator who “in offering her or his ‘readings of the world’, [brings] out the fact that there are other ‘readings of the world, different from the one being offered as the educator’s own” (Freire 2004:96).

This is an interesting pathway to a teacher-learner collaboration in the dance classroom. Classes which allow learners or tertiary students to observe their peers and then give feedback which suggests pathways to improvement, not only yields positive results, but allows the teacher to reflect together with the learners on general pathways to positive and constructive correction. Students take such tasks very seriously and find that being able to identify possible blocks to performance of a movement in others, as well as having to verbalise and explain how to correct such a problem, offers personal insight along the way. When learners are involved in the composition of the class; allowed to identify areas that need focus, to rearrange a sequence or choose the time signature or appropriate movement quality for that sequence, skills that would be required by future performers and teachers alike are being honed. The same process with younger learners is certainly possible and even very young children enjoy collaborating, but there are major difficulties in implementing such an approach, (however desirable), in many South African schools given the class numbers and time constraints described previously. The level of collaboration desirable will also depend on the level of learner knowledge and a balance would need to be achieved between the knowledge of the teacher as the ‘connoisseur’ in Eisner’s terms and possible constructive contributions by learners.

⁸⁷ Madeleine Lord is a professor of dance at the Universite du Quebec, Montreal, Canada where she is mostly involved with teacher training.

Revisiting teaching practices in the dance class should not negate the very positive aspects of spatially organised classes, repetition of movements and stylised, traditional formats of respectful behaviour, providing the above precautions are taken and the teacher does indeed provide a “meaningful, successful, and pleasant learning experience” (Lord1993:39). An experience in which the learner feels emotionally supported and visible in the class and in which the teaching outcomes foreground expressiveness hand in hand with technique would be an ideal. Successful dance training should develop self discipline and perseverance and opportunities to perform that should teach an ability to think quickly and decisively. These abilities together with learning to present confidently to an audience despite difficulties that maybe being encountered on and off stage, are all attributes that can be transferred to many other avenues of learning.

The question is whether in the current educational climate, in a time where schools globally and certainly in South Africa, are grappling with the Aids pandemic, drugs are sold in school playgrounds, pornography seems to be available on mobile phones and learners are subject to violence by their peers, the concepts of self discipline and self respect are a critical part of the education provision. The SA Human Rights Commission report referred in the Introduction to this dissertation is a clear indication of prevailing concern.

Customarily respect for the teacher, fellow classmates and oneself in the dance classroom was reflected in a dress code, in a stylised greeting, in class formatting which required respectful attention to others and a formal leave taking. Many of those rituals have disappeared especially in schools where time is so short that learners barely arrive in time for the commencement of the class and where a lack of appropriate dress code is excused by either poverty or the notion that the learners need to be ‘comfortable’ to be able to be creative.⁸⁸ In 2003 at the daCi conference in Brazil, Cheryl M Stevens, lecturer in the Dance programme at North Carolina A&T State University, used the example of the Umfundalai African dance technique created by Dr Kariamum Welsh,⁸⁹ to demonstrate how a class structure can be underpinned with the “global values of community, collective responsibility, human rights, personal morality, and respect for humanity” (Stevens 2003:141). The class structure inculcates these values by requiring a dress code, respectful gestures between teacher, students and accompanist at the beginning and ending of the class and structured ways of acknowledging and respecting the work of other

⁸⁸ I have been told this by the many schools in the Cape Town area of the Western Cape where I have observed UCT students in teaching practice. Of interest is the (UK) AQA GCSE Report on the Examination 2006 June series for dance, which noted that “there was a disappointing number of centres where what the candidate wore for practical work was inappropriate and at times disadvantageous to the candidate or unsafe [...] a dress code helps to generate an appropriate ethos and safe environment [...]” (2006:11).

⁸⁹ Kariamum Welsh, is a Professor in the Esther Boyer School of Music and Department of Dance at Temple University, USA and Director of the Institute for African Dance Research and Performance.

students in the class. In May 2007, a workshop convened by the WCED to discuss the reintroducing of protocols in the dance classroom, was held at the UCT School of Dance. That the positive aspects of such a workshop was considered necessary, is indicative not only of the concerns that have been fore-grounded by the reports referred to above, but the acknowledgement that while it would be naïve to consider protocols in the dance class as the panacea for South African education problems, the reintroduction of the kind of protocols described by Stevens, may at least positively influence the attitude of learners. The key problem is to find a way of balancing respect for the teacher, peers, and the space, without negating individualism (Buckroyd interview 4.10.07).⁹⁰

The Knowledge Base of Dance Teachers

Sylvie Fortin emphasises that the three areas essential to this knowledge base are:

knowledge of the body and movement vocabulary, knowledge of the creative process and respective knowledge of the art and dance milieu [...] these three components are related to the three areas of performance, choreography and theoretical studies (Fortin 1993:34).

The most obvious function of the dance teacher is to teach learners to dance, thus content skill based on sound theory of the specific dance genre and much practice is essential. Such practice involves many hours of classes in order to develop a rich movement vocabulary and a sound technique, yet possessing content skills is not enough to ensure that the dancer can transform this content knowledge into knowledge that can be transformed into an educational setting (Fortin 1993). For this to happen, pedagogical skill needs to be developed “how to handle a roomful of kids moving around without chaos breaking out [...] how to adapt curriculum and instruction to meet the needs of special populations and culturally diverse groups” (Stinson 1993:46). In South Africa, teachers need to be educated to be able to effectively implement the demands of the outcomes based curriculum, often in difficult circumstances. The problems encountered in the Western Cape state schools in particular, add a new dimension to teacher training. Beyond the problems of learning how to handle insufficient timetable allocation and lack of appropriate facilities, it is also imperative to educate teachers who are adequately prepared to handle large classes of mixed ability learners. For many of these learners, the exercises required to build functional technical dance skills are not a priority (Friedman 2006:48):

⁹⁰ See Appendix A.

In addition, as Buckroyd notes,

as the field of dance medicine and science has expanded, so it has become increasingly necessary for teachers to know more about anatomy and physiology and to have an understanding of nutrition and fitness [...] this development of the scope of the dance teacher's role has also begun to include a psychological awareness (Buckroyd 2000:71).

According to Buckroyd, teachers require a comprehensive understanding of the psychological and emotional development of children and adolescence in particular, not only knowledge of motor development. There is no doubt, that at present there is an insufficient amount of information on the development of children and adolescence as well as an awareness of modern adolescent culture being inculcated in trainee dance teachers. Responses from young teachers in the field, as well from professional dancers in the graduate course at the Palucca Schule-Hochschule für Tanz, in Dresden, Germany, and senior students at the Rotterdam Academie, Netherlands⁹¹ felt that the courses in psychology and child development that they have completed in their training needed expansion:

Kristina, who graduated from UCT School of Dance in 2006 and has spent the past two years teaching in Uganda, commented that *"while the short course on child development was something she consulted regularly, several aspects were not fleshed out or their importance emphasised enough. In particular; identifying the key stages of progression (levels of complexity) and how these stages relate to the age and readiness of a child"*. Thelma, who graduated in 2001 and who has been teaching for seven years, felt that *"the Psychology courses [she] took outside of the UCT School of Dance from her 2nd year, gave her a greater understanding of behaviour modification and how that knowledge can be implemented, as well as about social and health issues"*. Matthia, a 26 year old graduate student at the Palucca Schule commented that *"the one year of educational psychology offered was not enough to allow for connections to practical teaching"*. Christine, a 4th year graduating student at Rotterdam Academie said that her own experience was that *"there was not enough connection between the psychology lectures and teaching children, not enough to enable them to deal with problems"*. Joan van der Mast, lecturer in movement analysis and the didactics, theory and practice of contemporary dance at the Rotterdam Academie, echoed this by stating that she feels that there is not enough training offered in working with young children. A stronger contextual training could be offered by starting with the teaching of very young children in the first year, moving on to older children in the second year and adolescents in the third year and connecting this to the child development course. This would also allow for the better

⁹¹ Semi-structured interviews with groups of students – questions administered face to face.

understanding of the culture of children (Van Der Mast interview 20.10.07). Darling-Hammond⁹² et al. point out that many successful teacher training programmes introduce from the beginning, work on learning and development in order to focus students' attention as soon as possible on the importance of child development on the learning process.

Such courses require students very early in their programs to observe children, and to collect detailed information about their development and learning, as well as their learning contexts, thus bringing the child's experience and learning into focus (Darling Hammond and Branford 2005:400).

Buckroyd suggests that part of the problem, is that the culture of modern adolescence is geared towards individualism, the development of 'own voice' even more so than in the past as well as the need to respond constantly to an overload of communication. It is these values that conflict with the values in the conventional dance class where neither communication between student and teacher nor between student and student has been encouraged. In an effort to balance the problem of retaining respect for the teacher and personal space as well as sharing of space with others, without negating individualism, she suggests that teachers should learn to use the energies or issues of the learners coming into the classroom as a jumping off point for a class as opposed to ignoring them and moving on. In this way teachers begin to be able to avoid teaching becoming mostly an exercise in crowd control (Buckroyd interview 4.10.07).⁹³

Together with an understanding of the learners' current stage of development, and the South African social milieu that is producing the aggression in schools highlighted above, Buckroyd's suggestion makes perfect sense. The problem is that it often requires years of classroom teaching experience to gauge how to do this and when. For example, when should an angry, disaffected class be encouraged to use this energy creatively, when should the anger and disaffection be redirected and diffused by a change of focus, and how can the protocols which should lead to respect for others be inculcated and insisted upon when confronted with learners in such a disaffected state?

The dance teacher also needs content knowledge of the theory subjects included in the dance syllabus. The teacher therefore must understand the theory underpinning dance genres and also have sufficient understanding of both dance as an art form and the context of dance art. Dance Studies in the WCED schools includes the making of choreography and theoretical aspects including history, anatomy, theory of dance and music for dance which although are

⁹² Linda Darling-Hammond is Professor of Education at Stanford University, US where she teaches education policy and oversees teacher education.

⁹³ See Appendix A.

rudimentary in the syllabus, need teachers with a competent knowledge base to teach the salient aspects of the subject. According to Pugh McCutchen, dance teachers need to be:

a dancer [...] who can also bring somatic awareness into the class, a dance scholar [...] an arts educator who can decode the language of dance and relate dance to the other arts, a choreographer who can talk about, use and demonstrate the choreographic process, be politically savvy, stay tuned to the national scene [...] learn how to orchestrate and balance teacher authority with a nurturing pedagogy [...] take responsibility for uniting the arts (Pugh McCutchen 2006:52-53).

Stinson rightly finds problematic this “myth of the super teacher [which] keeps us from re-examining the structures, systems and assumptions of schooling [...]” (Stinson 1993:47-48). In South Africa the problem is exacerbated by the problem of finding an adequate training programme that produces educated, efficient teachers for both the private and public sectors. The issue needs to be located in the broader framework of changes in education in South Africa and in the arts and cultural sectors in which some dancers find employment.

Closing the Gaps Between Theory and Practice

There remains the gap between what the teacher knows and how this knowledge is used in actual classes (Fortin 1993). In 1994, Eeva Anttila, lecturer in dance pedagogy at the Theatre Academy in Finland, recognised that:

the gap that exists between theory and practice of dance education as an issue that needs to be addressed [...] she regards the connection between the daily practice of dance teaching and theoretical or philosophical discussion [...] as an essential condition for change to happen at the teaching practice level (Antilla 1994 in Lord 1997:202).

So while dance teachers profit a great deal from pedagogical theories and writings, “what currently is going on in schools dance studios attests to the fact that these are not sufficient to ensure implementation and renewal of coherent teaching practices” (Lord 1997:202). In effect, the problem is that students are not easily able to make the connections between theoretical and applied knowledge.

Skills in teaching are gained by students observing and evaluating other dance teachers as well as by having their own skills evaluated. Reflection is an essential element in constructive teaching observation and practice. The pathway to a teacher-learner collaboration which both encourages reflection and hones observation skills which occurs when trainee dance teachers are required to offer feedback to classmates has been discussed above. Similarly, working in groups, with discussion followed by feedback from peers encouraged, yields positive results. As with technique classes, as discussed above, this process offers personal insight along the way.

The responses of young graduates of UCT School of Dance with teaching experience of between two to seven years, indicate the importance of such observations. Kristina, who is only two years into professional teaching, finds that she often reflects on the teaching practices of her lecturers observed during her years training: *“at times, simply because I don’t always have enough experience of my own, I try to remember specific classroom situations and how they were handled at the time”* Kerry also in her second year of teaching, felt that *“[...] You learn so much through observing it’s one of the greatest aids to developing and it really doesn’t have to be in a classroom setup [...] One thing that I learnt through my observation was how to include learners that weren’t necessarily able to participate. I learnt how to be open with your students and allow them an opportunity to open up to you.”* Sonja with two years’ experience maintained that *“Throughout my dance training being exposed to different teachers, you learn to see what works and what doesn’t “* and Thelma now seven years into teaching, commented that *“Certain teachers had a way of explaining the methodology of a movement and it stuck in my head and sometimes when I am teaching or trying to make students understand method of movement, I would refer to that explanation”*. However, Christine, a 4th year graduating student at Rotterdam, pointed out that observation should not be limited to the teaching in the training institution. *“The teaching of students who will be professionals is different from being faced with amateurs or school children.”*

While Christine’s comment is valid and points to the need to provide opportunities for teaching outside of the institution (discussed below), allowing students to proactively assist the teacher in more junior classes within an institution, allows for practical application of theory particularly if subsequently reflection on both the teacher’s and students’ own teaching contributions are encouraged. This analytic process is important to avoid the tendency that students have to simply replicate the teaching they observe. Third year UCT student Tulimelila reflecting on such a process notes that:

Theorising about and embodying different styles of teaching has had a huge effect on the way I think about teaching [...] it’s certainly not as straight forward as I had thought it would be [...] rather daunting! Being part of a practical class where the teacher is giving us examples of how they teach [...], I find it is extremely useful to be in the place of the learner who will be experiencing the class [...] it certainly gives it [a] perspective as well as giving one a feel for what works and what doesn’t in the practical application of pedagogic ideas.

One of the effective ways to bridge content knowledge and pedagogic knowledge, is through guided teaching practice in the field so that prospective teachers can observe for themselves what teaching involves and requires.

According to Antilla,

[...] the pedagogical guidance of theoretical propositions is limited when not supported by perceptual knowledge of dance education's practical realm. Observance and perception of the intricacies of teaching through practical experience is the best way to acquire phronesis⁹⁴ – knowledge of dance teaching [...] more time needs to be devoted to practical experience in dance teacher training programmes designed for that purpose (Antilla 1997:203).

Based on the responses to the questionnaires and interviews, the overwhelming response of both current teacher trainees in all the institutions in the research sample and the UCT graduates in the field, was that teaching practice, is/was the most valuable part of their course, and that the more mentorship and feedback that they received, the more valuable was the experience. It is the opportunity to practice and then reflect that is all important as observation alone may bring its own problems. Darling Hammond quotes teacher education theorists Munby, Russell and Martin who explain that it is difficult to glean a deep understanding of the complexity of good teaching even when observing such practice or even experiencing it for oneself as "Good teaching tends to reinforce the view that teaching is effortless because the knowledge and experience supporting it are invisible to those taught" (Munby, Russell and Martin 2001 in Darling-Hammond and Bransford 2005:368).

General comments selected from both students and graduates that support the notion of the importance of effective teaching practice in the field were:

- *The most helpful aspects of my teacher's course were teaching practice and observation. [This answer in some form from every questionnaire.]*
- *Kids in public schools don't have the discipline to keep quiet when asked or stand in neat rows. The school pracs gave me a better idea of how things really are out there.*
- *I had the opportunity to go to two very different schools and compare, public vs. private schooling, what an experience! I discovered exactly where I wanted to teach at the end of those practical weeks and I'm proud to say I'm now at one of those schools and I couldn't be any happier.*
- *Being able to shadow a teacher, then assist, teach with real learners, is always a bonus. They were real children not the textbook's most perfect, typical average well behaved child [...] only hands-on can prepare you for what's out there.*
- *There is a huge difference between theorising in class and teaching your peers in practice and standing in front of a class. Each class is different [...] it is a class of people with different emotions and emotional baggage in the class[...] a class in not a single entity that can be predicted.*
- *Going out into the schools and actually putting into practice what you have learned during the years in the classrooms. And getting used to the idea of working with very young children and their mood swing.*

⁹⁴ Antilla quotes Kessels and Korthagen (1996) as defining phronesis knowledge as essentially of a perceptual and variable nature and so concerned with concrete particulars (Antilla 1997:203).

- *The experience has provided me with a greater understanding of the challenges a dance teacher may face such as over-sized classes, poor facilities and inadequate class time. Although we all have ideas of where we'd like to teach, often the ideal situations we hope for do not arise. This is particularly the case in South Africa where generally jobs are in schools.*
- *[...] I do think that the experience of teaching in the public schools opens one's eyes to what a real teaching situation is like. The most helpful experience is the whole teaching experience and implementing the theory and the discussions from the DTM programme.*

It is the nature of this practice that is crucial. The ideal placement according to Darling-Hammond et al.:

[...] a placement in which student teachers are supported by purposeful coaching from an expert cooperating teacher in the same teaching field who offers modelling, coplanning, frequent feedback, repeated opportunities to practice, and reflection on practice while the student teacher gradually takes on more responsibility (Darling-Hammond et al. 2005:409).

Comments extracted from the questionnaires of UCT graduates and current students as well as those from the European sample commenting on the experience of teaching practice maintained that:

- *Feedback for practice is really important – the more the better.*
- *The most important point is the constant integration of teaching practice with the theory.*
- *Feedback from my lecturers was helpful as the good comments built confidence when teaching as I was comfortable when dealing with those specific aspects. The negative comments made me work harder as well as focus and concentrate on the weaker areas of my teaching.*

Tulimelila, once again provided an insightful comment about a teacher from whom she had experienced negative input and feedback: *"I am being given a tough time by one teacher but in the process I am learning a lot about the difficulties and harsh realities of teaching in under-funded high schools"*.

The ideal assumes that not only have excellent teachers in the field been identified that can serve as mentors to students on dance teaching practice, but that the teachers will be able and interested enough to offer all the above. While all the institutions within the research sample provide mentorship to their students, teachers in the placement schools are also relied upon to give ample feedback. Whereas some students, both in The Netherlands and South Africa, felt that this was often not enough, much effort in the Dutch academies goes into forging partnerships with schools and private studios so that the mentoring will be effective. Courses are therefore designed with these outcomes in mind and the facilitation of mentored teaching practice in a variety of professional contexts is integral to the programmes. In the UK, schools that accept mentoring programmes for apprentice teachers, are remunerated and participating

teachers are expected to attend a mentorship training programme (Laban Centre interview 5.10.2007).

In South Africa, such partnerships are rare and as yet funding which might encourage schools into such a programme has not been forthcoming. In my capacity as co-supervisor of practice in the state schools for teaching majors at the UCT School of Dance, I have observed that in the South African Western Cape context, rarely does effective mentoring take place. Although schools are chosen specifically because those teachers are capable of mentoring, very few indeed fulfil such requirements. The teachers are all overworked and mostly exhausted by what they have to deal with in the school that has nothing to do with dance. The result is that student teachers are seen as a gift and in my observation they have, with very few exceptions, even if they have one eye on the student teaching the class, used this time to catch up on paperwork and marking.

The above comments are borne out by the fact that whereas the student teachers in the Netherlands sample expressed an overall satisfaction with the feedback given by lecturers and mentors, the UCT sample expressed a general dissatisfaction most successfully articulated by third year student Catherine who said:

I often feel that the training program does not sufficiently guide us. The change in curriculum this year (where we're teaching in schools) has certainly helped to guide us further. A lot of guidance comes from our lecturers as well as the teachers we apprentice for. Unfortunately the school dance teachers very rarely give feedback and because we do not teach at UCT, some get virtually no feedback [...] of course one realises the difficulty for lecturers to attend the classes.

Students exposed to teaching experiences whether passive observation, participation in feedback in their own technique classes or active fieldwork in schools (both supervised and unsupervised)⁹⁵ outside the training institution, need reflective discussion, for example a telling or sharing of the experience with peers and with lecturers so that "the ability to reflect critically on one's own teaching and to problematise and come up with possible solutions" (Stinson 2005:228) is developed. The possible pathways to constructive and meaningful teaching practice will be discussed later in this dissertation.

A further gap exists between content knowledge of theory subjects and the pedagogical skill required to teach the subjects at school level. As Fortin points out, "elements of pedagogical content knowledge can be introduced within numerous classes of teacher education programs

⁹⁵ For example, students at UCT School of Dance are required as seniors to accumulate specified hours of practice teaching by their own arrangement. This can be done in private studios, state or private schools or community centres.

"[...] teachers [can] share their thinking process with students at appropriate times and with discrimination" (Fortin 1993:36). This works well with connecting anatomy while in a technique class, especially when explaining why certain movements might be contra indicated and which muscles are engaged. The theory of the dance genre is also easily addressed in a technique class by explaining the principles as the students work. Whatever eras are chosen for study in dance history should be used to "broaden perspective about dance and create a context for learning about it" (Pugh-McCutchen 2006:222). Eras of history are successfully addressed by introducing a style of dance as a sequence in class. Jeffrey Stolet, Professor of Music at the University of Oregon, US, believes that the study of music in the context of dance should "begin with a broad consideration of [...] philosophical, perceptual, social and metaphoric connections that bring together these art forms" (Stolet 2005:55). A move towards such integrated teaching can be observed at all three of the Dutch academies in this research sample. Details of these programmes will be discussed in the next chapter.

Teaching the pedagogical content of choreography is even more fraught. In the US, as early as 1926, pioneer dance educationist Maragret H'Doubler introduced a senior level course in dance composition at the University of Wisconsin which proposed a set of principles to guide the art form (H'Doubler 1940). As a result of the Summer Schools held at the Bennington College, Vermont, US between 1934-1942, dance educators were exposed to composition classes the content of which many then hastened to experiment with in high schools and colleges. Subsequently, with the growth of graduate programmes in dance,

Dance composition became the focus of studies looking at 'best practices' in choreography, analysis of approaches for teaching composition, the creative process involved in making dances, and even the psychology of self and creative choice in choreography (Hagood and Kahlich 2007:517-518).

In the pre-tertiary phases, expressed for example in Pugh McCutchen's Cornerstones and the South African RNCS as we have seen, improvisation exercises within creative movement classes in primary schools, should develop in the high school into choreography which hopefully becomes increasingly more sophisticated. This is not a foregone conclusion. Larry Lavender and Jennifer Predock-Linnell⁹⁶ express the view that:

it seems to be assumed that experience in spontaneously exploring basic elements and concepts of movement, and /or discovering the "self" in and through movement, prepares students later to compose dances" (Lavender and Predock-Linnell 2005:36).

⁹⁶ Jennifer Predock-Linnell is Professor of Dance in the Department Of Theatre and Dance at the University of New Mexico. Larry Lavender is a Professor in the Dance Department at the University of Greensboro, North Carolina.

In discussing current teaching theories which reject formalism in choreographic teaching, they agree that "it is not right to teach improvisation and choreography strictly under the formalist banner [...] it is never appropriate for teachers to espouse any rules or principles of art or dance as 'the truth'" (ibid:39), thus echoing Freire's insistence described above, that the progressive educator offer other readings of the world, different from the educator's own. However, Lavender and Predock-Linnell also stress that the basic issues of dance craft, the fundamental and specific skills of composition, should not be ignored, that coherence of form is a primary value for teaching choreography without losing personal expressiveness.

[...] we are delighted when our students' works express ideas and emotions, or communicate messages of 'importance' to them [...] and we become positively ecstatic when they learn consciously to manipulate and control the forms of movement in such a way as to modulate its expressive and communicative potential both in accordance with their artistic intentions and in an aesthetically gratifying way (ibid:43).

Press and Warburton⁹⁷ quote Hanstein's⁹⁸ dissertation which emphasised the development of creative thinking skills in the choreographic process, such as idea finding, problem finding, idea shaping / forming, idea transforming, and solution finding; these skills engaging the creative individual in "thinking, perceiving and forming" inventive and original works of art (Hanstein 1986 in Press and Warburton 2007:1278).

In my view, providing the means for trainee teachers to learn the tools necessary for creative output, does not guarantee that this knowledge can be transmitted to school learners. It is therefore necessary to provide prospective teachers not only with choreography courses that allow them to develop self expression in composition while providing them with the skills that will lead to coherence of form, but in making the connection for them between their own developing choreographic skills and the transference of these skills to learners in schools. This necessitates courses which provide prospective teachers with the tools that will enable them to teach choreography especially in South Africa where the making of choreography forms part of the dance studies curriculum in schools. Many students in the research sample cited their exposure to dance expression, improvisation and creative movement classes as providing really useful tools for the teaching of movement and composition, but the connections between the content and the pedagogic knowledge are not always clear. Laboratory type lectures which introduce the fundamental skills of composition and at the same time teach how to transfer these compositional tools to school learners make this connection for the student teacher. At the same time, the pedagogic skills which facilitate the teacher knowing how to draw on the

⁹⁷ Edward Warburton is Assistant Professor (dance) Education, Technology at University of California, Santa Cruz, US.

⁹⁸ Penelope Hanstein is Professor and Chair of the Department of Dance at Texas Women's University, US.

improvisational material provided by learners in the process of transference, (the skills which should have been taught in the teaching of creative dance), should be further developed. In this way we move towards Antilla's summary of the competence of the dance educator:

I believe that dance educators' competence consists largely of their ability to perceive, select and derive the content of dance education from the expressive material that their students spontaneously display and to encourage them and elaborate their skills in dance from this standpoint (Antilla 2007:877).

The Complexity of Teaching

Darling Hammond et al, in addressing the problems involved in designing effective training programmes for teachers in general, refer to the "enormous complexity of teaching which requires integrating many kinds of knowledge and skills in making judgements about how to pursue multiple goals with learners who have diverse needs" (Darling–Hammond 2005:390). Experts acquire and develop their teaching skills largely through experience, education, and deliberate practice. According to Schempp and Woorons Johnson,⁹⁹ with each day in the classroom, teachers increase their experience, and through reading, coursework, attendance at conferences and workshops, or reflection, teachers can increase their knowledge (Schempp, Woorons Johnson 2006:32). The challenge is to create training programmes that will deliver the curriculum appropriate to developing such expertise. In South Africa it is clear that currently programmes are not adequately producing sufficient expertise. From individual discussions held with teachers in the Western Cape Education Department, as well as seminars on dance history which I have conducted with the teachers, it is apparent that currently in the Western Cape, the teacher education programmes, while offering students these subjects at a tertiary level, are failing to adequately train them in the very pedagogical skills required to teach the subjects at a school level. This too, needs to be addressed when planning more effective training programmes. The interconnectedness of the study of choreography, musicology and anatomy with dance teaching is an area for serious review in teaching method programmes.

In conclusion, having reviewed the content and essential pedagogical skills connected to the nature and practice of dance teaching, the next chapter will suggest pathways to the creation of just such programmes.

⁹⁹ Paul G Schempp is a professor at the University of Georgia, Athens. Sophie Woorons Johnson is director of performance tennis at Brookstone Meadows, Anderson, South Carolina, US.

CHAPTER FOUR

DESIGNING SUCCESSFUL AND APPROPRIATE TEACHER EDUCATION PROGRAMMES

This chapter seeks to identify, with reference to the research sample, approaches to the design of effective programmes which may be helpful in the search for appropriate programmes in the South African context. The visits to the European academies (referred to in earlier chapters), included observation of classes and lectures, interviews with the Director of the Institute and /or the programme convenor for dance education, and interviews with students, as well as a review of the departmental handbooks.

Although there is no single best way to organize teachers' learning experiences in a preparation program, there are some common considerations in developing programmes and a growing repertoire of strategies to draw upon in doing so (Darling-Hammond et al 2005:391).

In Search of Coherency

The most important consideration is that courses need to have coherent visions of teaching and learning and are able within this framework, to integrate teaching practice with coursework so that the key ideas informing the programme are reflected and “both aspects of the programme build toward a deeper understanding of teaching and learning” (ibid:392). The coherent visions should include an understanding of the kind of teaching that is being envisaged as well as consistent goals. Within these courses, there needs to be a recognition that curricula are not set in stone. That they are not set in stone is often related to political and other agendas, but also, one hopes that in light of Freire’s thinking, we need “[...] to develop a pedagogy designed not only to help students generate their own meanings, but also to help them reflect on the process of thinking itself [...]” (Freire 1978 in Giroux 1979:263). In South Africa, state curricula are constantly reviewed, and change as deemed necessary. The process of change in education policy introduced by the post-apartheid government after 1994, has been re-evaluated in order to produce the RNCS. However, as problems emerge, ongoing evaluation is crucial. It is the next generation of teachers in all spheres of education, that are going to have to take responsibility for re-visiting the current gospel, and in order for that to happen, they must be educated in an environment which reflects the thinking of Freire and Giroux rather than handing down convention. Such an environment;

Allows freewheeling discussion and provide[s] ground for the development of personal opinions and points of view about the overarching, characteristic values of tradition, experiment, diversity and subsequent change (Hagood 2007:36).

A review of the information obtained at the academies visited in the Netherlands suggests that in pursuit of coherence, programmes are constructed around the contextual roles that dance teachers play regardless of the nature of the dance they are teaching, with the intention that the student develops the roles as well as the knowledge required to fulfil these diverse roles. The roles of professional dance teachers are generally perceived of as dancer/ dancemaker/ dance teacher/ dance entrepreneur.

As a dancer, the educator is required to develop his/her physical skills in order to successfully demonstrate the dance vocabulary used. Because of the nature of dance, the educator also serves as a role model. While the fact that technical expertise is required is acknowledged by all courses, the level of that skill is not always agreed upon. As a dance maker, creative skills are developed so that the educator is able to create dance compositions and is knowledgeable about the process involved so as to be able not only to choreograph for learners, but able to guide them towards developing their own works. In the role of dance teacher, the educator is required to develop the learners' physical /technical skills by combining content knowledge with extensive pedagogic skill while facilitating the personal development of the learner often serving as counsellor and social worker. And, to this end the teacher must be able to appropriately plan lessons and activities in relation to curriculum design. The role of dance entrepreneur for teachers has become increasingly necessary as funding for the arts continues to decline globally, and educators need to be able to manage financial affairs in private studios, be able to apply for funding, and know how to negotiate with administrators in environments that may include corporate, tourism and heritage and media.

With these outcomes in mind, the ArtEZ Dance Academie in Arnhem, Netherlands, which offers a four year Bachelor of Dance in Education, presents technique classes in ballet, contemporary dance and jazz dance as well as modules of dance 'trends' (a variety of styles in which modules of Pilates is included), as well as improvisation and composition. Mornings are devoted to a regular programme of technique classes. The afternoon slots are used for 'projects': a module or block – three of the modules being dance dedicated and one inter faculty so that an integrated arts programme is included. The concept of the project system is informed by the ideal as discussed above, where theory and practice are integrated as far as possible Therefore four projects are presented over thirty eight weeks, divided into Dance Making, Dance Teaching, Performance and Integrated Arts.

The theoretical subjects studied over four years which include theory of education, educational methodology and didactics,¹⁰⁰ physical aspects of dance including anatomy, dance history and dance interpretation, music and dance education and arts administration, are combined in a research 'question' or theme, addressed over a seven to eight week block. As an example, all theory subjects during the dance making block, will relate to the composition theme under investigation. The Performance block which is led by the fourth year students may produce a number of small performances, and a performance programme designed for small children, which is then taken to schools. Within the dance teaching block, the research question in 2007, for this class, required students in the first year to reflect on their own dance background and to observe and report on dance teaching in settings outside of the Academy.

The focus in the second year in the dance teaching block, also falls on the organisation and administration of a 'dance school'. The class as a whole designs a website, with contact details, opens a bank account and organises two to three groups of learners to bring into the Academy one evening a week. Jazz dance is offered to the learners and student teachers take turns teaching and observing. The administration of the project by the student teachers marks the beginning of an intended practical arts administration training which is perceived by the academy as sorely needed. Because the CKV curriculum in Dutch schools (Culturele en Kunstzinnige Vorming)¹⁰¹ includes integrated arts, the fourth block requires an inter-departmental collaboration with drama and music. This project and other arts collaborations are greatly facilitated by the fact that the performing arts departments are housed in the same building and are committed to interdepartmental work. The technical skills acquired in morning classes are used to provision the projects which connect theory and practice.

As with ArtEZ, the Fontys Academy of the Tilburg University of Applied Sciences, Netherlands, which as from 2007 offered a two-year general dance training followed by a two-year teaching course, attempts to integrate method and practice as far as possible. Core courses in the two year teaching course which are compulsory are: Laban movement analysis, creative dance, drama, music, cultural and art education, philosophy of art and the methodology/didactics of the dance genre chosen for specialisation by the student. Performance experience is integral to the course and each year students work with guest choreographers as well as make their own work. As Fontys is part of a broader University of Technology, during the fourth year, two minor electives in a different department have to be completed. The timetabling of these subjects is

¹⁰⁰ In South Africa, the term teaching methodology is more often used.

¹⁰¹ Programme details may be found at <http://www.culture-school.net/doc/Netherlands082005.pdf>.

dovetailed with the academy timetable, and after feedback from students, the choices are made from subjects that are appropriate to a major in dance education.

The Rotterdam Academie, Netherlands, which is part of the Codarts Hogeschool voor de kunsten, in 2007, introduced a new four-year Bachelor of Dance in Education programme, offering lessons in western dance styles: ballet, jazz, contemporary dance (various styles), as well as non western styles, including urban dance. Creative Development consists of improvisation and composition lessons. In the third year, students choreograph a work that is performed in the theatre and in addition they perform in community settings. Theoretical subjects (in this sense subjects that provide the theoretical support which strengthens the development of dance technique, performance technique and creative development), include dance history, music, art history and art appreciation and classes including cultural anthropology that are geared towards broadening knowledge of intercultural issues. In the study of educational practice and theory, interaction and integration is of central importance. Laban Movement Analysis¹⁰² is introduced as well as teaching methodology and other aspects of communication from the first year. As opposed to introducing theory in blocks, Rotterdam continues theory course throughout the year, but relates the theory in the context of themes being addressed in the school.

The curriculum at the Palucca Schule in Dresden, Germany offers, in both the undergraduate and graduate courses, technique classes in classical ballet, modern (contemporary) dance and jazz dance with the concomitant methodology and well as dance history, dramaturgy, psychology /dance education, planning/ methodics of teaching, improvisation and composition, some voice training and extensive music training including the playing of an instrument. A course in law contract and copyright is also included. Ingo Meichsner, Head of the Dance Teaching programme at this institution since 2006, points out that the programme is grappling with a new curriculum as the dance teaching course which had been part of the curriculum at the University of Leipzig, although integrated into the Palucca Academy in 1998, only made the geographical shift in 2007. The Palucca Academy is undergoing change in all areas under the new Rector (since 2006), Jason Beechey. At present the course appears to be struggling with coherence. Students in the post graduate course at the Palucca Schule explained that they felt that they would benefit more from a course that although dealt separately with the pedagogic knowledge of different dance styles, integrated areas that were common to all dance forms. For example, class planning and management, methods of correction and approaches to different age groups. This would then make it easier to develop an overall teaching philosophy and

¹⁰² Laban Movement Analysis (LMA) is a system and language for understanding, observing, describing and notating all forms of movement devised by Rudolf Laban in Germany in the first two decades of the 20th century.

approach and exclude the time consuming repetition of common ground. This perception echoes the concern of Darling–Hammond et al. who maintain that in creating a cognitive map of teaching,

Learning ideas within the context of an overarching conceptual framework not only helps students understand the 'big picture', but also enables them to begin to recognise how all the individual ideas and theories fit together and relate to one another (Darling-Hammond and Bransford 2005:397).

Currently, the UCT School of Dance teacher training programmes include a four-year BMus (Dance) programme with Teaching Methods as a major, and a three-year Dance Teacher's Diploma. An African dance stream is differentiated from a classical ballet/contemporary dance stream with some overlap of subjects. Students majoring in teaching in both streams, are required to be proficient in the teaching of at least two approved dance disciplines. Such proficiency must be demonstrated fully in the final year of the diploma or degree. Although the same dance related subjects are studied by both degree and diploma students, differentiation occurs both in the level of research required and in examination. In addition, degree students are required from the second year, to take a specified number of degree level courses outside of the dance curriculum. Pedagogy subjects include Dance Principles in the first year which is designed to strengthen the student's basic knowledge of the general principles of the dancing body as a preparation for teaching methods. African Dance Principles includes a survey of African dance history across the African continent and the manner in which dance evolves with reference to socio-political and economic factors. Dance Teaching Method in the second and third year consists of intensive whole-year courses designed to prepare the student for a career as a teacher of dance. Included in the courses are lectures in studio management, teaching theory, child development, music for dance, oral communication and creative dance.

Although the UCT Handbook includes reference to modules of Arts and Culture (as taught in the WCED secondary schools) as well as any other modules deemed beneficial for dance educators, these courses are dependent on timetable availability as well as funding for extra courses, and are not always offered. Students with classical ballet as their primary dance discipline often concurrently study the syllabi of the Royal Academy of Dancing and the Cecchetti Society in depth to prepare for the external examinations of the Academy and Society respectively. The Dance Teaching Method major in the final year of study consists of a theoretical, research related module and a practical module in which the student is required to show evidence of continuous teaching practice. In addition, a project involving research and analysis and culminating in a research essay of not less than 8 000 words is mandated.

Technique classes are offered in the three dance majors; African dance, contemporary dance and classical ballet. Short modules of a variety of dance styles currently including Flamenco,

European theatrical folk dance, Indian classical and folk dance and jazz dance, are subsumed under the umbrella of Performance Studies. These modules form an integral part of the courses and are credit bearing for the degree and diploma programmes. Theory subjects, both core and optional, include African Music, African Dance Theory, western theatrical Dance Musicology, western theatrical Dance History, Choreographic Studies, and Benesh Dance Notation for African dance as well as for classical ballet and contemporary dance. Performance opportunities are provided by student and guest choreography as well as the annual performance season presented by the school at a Cape Town theatre. Whereas such presentations formerly consisted of conventional dance works, increasingly student choreography is engaging in works which grapple with new theatrical configurations including site specific works and conceptual investigations that explore inter-textuality. Choreography written for the annual performance season demonstrates the diversity of contemporaneity in South Africa.

As noted in the Methodology section of this dissertation, the courses in the European sample are all undergoing revision and the question arises as to what extent the above comparison of courses assists the revision of the UCT courses? The manner in which the Dutch courses are constructed and the successful integration of theory with practice could well be applied to the UCT School of Dance teaching method courses which throughout tend to be disparate and relatively unrelated to a cohesive whole. The courses at the Palucca Schule tend to suffer from the same problems as at UCT and are perceived as such by both staff and students. The grappling with sufficient hours for technique classes offset against sufficient practice time for teaching is a problem common to all. However, the available resources (adequate studio space, lecture space and funding to buy in expertise to teach) in both the Netherlands and Germany exceed by far those available currently in South Africa. At all four academies, teaching students are separated from students studying solely for performance careers and timetables are adjusted to allow for the long afternoon sessions which integrate theory and practice modules. This process is greatly facilitated by institutions which boast eighteen to twenty studios as well as large, fully equipped theatres spaces as compared to the five studios and small studio theatre available at UCT. A further factor to take into account is the embedding of the European academies in universities of technology where the approach to theoretical studies and research in dance, although of a high standard, is markedly different from the demands of the University of Cape Town. Although UCT School of Dance can most certainly learn from the manner in which the European courses are being constructed and effective adjustments made to current courses, it is certainly not possible to simply transport the curricula in toto.

In the final analysis, in South Africa it is the UCT course, as the only course at an accredited tertiary education institution that currently fully accredits teaching practitioners, which is vital to

the educating of dance teachers who will be employed in state schools as well as private studios and community centres. The extent to which the UCT curriculum can provide graduates with the expertise to fulfill the four roles of the dance teacher discussed above, and the possible adjustments to the course that could be made in the light of the research sample, will be discussed in the conclusion to this dissertation.

Determining the Length of the Course

The length of time needed to train student dance teachers is another subject of importance in debate. Darling-Hammond et al relate findings from studies in the 1990s in the US, that suggest that teachers emerging from five-year programmes which included a full year of a student teaching internship along with earlier teaching practice experience felt more confident and were perceived of as more competent than those from four year programmes (ibid:411). In 1990, Nancy Brooks Schmitz, then associate professor for dance education at Teachers College, Columbia University, referred to national US forums¹⁰³ that suggested postponing teacher education until graduate school. The rationale being that this would

allow students at the undergraduate level to develop excellence in one or several subject areas and to emphasize the liberal arts in order to understand our history and culture, enhance aesthetic sensibilities, and inspire creativity (Schmitz 1990:59).

Given the general liberal arts first degree popular in the US, this might well be a means of ensuring that prospective dance teachers have a well rounded background education first. This parallels the UCT Post Graduate Certificate in Education (PGCE) where students take a general BA degree with a minimum of two content subjects listed as school appropriate, followed by a year of intensive teacher training.

While not part of my sample study, it can also be noted that The Victoria College of the Arts at the University of Melbourne, Australia, similarly offer only post graduate diploma courses in teaching of either classical ballet or contemporary dance¹⁰⁴ (Victoria College of the Arts Handbook 2006:64-70). These courses certainly have the advantage of students entering the course with a breadth of general content knowledge and hopefully some training in literacy skills. As with the Palucca Schule, Germany, the entrance requirements recognises prior teaching experience. The students in the two year post graduate programme at Palucca Schule that were interviewed, felt that their previous experience as professional dancers during which

¹⁰³ The Carnegie Forum on Education and the Economy 1986 and the Holmes Group 1986.

¹⁰⁴ These courses are intended for both students having a three-year degree or its equivalent in the study of dance for dance practitioners with a minimum of five years professional experience.

time, many of them also had had some experience of teaching, meant that two years were adequate to acquire pedagogic knowledge providing that the course allowed for specialisation, extensive time observing and teaching under the guidance of mentors, and was not overloaded.¹⁰⁵

However, when students are accepted with a degree in the study of dance, but no teaching experience, it is questionable whether a one year course can provide the advantages described above of working over a period of three to four years within a community of practice. Sue Stinson notes that over four years, many of her graduates become good educators, but adds that “our [training] program often seems fragmented and overwhelming leaving both students and faculty stressed, with too little time for in-depth learning, reflection, [and] real creative process [...]” (Stinson1993:46). There are then too many assumptions, if the students are seen for the first time at a graduate level, that the pedagogic content which they would gain over an already over-full four years, could be attempted in a one or two year course.

This is precisely the question under debate in the Netherlands where the Fontys Academy in 2007, replaced the four- year education training programme with a two-year general dance training in which the emphasis is on the student’s development as a dance artist. In the third and fourth year, the student develops his pedagogic/didactic qualities within his own graduation profile. In the third year, the students work on a dance performance for children under supervision of a professional choreographer. Besides working with guest choreographers, students are also encouraged to make and present their own work as a pathway to developing individual skills. At the time of writing this dissertation, the fourth year programme was not yet fully in place.

The new programme has been received with some reservation. Madelon van Dijk, the new Artistic Director of the Fontys Dance Teachers Department has only been in office since October 2007. She is concerned that where four years allowed for a slow growth and development, two years will move the pedagogy programme along too quickly and under pressure. In order for this to work, clear choices will have to be made in the third year by the students in terms of a teaching profile. And most of the fourth year will be devoted to practice teaching. It is not clear at this point how much theory will be able to be integrated (Van Dijk interview 17.10.2007).¹⁰⁶ Mieke Wouters, former Artistic Director of the Dance Teaching department, stresses that success of the new programme will take time to assess. In the old

¹⁰⁵ The 2007 students had seen the course changed after recommendations about specialisation and overloading were recognised by the Rector and faculty.

¹⁰⁶ See Appendix A.

course, the first two years dealt with general dance theory and didactics as well as technique, allowing for a slower growth and development thus providing more grounding. In the new programme, she is concerned about the pressure to complete modules quickly and therefore the depth of knowledge possible (Wouters interview 17.10.07).¹⁰⁷

Feedback from students currently in third and fourth year of the old programme, indicated that they were concerned that for many students, two years was insufficient time to acquire the pedagogic skills and tools needed. It was conceded that this was individual, some needing a slower development over a longer period, while others fared better with shorter more intense blocks of learning, but that overall, the connection between pure content knowledge and the pedagogic skills was very difficult to acquire. In the third and fourth year, the number of technique classes was now drastically reduced to accommodate teaching theory and practice, and this, from the students' perspective, impacted on skills as well as their perceptions of their own bodies. The reduction of practical work was a major problem for them as they felt that the technique build up in the first two years had been excellent. For example, Anna, a third year student, expressed concern that she had put on weight and did not feel as secure in her technique and was therefore less confident in her teaching. Anna was not the only student in the Netherlands sample to express concern, and faculty in each academy noted that it is essential to continue building technical skills. Netty van den Bosch from the ArtEZ academy, Netherlands, pointed out however, that senior students in the third and fourth year of their four-year programme were expected, if teaching time interfered with classes, to seek classes at other times including in the evening and outside the academy. She feels that the onus is on the students to take responsibility for their own training.

Rotterdam Academie, Netherlands also introduced, from 2007, a new four- year Dance in Education programme which replaces the previous programme (which ran on the new Fontys model) where two years general training was given, before specialisation in the third and fourth year. This course separates from the beginning, performers and teachers and aims at training dance educators to work in community based arts projects. The study programme comprises six components which together constitute the different aspects of a dance artist's professional practice.

In South Africa, given the range of dance offered by the RNCS, and the competencies that teachers now require in the 21st century as discussed previously, decisions about the number of years needed to train such teachers are critical. Decisions are not only related to the desire to

¹⁰⁷ See Appendix A.

produce coherent, effective programmes. The length of time a student can realistically be expected to stay a course is also funding related. At UCT for example, while undergraduate loan packages are available for needy students for the course duration plus a two year grace period, graduate packages are available for only one year. Loan packages are generous but leave students with large repayments. Given the current fee costs at UCT, even parents in a position to pay for their progeny's further education, are hard pressed after three years.

Executant and Performance Skills

The changes in many of the programmes in the research sample as indicated seem to have resulted from demands from administrators as well as alterations to the funding base. The above concerns about time constraints in the developing of pedagogic skills, and the concern about a possible impact on the level of technical skill are two of the issues raised.

The extent to which students teachers should be required to develop performance skills, is a further issue to be factored into training programmes. The ArtEZ academy Handbook states clearly that it is vital for teaching students to develop a theatre personality and to therefore participate in presentations each year as well as organise several presentations themselves:

During the productions you perform the repertoire of your own teachers or guest. In order to develop your theatre personality, it is vital for students [...] to participate in presentations several times a year. That is why the study program organizes final choreographers, or you present your own compositions (on-line Handbook 2008 / 09)

Similarly, the Fontys Academy notes:

There is an ever-increasing demand for teachers with a broad teacher competence, who can also inspire from their own experience as a dancer to perform, make and contemplate dance. For this reason, the development of the student as a dancer in relation to the professional profile (Dance teacher) is the main objective of this study programme. In this course, experience in mainstream education, in amateur art and in art education contribute to being a good dance teacher! The methodical/didactic development of (art) pedagogic/didactic skills is integrated in the personal, artistic, physical and technical development of the student (on-line Handbook 2007/8).

Each academy visited stressed the importance for dance teachers in all contexts, of some form of experience as both choreographer and performer. This experience might differ from that required/provided for students training for the professional performance market, but is regarded as essential. Joan van der Mast maintains that as dance is a performing art, teachers, who are also dance makers, need to experience the creative process by working with choreographers and need performance skills. Students from the Dutch academies who have a certain amount of performance and production written into the course, seemed surprised that there should be any doubt about the value of such experience. The graduate students at Palucca who had entered

the course after some years of performance experience responded similarly. All pointed out that teaching dance included the making of concerts and productions for learners and that without personal experience of all facets of stage work, this would not be possible.

Of the UCT School of Dance sample, Cherice, completing an Honours degree in choreography in 2008, who has considerable teaching experience behind her, observed that:

A good performer = A good teacher. If one is able to perform, you are able to get the message across of delivering the correct class work. A good performer requires precision which carries through in a class while teaching. Class work is also a performance.

And Wehan, who performed professionally for a number of years before entering into teaching, noted that his philosophy of teaching was “*shaped to a great extent by my initial training at UCT School of Dance and furthermore from my learning and performing experience abroad (especially in West Hollywood)*”. Natasha, who graduated from UCT in 2007, feels that “*although I will never be a professional performer, [it is] because of stage experience that I know what is expected on and off stage*”. Thelma, after seven years of teaching, pointed out that “*the backstage work was a very helpful tool*” and Sonja, a UCT School of Dance graduate who now runs a private studio in Namibia, commented that “*not even the fact that I had to co-ordinate the costumes was a waste [...] The concert earlier this year would have gone to pieces if I wasn't so irritating about the costumes and where they should go*”.

In South Africa, this issue is further exacerbated by the perception that ‘dance education’ (so defined because it is assumed to be ‘creative’ in nature and not overly concerned with instilling a rigorous technique) should be differentiated from ‘dance training’ (so defined because the outcome of the skills to be acquired are generally well-defined by the professional performance arena). This debate was foregrounded in relation to Jacqueline Smith Autard’s Midway model in chapter one of this dissertation. Given my experience as both performer and then teacher over forty years, as well as observations at the academies in the research sample as well as responses to discussions and questionnaires, in my opinion, a viewpoint that does not recognise that the fields are not mutually exclusive, that the transmission of the knowledge, skills and values inherent in both fields add immeasurably to the quality of the teachers trained as expressed by the various academies in the research sample as well as UCT student feedback, would limit the range and hamper the effectiveness of the provision of successful dance teacher training.

Integrating Practice and Theory

If, as suggested in Chapter Three, observation and practice are essential components of training courses, how is the problem of combining practical and course/theory work with sufficient practice in the schools and in training institutions adequately solved?

The ArtEZ programme, Netherlands, involves students in teaching practice or apprenticeship, from the first year of study. In the first year, the Dance Teaching project will include teaching their peers. This practice is combined with lectures on didactics and coaching sessions. In the last quarter of the academic year, the students are required to observe and possibly teach twice in a school. In the second year, students will teach ballet classes to first year students one evening a week, each student teaching four to five times in the year and practise teaching contemporary dance as well as improvisation /composition classes to classmates. Observation of classes in a private dance school results in the submission of a report on this experience, in the form of a portfolio which includes interviews with teachers and learners, and a report. The focus also falls on the organisation and administration of a 'dance school' as described in the previous chapter.

Teaching practice becomes more extensive in the third year where classes in three different techniques (ten per technique – ballet, contemporary, jazz) are required to be taught in elementary schools, secondary schools and private studios. In addition, a minimum of five classes are required to be taught at cultural centres and part of one of the project blocks will require afternoon classes for children. The CKV integrated arts programme in Dutch schools is addressed by an intensive project together with students from the other art disciplines of ArtEZ towards an interdisciplinary educational program for secondary school pupils. Work experience with the Introdans Company based in Arnhem, which runs outstanding dance education programme introducing dance performance in Dutch schools may also be included.

In the fourth and final year teaching practice is geared towards the students' personal vision of the profession. Thus, forty percent of the work will revolve around this choice, but in addition practice in CKV is still required and as part of the teaching profile, students are expected to organise outside work experience and produce, together with fellow students a production for primary school children. Students are expected to continue to take technique classes while working in the field, either late classes at the Academy, or if necessary, to take class in studios outside of ArtEZ. The above indicates a full programme of integrated theory and practice. This is, however, a new programme, and many of the outcomes are still to be assessed. Feedback from students in the fourth year, however, indicated that the programme is satisfactory and that they were able, over the four years, to develop an individual style of teaching and formulate a personal approach, if not a philosophy, of teaching, room was allowed for personal

development. The four years of study was perceived of as necessary for this process to develop as often it took until the third year to acquire sufficient skills to be able to begin to enjoy the teaching. Mentoring of teaching practice in and out of the academy was efficient (combined student interview ArtEZ Academy 16.10.07).

Because both the Fontys and Rotterdam dance academies are in the process of introducing new programmes, the teaching practice provision is also under review. At present at the Fontys Academy, in the third year, this practice takes the form of full weeks towards the end of a module. For example one week provided after the study of teaching for elementary schools, and four weeks following the module on secondary school teaching. This extended period is made possible by the fact that dance programmes in Dutch schools tend to be in the afternoon, so that lectures and classes may continue in the morning. The students interviewed, felt that the number of full weeks in a teaching situation should be balanced by one full day per week throughout the year and that the more feedback they were given during practice, the better. Former Director Mieke Wouters points out that the one day a week route tends to be disruptive and too disparate (Wouters interview 17.10.07).¹⁰⁸ The fourth year course has been designed to provide students with a schedule that allows for more time in practice than at the academy. This course, (which has not yet been implemented), will include observation, interviews, teaching, and a written report to be presented orally. Similarly, Rotterdam Academy has not yet clarified the manner in which the new course will address teaching practice. In the first year, students practice peer teaching in 'lab classes'¹⁰⁹ which combine theory with practice. Teaching practice will become more extensive in the third and fourth year, but details are not yet clear. In the old course, although the first two years were general, there was an introduction to teaching and in third year, modules of child development and teaching methods were added. From three technique styles taught, (ballet, contemporary and jazz), two were chosen for specialisation and 'lab class' lectures provided that combined theory with practice. Practice outside of the academy required classes observed in amateur schools and twice weekly classes taught in each specialisation. In the fourth year this pattern was extended to include a residential project

The Palucca Schule in Dresden, expects students in the second year to teach adults in recreational classes, and in the third and fourth year teaching practice in private schools once or twice a week is required, although many students try to include work in elementary schools. There is no formal dance education in German schools and training is geared towards private teaching. The undergraduates felt that they were not given enough teaching practice and that

¹⁰⁸ See Appendix A.

¹⁰⁹ A lab class implies a practical session in which theory is integrated into the practice through discussion and analysis.

feedback was insufficient. The post-graduate programme in Dance Teacher Training which offers fully trained dancers an opportunity for training as dance teachers at a university level builds into the two-year curriculum, compulsory teaching residencies, demonstration lessons and work placements as part of the training process. Successful completion of these is considered an admissions requirement for the diploma examination. The goal is to learn artistic work processes and professional day-to-day demands and to apply the acquired knowledge and abilities in the artistic discipline. Educational support is realised through specialised instructors. The students interviewed indicated sufficient practice and adequate feedback. Of interest was the comment from the graduate students that it is only in the current course (student intake is biennial), that compliance with student demands has led to a resolution of the problem mentioned earlier by Sue Stinson, of courses that are overwhelming and fragmented (combined student interview date 23.10.07). The new course design allows final year students in the post graduate programme, to design the course around a specialisation, thus reducing the number of required contact hours and providing more available hours both for teaching practice and reflection.

Whereas the questionnaire feedback from both graduates and current students of the UCT School of Dance quoted in chapter four indicated that teaching practice was the most valuable part of their training, they also indicated that the time allocated was far from sufficient. A common comment was: *"please, more opportunities in the timetable for to do more teaching pracs in the schools /studios"*. Concrete suggestions were given by Karen now in her sixth year of teaching: *"I would try to find a way of doing one section in the morning and the other in the afternoon and then putting perhaps one day in the week where a couple of hours have to be dedicated to working the schools. Regular exposure to working in the school will be the most beneficial"*.

Faith said *"I would do half year theory (even if the work load is heavier) and half prac at different institutions, public schools, private studios"*. Sonja, in her second year in her own private studio, referred to the: *"real problem of getting untrained bodies for various teacher training pracs [...] I would arrange with schools close to the campus for these bodies [...] but this poses the problem of time at the schools"*. Wentzel, a final year student who graduated in 2007, felt that part of the problem could be solved by: *"not only allowing teaching major students to teach other students regularly, but allowing them to set assessment classes for first years"*. A number of the UCT trained students referred to the need for some form of business administration training.

As of 2008, in the light of the examples observed in the European sample, the previous practice of sending students into schools for five days, twice a year, has been replaced by the requirement of one day a week spent in a WCED school. The schools have been carefully

selected as far as possible with the emphasis on dance teachers who will act not only as excellent role models, but also as mentors. The benefits will need to be assessed after a full year of this practice. Problems which have emerged in the first semester have been the dovetailing of timetables in a degree in which the Faculty of Humanities in which the UCT School of Dance is embedded, insists on electives outside of the dance courses. The reluctance of students to miss technique classes, and the disappointing number of school-based teachers who are both willing and capable to act as mentors to third year teaching method students is worrisome. The practicalities involved in implementing the above suggestions and by a small department such as the UCT School of Dance which attempts to provision both schools and private dance studios, will be discussed in depth in the conclusion.

If time spent in building skills is (of necessity) going to be curtailed, then the criteria for accepting potential teachers into the training courses, is going to have to be addressed. Should any student who expresses the desire to become a teacher of dance, be automatically accepted into a training programme? What criteria should be used to identify qualities in a prospective student that lead us to believe that given three, four or even five years, this person has the potential to develop the skills to be an effective dance teacher?

Identifying Quality Students

In 1980, Elizabeth Hayes, then Dance Director at the University of Utah, suggested that selective admission into major dance programmes whether the outcome was planned to be research, choreography, performance or teaching, was essential. Prospective teachers in particular, if they are to be successful and stimulate creativity in others, she claimed,

Must have the potential not only to move, but to move well [...] they must have the capacity for intellectual understanding, and they must have a tremendous desire to share their love, appreciation, knowledge, and experience of dance with others. Through auditions and interviews, we must identify potential students who possess these special qualities (Hayes 1980:61).

It has been established above, that dance teachers need to be able to have some measure of technical skill themselves. Not only does dance teaching, however creatively pursued, rely heavily on accurate and precise demonstration, particularly in the early years, but as Pugh McCutchen so clearly describes,

[...] with technique inside your neuromusculature, you can better call forth correct technique in others. One who brings *somatic* awareness into the classroom offers more than one who does not. Your personal experience dancing, performing, and composing makes you a primary arts resource with valuable firsthand dance experience (Pugh McCutchen 2005:52).

The difficulty seems to lie in defining exactly the level of executant facility required. Joan van der Mast of the Rotterdam Dansacademie feels that in order to develop a sound content knowledge, a good, basic technique is required, but that the prospective teacher does not necessarily need to display the same range and technical facility as the prospective performer. Ingo Meichsner, head of the dance teaching programme at the Palucca Schule, Dresden, says that although a good basis is required, in the auditions for the teachers' course, he is not as concerned with body shape or with advanced skill levels as in the auditions for the performance course (Meichsner interview 22.10.07).¹¹⁰ These basic levels are very relative and difficult to define. The observation that the level of skill required for professional performance might differ from that required for teaching seems to be implicit in the differentiated audition process for performance and teachers' courses which will be discussed below. The debate that surrounds this topic is worthy of a dissertation in itself and has already been noted. Whereas it is certainly accepted that the teacher needs to provide an adequate and inspiring role model for learners, there is a vagueness that pervades the writings and discussions around the topic. To the question; what precisely is 'good enough to teach'? comes a myriad of diverse answers which are informed by personal experience and very personal views as to what makes a 'good' dancer. This suggests that answers will have to be sought for each specific course offered and answered in relation to the specific context in which the student will be required to teach as well as the needs of the specific institution.

A dance audition for aspirant students is most frequently utilised as an effective way to identify technical potential, but much more difficult is to identify the other "special qualities" in a prospective first year student entering an undergraduate programme, that as Hayes insisted and with which I agree, are necessary for teaching. It is my experience that the majority of young dancers own to a passion for dance and have only a vague idea that this passion could be passed on to younger learners. If the programme is a dedicated teaching major from the start, then an interview which asks questions around the topic of 'what do I want to accomplish by being a dance teacher?' could be conducted, but is in no way conclusive. As with any other course, two years into the programme, much will change.

The academies in the research sample, in an attempt to identify these 'special qualities', conduct extensive auditions which are described below.

¹¹⁰ See Appendix A.

At the ArtEZ academie, auditions take place over two days. There is no prerequisite dance level specified, but a school leaving exit point of HAVO¹¹¹ (senior general education) or VMBO (prevocational secondary education at level 4) is required. Elimination takes place after an initial ballet class, after which skills in contemporary dance and /or jazz dance are tested. The prospective students are then required to teach a short, pre prepared movement combination in order to test potential communication skills and a further elimination takes place. All who remain move on to day two, where further technique classes are followed by a medical and physical assessment to determine whether any problems are present. Any advice from the medical personnel will need to be seen to be implemented if the student is to register. A number of preliminary auditions are held in March and April and the final selection process in June, is by invitation only. The school accepts twenty to twenty five students.

A two-day audition is similarly required at the Fontys Academy. Again no dance level prerequisite is specified and the school leaving exit points in this instance are HAVO or VWO (pre university education).The first day comprises short classes in ballet, contemporary dance and jazz dance as well as a class which assesses creativity and expression. At the end of the first day, students are either rejected, asked to return for a second round, or accepted subject to a successful physical assessment (this includes not only general health, but also measures the special assets required for dance taught at this institution such as turn out and flexibility). On the second day, following a warm up class, students are retested for performance potential through combination work and a very short pre-prepared solo. A physical assessment follows before final selection.

The new Bachelor of Dance in Education programme at the Rotterdam Academy, which specialises in educating teachers for community based projects, requires a strong background in some dance style as well as experience as an amateur dancer and /or teacher or as a creator of dance material. School leaving exit points are a secondary school diploma, either VWO, HAVO or MBO (middle level vocational education) or an equivalent foreign diploma (regardless of the subjects you studied). The audition over two days, sets classes in ballet and jazz on the first day and a first selection is made based on movement skills. Day Two requires the presentation of a solo, an improvisation based workshop (which also assesses social skills, creativity and personality) and a discussion session with the audition panel which will assess motivation for teaching in a community context. Successful candidates are then required to undergo a physical assessment by the medical team. The 2007 intake was the first in the new

¹¹¹ Education in the Netherlands is characterised by differentiation according to both age levels and educational levels oriented towards the needs and background of the learner. For details see http://en.wikipedia.org/wiki/Education_in_the_Netherlands.

course which now holds separate auditions for teachers and performers. Indications are that the process was rather rushed and there was some disagreement as to the students accepted. As the programme is in its first year, some doubtful applicants were accepted on a 'there maybe potential' basis. Of one hundred applicants, twenty one were accepted (Van Der Mast interview 20.10.07).¹¹²

In Germany, where no government regulations cover the accreditation of dance teachers, an attempt is being made by the Palucca Academy to raise the standard of dance teachers in general. Admission to the Bachelor programme in Dance Teacher Training, requires a general qualification for university entrance (in the case of particularly strong artistic aptitude, the general qualification for university entrance can be waived). The successful completion of the aptitude test and qualifying examination is also required. The artistic entrance examination comprises the aptitude test and the qualifying examination. The aptitude test consists of a test for dance aptitude, physical aptitude and pedagogic aptitude and comprises a ninety minute classical ballet class, a sixty minute modern/contemporary class with integrated improvisation, a jazz dance class and a sixty minute written aptitude test with questions regarding dance-related knowledge and pedagogic viewpoints. Those who pass the aptitude examination will be asked to attend the qualifying examination which takes place a few months later.

The audition process at the UCT School of Dance comprises a set of short technical classes which assess ability to meet the outcomes of the major dance styles offered by the School: African dance, classical ballet and contemporary dance. Prospective students are all encouraged to participate in the ballet class regardless of intended dance major, and the African and contemporary classes are mandatory. A questionnaire relating to general health is required to be submitted after being ratified by a medical practitioner. As from 2008, individual interviews were conducted in order to ascertain aspirations and suitability for the culturally diverse student body. At present, there is no distinction drawn between prospective teachers and performers. In the Western Cape, currently the WCED requires a three year diploma certification for teaching in junior schools and a degree qualification in order to teach at high schools.¹¹³ To be accepted into the Dance Teacher's Diploma course at UCT, the academic requirements are a senior certificate with a points tally at a level deemed acceptable for the course requirements as set out by UCT. A university exemption, required for the degree programme is not mandatory. The result is an uneven student body housed in a small department with too few resources

¹¹² See Appendix A.

¹¹³ In practice, the WCED often places graduates with a diploma in high schools as there are not enough graduates with dance degrees that want to teach in the state schools. This exacerbates the competency problem as courses for diploma and degree students are differentiated.

available with which to meet differentiated outcomes. Yet, the training of specialists to teach theory requires a high level of literacy and many of the learners currently leaving Grade 12 in South Africa with a Dance Studies elective, do not demonstrate the skills sufficient for acceptance into Higher education programmes.

The problem of who is to be admitted to University training programmes is not confined to South Africa. Buckroyd (2007), points out that while the UK government aims to have fifty percent of the school leaving population in universities, at present forty eight percent score below the current English language requirements for university entrance. She therefore suggests extensive use of bridging courses which could be used for dance teacher training as well (Buckroyd interview 4.10.07).¹¹⁴ Whereas, however, introductory language courses can arguably take one year to reach a senior certificate level, the acquisition of physical skills takes longer and requires very careful assessment of potential. The assessment of students with potential is a subject fraught with implications as there is no question that with motivation, application and sheer hard physical work, some students with little initial demonstrable ability, achieve way beyond expectations and move successfully into teaching careers with the advantage of personal experience of the difficulties encountered by their learners. Nevertheless, given the current cost of university education, it would seem unrealistic to accept prospective students who patently will either not be able to meet required outcomes, or will need an additional two years to complete the course.

All of the audition processes reviewed above indicate that it is very difficult to identify prospective students who not only have the potential to develop the necessary technical content skills during the course, but appear to already possess some communication skills and are clear and will remain clear about teaching goals. It is, in my view, debatable whether potential for pedagogic skills can in any way be really identified in the average eighteen or nineteen year old about to enter an undergraduate programme. Beyond the dance and communication potential, prospective students need to be screened for the ability to meet the requirements of the theory courses, which as discussed earlier, they will need in order to teach both content knowledge and pedagogic skill. I did not encounter in any discussion or interview in the Netherlands or Germany, a despondency about a growing illiteracy at school level that was so evident in the UK and certainly in South Africa. The school leaving requirements in both those countries formerly mentioned, seem sufficient to ensure that incoming students will be able to meet the outcomes of the theoretical subjects.

¹¹⁴ See Appendix A.

Drawing Conclusions from the Sample

Of the selected European training centres visited, ArtEZ in the Netherlands certainly appears to provide students with the most coherent and integrated programme. This programme seems to most successfully fulfil Darling-Hammond et al.'s assertion quoted at the beginning of this chapter. The audition process appears to be effective in identifying quality students that are appropriate for the courses. The 'blocking' of subject matter into the context of the roles the dance teacher fulfils, allows for extended contact hours in which to apply theory to practice and students were enthusiastic about the coherence of what they had learned and the mentored practice in which they had participated. This integrated module approach is greatly facilitated, as mentioned above, by academies that boast fifteen to twenty learning and dance spaces, a fully provisioned theatre, a large diverse student body so that teaching and choreography students have ample 'bodies' with which to cast their work and an adequate faculty which can cover the costs related to the mentoring of teaching practice. Despite the conspicuous lack of such facilities in South Africa however, the research indicates that closer attention needs to be paid to devising courses that more effectively integrate theory with practice as well as audition practices that can better identify appropriate candidates.

There are limitations as to what I have been able to extract from the European data which need to be noted. However comprehensive course descriptions in handbooks and websites, these do not allow insight into the reality of the teaching of the courses. What cannot be conveyed to the reader are the details of the relationships between student and student, between teacher and student, or the manner in which knowledge is transferred to the students. A full evaluation of the courses would necessitate weeks of observation of lecturers. However, given the time available for my observation in institutions the context of which is familiar to me, I was afforded an appreciation of the nature of the teaching in selected classes, the general friendly ambience of the academies, the positive attitude of students to their studies and their engaging relationships with their lecturers. Both students and staff interviewed were eager about sharing experiences and able to offer opinion without apparent constraint. The interviewing of students in groups often led to lively discussion and when I was able to resist my natural inclination to join in and offer my own viewpoint (a drawback that I became aware of when reflecting on my interviewing skills), the interaction told its own 'story' of the manner in which courses are perceived. Therefore, although it would be impossible to assess whether all teaching in the academies in the sample utilised the notion of 'new learning' or 'authentic learning', the perception was one of students satisfied on the whole. Where there were exceptions, this was made clear by the manner in which both the philosophy of the academy and individual lecturers approached pedagogic practice. Asking teachers themselves whether they consider their teaching styles to be in line with the current research which rejects the conventional approach to dance teaching,

is in my experience not helpful as very few dance teachers are able to objectively reflect on their teaching style. As Eisner points out, the vast majority of teachers [in general] do not

[...] ever receive reflective, competent educational criticism [...] and as a result, most of us are only partially aware of our strengths as teachers, and most perhaps more importantly, what we do that interferes with our teaching (Eisner 1979:17).

In the context of the Western Cape, twenty years teaching on the dance teacher training programmes at UCT School of Dance facilitated a more accurate assessment of strengths and weaknesses not only of the curriculum, but of the quality and methods employed in the teaching of the courses. Although the nature of questionnaires does not allow for the visual and auditory cues available in face to face interviews, I was able to follow up with further questions and discussion where there was a lack of clarity as the current students and graduates in the field that replied, were all known to me. This area of the research has personal significance for me in that the responses of past and present students, because I had taught them Dance Teaching Method theory and guided their practice, has allowed me to gain access to more comprehensive feedback not only about the course structures, but of my own teaching. Although UCT uses teaching evaluation forms as a feedback mechanism for assessing lecturing standards, that data rarely filters back enough to the lecturer to provide the type of educational criticism referred to by Eisner above. In the process of writing this dissertation, the need to reflect on all aspects of one's own praxis has been strongly foregrounded.

This chapter has attempted to outline the essential components of dance teacher education programmes and raise some of the conceptual as well as practical questions around the effective implementation of these components. Together with the information garnered from the previous four chapters which investigated the pathways to dance education and the nature of, and premises on which the professional craft of dance teaching is based, the next chapter will look briefly at factors, (not all of which are directly dance specific), that may often impede delivery of effective training programmes.

CHAPTER FIVE

PROVISIONING THE SCHOOLS IN SOUTH AFRICA (WESTERN CAPE) WITH EFFECTIVE TEACHERS: POSING THE CHALLENGES

Continuing Education of the Teacher

As carefully and as coherently as a teacher training course may be conceptualised and structured to provide both content knowledge and pedagogic knowledge, and however much care is taken to make available appropriate guided and mentored teaching practice through the years of training, the development of the newly graduated teacher into an expert teacher is an ongoing journey. Expertise is developed and nurtured through years of experience as well as deliberate and ongoing attempts to reflect on and improve practice. Freire comments on teachers who, in failing to take their practice of teaching seriously, therefore

[...] do not study, so that they teach poorly, or who teach something they know poorly, who do not fight to have the material conditions absolutely necessary for their teaching practice, deprive themselves of the wherewithal to cooperate in the formation of the indispensable intellectual discipline of the students and thus disqualify themselves as teachers (Freire 2004:69).

So an ongoing, post graduation process of reflection and further learning is essential on the road to becoming an expert teacher. Graduate of the UCT School of Dance, Yarisha, currently in her eighth year of teaching in diverse contexts including youth companies, community projects and various private studios in Cape Town as well as tertiary students at UCT, comments that “I continue to evolve who I am and I think that it is reflected in my teaching. I think it is very important not to stay in a rut and become too used to a particular approach to teaching. As you mature, so does your outlook and your aims. The basis remains the same, but I definitely feel it is imperative to evolve as everything else does.”

Defining an expert teacher is complicated and context dependent. US based education theorists Schempp and Woorons Johnson summarise Lynn Owens 2006¹¹⁵ who views expert teachers as those who are able to “read the critical cues in a learning environment allowing them to identify present problems, link immediate problems with previously successful solutions and make exceptional in-class decisions” (Schempp and Woorons Johnson 2006:29). Although Owens’

¹¹⁵ Lynn Owens is an assistant professor in the Department of Health and Human Development at Montana State University.

article deals largely with mechanisms for classroom management, these observations are as relevant to decisions about lesson content. Schempp and Woorons Johnson take this concept further by suggesting that in addition, experts are able to target focus on events and information relevant to their decisions as teachers and that novices, although observing the same series of events, are not able in the same way to realise the significance of what they are seeing (ibid:30).

What Cannot be Taught

Ongoing education is not however, the only crucial factor. If it was, then the provision of refresher courses and in-house further education and training seminars offered by schools and education departments, would significantly improve teaching. There is no doubt that they are helpful and improve channels for communication of curriculum change and educational ideas.¹¹⁶ However, there is the factor that education philosopher Graham McFee refers to as knowledge that can be designated as 'craft-knowledge' which is embodied in the experienced teacher, is essentially connected with action and practice and which cannot be learned in a training programme. Quoting Brown and McIntyre¹¹⁷ (1986), he refers to such knowledge as being:

- embedded in, and tacitly guiding the teacher's everyday action in the classroom;
- derived from practical experience rather than formal training;
- seldom made explicit;
- related to the intuitive spontaneous and routine aspects of teaching rather than to more reflective and thoughtful activities in which teachers may engage at other times;
- reflected in the 'core professionalism' of teachers and their 'theories in use' rather than their 'extended professionalism' and 'espoused theories' (McFee 2004:185).

In locating this knowledge with what is done through constant practice, he comments on a level of expertise that he maintains can in 'no way be taught.' Teaching is an extraordinary complex undertaking. Lampert and Clark¹¹⁸ address this complexity in pointing out that teachers need knowledge that is contextual, interactive and speculative. Contextual knowledge in that the decisions they make are situation specific particularly in being able to act on the aspects of the immediate situation that differ from any other. Interactive in that teachers need to establish a nurturing culture in which they negotiate with their students in order to produce an outcome that is beneficial to the student. And speculative in that much of the day to day teaching contexts are

¹¹⁶ Such seminars are regularly conducted by the Western Cape Education Department.

¹¹⁷ The late Donald McIntyre was a Professor Emeritus at the University of Cambridge, UK. Professor Sally Brown is Professor Emeritus at the University of Stirling, UK. Note should be made that although every attempt was made to locate the original article, including searches in the appropriate libraries in London and requests to Professor Brown, the article was not found. It is not available electronically.

¹¹⁸ Christopher Clark is a clinical professor of education at the College of Teacher Education at Arizona State University, US. Magdalena Lampert is Professor in Education at the School of Education, University of Michigan, US.

uncertain and have to allow for contingencies which are not only multiple and unanticipated, but beyond the teacher's control (Clark and Lampert, 1986). Therefore, as Lampert suggests, amongst the reasons for teaching being a complex process, is that teachers, in facilitating student learning, must simultaneously, in a single action, address problems as opposed to being able to deal with single issues as they arise.

a teacher's actions are not taken independently, there are interactions with students, individually and as a group [...] problems exist across social, temporal, and intellectual domains, and often the actions that need to be taken to solve problems are in different domains (Lampert 2001 in Darling-Hammond and Bransford 2005:377).

Further, training that students receive in how to plan curriculum implementation according to a methodical and usually linear model, does not necessarily accord with the type of planning experienced in the classroom. "Rather, teacher planning seems to proceed in a cyclical and interactive fashion, in which problem representation, partial solutions, and mental trial alternate until a workable plan results" (Yinger, 1979 in Clark and Lampert, 1986:28).¹¹⁹ First, the given curriculum is adapted in the planning process by additions and interpretations as well as by decisions about pace, emphasis and sequence, and then teachers make decisions in the context of a particular class on a particular day (Clark and Lampert, 1986). While not negating the benefits of preparing students by training them to plan lessons methodically, this does suggest that they need practice in how to spontaneously veer away from the plan effectively and should be rewarded when they demonstrate such an ability. At the same time, it needs to be admitted that once again, this is an aspect of teaching that resonates with craft-knowledge concept as discussed by McFee which can only be learned on the classroom floor and again highlights the complexity of converting curriculum into instruction.

The research into teacher training and its complexities drawn upon above, has been conducted with reference to classroom situations where learners are largely confined to one area and are seated for most of the lesson. How much more complex is the dance classroom where learners are in constant motion which the teacher needs to monitor while instructing, advising and interacting, while the learners themselves are having to deal with the complexities of not bumping into others while attempting to remember a sequence of movements, negotiate this in space and time and perform it as successfully as possible? If you add to this mix the necessity for the teacher, as a caring facilitator, to monitor and offer advice on the group performance while at the same time monitoring individual performance and retaining an awareness of differing levels of confidence and ability, the complexity is enormous. While education theory

¹¹⁹ Robert J Yinger is Professor of Educational Studies and Teacher Education at the University of Cincinnati and Research Director for the Ohio Teacher Quality Partnership.

and mentored teaching practice provides an essential entry level skill, the more sophisticated skills needed to accomplish this level of teaching are only acquired through years of experience.

These observations are borne out by the responses of the graduate students in the UCT research sample who were asked if there were aspects of teaching that could not be taught in a training course and only learned through experience. The following comments were made: Sonja who teaches in a private studio commented on the complexity of her teaching environment: *"In Dance Teaching Method, you are prepared for different situations and how to handle them, but it is only when you are actively teaching that you see how many other situations can occur and where you truly learn how to deal [with these]. And one thing that UCT could never prepare, or teach for that matter, is how to deal with the parents!"* And Kerry, two years into teaching in a high school in a difficult environment had learnt the limitations of planning: *"You always have to re-work your classes as things can change at a drop of a hat. People also respond differently to very different styles of teaching. As a teacher you need to be very aware of these things and that is something that can take time to get used to"*.

Both Karen, who has taught for five years in privileged teaching contexts including the UCT Junior Ballet School where appropriate time and space is available, and Dominique, with six years experience in state high and junior schools, talk of the complexities of the differing aspects and roles of the work: *"Timetables, colleagues, age differences and needs of children, being a Social Worker, Nurse and Parent besides Teacher at school!!!"* and *"How to communicate with parents – how to communicate and relate to children - how to be sensitive to children's behaviour backgrounds, and needs"*. Extracts from the responses of UCT undergraduate students in their third year with some teaching practice behind them included:

- *As with most things it is only once you begin practicing your trade that you learn the true essence of what you are doing. Whilst we are given a lot of information at University level, the application of this only happens in the classroom. The vast variety of individuals that one teaches will always mean that you are constantly learning on the job as no situation or student is the same.*
- *Being able to think on your feet i.e. If you have set an exercise that is too difficult and you can see that the children are not getting it as a teacher you need to be able to change it or simplify it and make a completely new one. Being able to notice restrictions and disabilities and reconstructing exercises to suit all.*
- *One can learn how to structure a class, but it takes experience to know how to apply that structure practically. For example, what works, what doesn't and what pace to work at.*
- *There are several facets of teaching which can only be learnt and experienced by actually teaching because most things work in theory like we have discussed in the DTM [dance teaching method] lectures. Elements such as creating a fun and creative atmosphere [while] at the same time having a safe and productive class as well as communicating to the pupils in the correct and understandable way, to mention just a few.*

In addition the specialised needs of children from different backgrounds that confront young teachers so often in South Africa, makes preparing them to apply theory to practice even more difficult. Yarisha, with her seven years experience in diverse contexts, maintains that:

[...] teaching in a disadvantaged area is very different from teaching in an affluent one. The way in which you communicate with students and the sensitivity of individuals will vary. Situations that one cannot control more often than not, arise.

Kristina with her experience in Uganda, sums up the situation:

No amount of training can replace actual teaching experience; you have to learn as you go along. Depending on their environment, students respond very differently in a dance class. For example, there is a clear difference in teaching dance to children in the national (Ugandan) schools and children who attend international schools that have a more learner-centred teaching approach. So, you have to learn to adapt your approach according to who's in class that day. You cannot rely on one teaching method and this can only be learnt on the job.

The intricacies involved in effectively provisioning student teachers for the realities awaiting them in the South African context are therefore foregrounded as awareness develops of the difficulties encountered which have to be dealt with in day to day teaching in state schools in particular. In the introductory chapter dealing with the context of this dissertation, mention was made of the problems encountered in schools in the Western Cape and reference was made to Marques' observations about teaching in Brazil which parallels problems encountered in Western Cape schools in South Africa. Stinson makes a similar observation about how teaching in the public school system in the US may interfere with the teachers' relationship with learners.

[...] large classes, alienated and disruptive students, and bureaucratic pressures can keep teachers from being able to respond to the many needs-both personal and academic-of students" (Stinson 1993:233).

Teaching theorists Clark and Lampert refer to endemic uncertainty about how to achieve desired outcomes which can lead to 'knots' in teachers' thinking (Wagner, 1984 in Clark and Lambert 1986:28). It is these 'knots' in the South African context that so often lead to the demotivation of young teachers. As Wehan teaching in a state school for the first time puts it succinctly:

The first thing that goes when one teaches professionally and for a prolonged period is, not surprisingly, idealism.

One further problematic area emerged from the responses of UCT School of Dance graduates. In preparing prospective teachers, a generalised approach to teaching skills has been adopted at the School of Dance as opposed to preparation for specific curricula. Whilst some graduates felt that this was sufficient, there were those that indicated that the WCED curriculum for Dance Studies should be directly addressed.

Comments included:

- *I think its important to have another African language (Xhosa, Zulu, Sotho...) this will assist with one of the barriers you as a teacher are faced with, and to really thoroughly study ALL the documents required for teaching in the WCED.*
- *If a student is interested in teaching, especially in South Africa, there needs to be more emphasis on understanding the [WCED] curriculum and syllabus.*

Yet Jackie who taught for five years in a WCED school felt that “[...] planning according to the WCED specifications [...] knowing what is part of the WCED curriculum for Dance Studies,” could only be learnt on the job.

Kristina took a broader view and commented that what would be helpful would be:

Linking the above [theory] to the study of the dance curriculum in WCED schools. Accessing other dance education resources, such as the NY Education Department Blueprint for the Arts, and drawing up sample lesson plans using these resources, developing ideas for teaching across the curriculum, relating dance to the study of culture as a whole and identifying that dance engages the whole person (body and mind).

These views reflect the notion that a tertiary education department should include the study of the specific curricula of the schools which may employ the graduate teachers and is a discourse on its own.

Much has been achieved in the transformation of South African education since 1994 but the task cannot be underestimated. While reference has been made to the difficulties of teaching in schools where violence and disrespect for both teachers and peers seems to be becoming endemic, education Professor Michael Samuel points to the fact that while educational programmes are designed to stimulate challenging and stimulating learning environments, insufficient attention is paid as to how to professionally re-educate and develop teachers to meaningfully execute the mandate to realise educational goals which seek to develop “a respectful, caring and committed nation through the practice of schooling” (Samuel(1), 2008:9).

Echoing Freire’s concerns, he asks:

How many teachers are engaged in professional development which goes beyond simple orientation to the intricacies of new policy expectations? How many teachers are deeply critical of their role in developing inquiring and inquisitive minds among their learners? (ibid).

How many teachers, even those aware of the need to evolve, as expressed by Yarisha, find the time, the energy and the motivation after long hours in difficult environments, to actively engage in professional development and self reflection?

In an article entitled 'Fixing Education will be the work of a generation', which was published in a recent issue of the Cape Times, Graeme Bloch¹²⁰ notes that despite praiseworthy programmes with concomitant funding to improve both teaching and the conditions of learning, the realities for many schools are still chaos, teachers who come late and a lack of the: "boundaries, disciplines and frameworks for support that is given to a small minority 'privileged' enough to find their way to the tiny number of places in functional schools"(Bloch, 2008:9). Given that the WCED policy is to offer dance posts in schools in disadvantaged areas¹²¹ and that in many of these schools it is a constant fight to remain motivated and attempt to do what Freire insisted upon; to fight for the material conditions necessary for the practice of the teaching, the younger teachers in particular, with some few notable exceptions, despite all the attempts to prepare them adequately, tend to give up or to settle for ineffectual teaching practices. As Bloch notes, "underpaid, unappreciated, in schools that remain poorly resourced, even the best and most committed of teachers start feeling worn down" (ibid). It is these conditions that lead young teachers to comment as Wehan did, that idealism quickly disappears. The formidable task of those involved in teacher education therefore, is not only to prepare teachers to be "deeply competent in the subject matter, fields and pedagogy to effect good quality teaching and learning" (Samuel(1), 2008), but to also inculcate in them a commitment to critical reflection, and modes of responding to the above challenges.

Attracting Quality Teaching Faculty

Earlier in this dissertation, with reference to the training of dance teachers, Elizabeth Hayes argues that the quality of any dance programme was only as effective as the quality of its teachers. Surely that statement refers as much to the quality of those educating prospective teachers? Attracting quality lecturers able to respond to the tasks mentioned above, as well as inspire through their teaching, should be as important a factor as comprehensive, cohesive courses are for students.

All programmes in tertiary institutions happen in the context of that institution and are therefore dependent on the agendas, hidden or otherwise, of the institution. Arts education, in particular, has been affected by changing attitudes to the arts and the ongoing debate over the place of the performing arts in an academic setting. The issue is summarised by Hagood who points out how familiar anyone who has attended dance education conferences or who works within dance departments housed in universities is, with questions such as "Why teach dance in a university

¹²⁰ Graeme Bloch is an education specialist at the Development Bank of Southern Africa.

¹²¹ Some independent teachers offer dance privately for learners in schools that don't offer dance on their timetable, and a small number of private schools also offer dance.

or in public education? How does dancing further the greater good? How can dance be considered research or to increase knowledge?" (Hagood in Dils 2007:103).

The issue as put by Hagood is pervasive enough that for many tertiary programmes in arts education, including those at the University of Cape Town, in the greater scheme of higher education, quality lecturers are not a foregone conclusion. Doug Risner discusses the problems involved in the apportioning of the significant faculty time and investment required in particular for arts teacher training and the impact that this has on the acquisition of quality faculty (Risner 2007:17). He points to the lack of opportunities for career advancement in academic environments in which dance administrators have to make a case for creative activity as legitimate research where the standard measures of research are based on quantitative scholarship and publication. He refers to the undervaluing of a commitment to teaching rather than to publication and in particular, the fact that while the prominent features of formal performances which foreground the performance and choreography components of dance programmes are in some manner recognised, "the outcomes of dance education, teacher preparation, certification, and the daily labours of dance art educators are not readily seen or valued" (ibid:21). These factors reverberate through staffing, tenure and promotion. Similarly, Kenneth Howey¹²² and Nancy Zimpher¹²³ refer to the politics of higher education where it is "common knowledge that in research-intensive institutions, the overriding expectations are based on scholarly activity" (Howey and Zimpher 1989:455).

The above perceived requirements for dance teacher educators makes it difficult to attract quality teaching staff to a department which is going to require a teaching load much heavier than other academic departments. In addition to physically intensive contact lecture hours, an effective lecturer will spend time organising and monitoring teaching practice which, certainly in the Western Cape, requires hours spent in travelling to schools in diverse areas in order to do this. If a member of fulltime staff, the lecturer cannot solely be hired, due to staffing allowance budgets, to manage that portfolio but will also be required to teach practical classes and possibly lecture in other dance related fields. As none of the above is considered scholarly research and as teaching per se is undervalued as Risner points out, then the concomitant rewards and promotions are not often in the offing. If departmental budgets are able to offer part-time staff adequate remuneration, then conceivably experts may be employed to manage some of the teaching and monitoring of teaching practice, leaving fulltime faculty with time to

¹²² Kenneth R. Howey is currently a Professor of Education in the School of Education at the University of Wisconsin-Milwaukee.

¹²³ Nancy L. Zimpher – a widely recognised leader in higher education, civic engagement, economic development and urban education reform – serves as the president of the University of Cincinnati, one of the nation's top public research universities.

pursue scholarly research. However, that negates the pursuit of coherence and integration of the programme in which ideally the teaching staff are able to fully assist the student as they are party to all aspects of the training. Darling-Hammond et al, have noted in this respect, "it is extraordinarily difficult to create a coherent programme if much of the teaching is conducted by part-timers with different notions about what good teaching is [...] and who have little opportunity to connect to what else is happening in the programme" (Darling-Hammond and Bransford 2005:394). Therefore it is crucial that long term faculty members work together on the course plan, revisiting it often in continuous dialogue (ibid). This can only occur if there is long term faculty job satisfaction that offers appropriate financial support and time to engage in revision through dialogue and that such a teaching profile comes to be regarded by the institution as bone fide research.

According to Eisner:

educational criticism has three aspects [...] description, interpretation, and appraisal [...]. The aim of educational criticism is to provide the kind of feedback that will lead to the improvement of the educational process (Eisner 1979[1]:13).

This dissertation has attempted through description and interpretation of the complex processes involved in training dance teachers for the current South African context, to arrive at a point where the research should point in the direction of improvements in the current system without in any way claiming to find solutions. The conclusion to this dissertation will therefore attempt to draw together and analyse what has been learned so as to provide a springboard for re-envisaging dance teacher education programmes in the current South African context.

CONCLUSION

The intention of this dissertation as stated in the Introduction, has been to interrogate the gaps that have emerged in the training of dance educators at the UCT School of Dance in South Africa which may hinder the delivery of 'excellent'¹²⁴ and comprehensive dance education in schools and other dance training contexts. In order to interrogate these gaps, it has been necessary to explore the current notions of dance education, the pathways to the implementation of dance education, the concept of the dance teacher and preferred approaches to the training of teachers, the perception of dance education as stated in the RNCS, and the reality of the challenges facing South African teachers, with specific reference to the Western Cape. With the knowledge gleaned from this research, it is hoped that one will be in a better position to approach the complex problems so as to more effectively educate and train student teachers at UCT to meet the diverse demands and needs of a changing post-apartheid arts education environment.

The conclusion to this dissertation, therefore, attempts to provide pathways to interventions that may ultimately provide solutions to the problems perceived in the current dance teacher education provision. Although the research questions of this dissertation are located in an investigation of teaching in the particular context of the Western Cape in the first decade of the new millennium, dance education is not only about responding to the context in which the teaching is taking place. It is also about a series of conceptual and contextual questions which, only when raised and debated, may lead down the line to changes, the results of which will again only be seen further down the same line. It is crucial for the survival of quality dance education that these debates are opened at this time for discussion in the Western Cape where the UCT School of Dance provides some fifty five percent¹²⁵ of the teachers in the state schools as well as teachers who are moving into both private dance studios and teaching in community projects.

At the beginning of Chapter Four, Darling-Hammond et al (2005), argued that education courses need to have coherent visions of teaching and learning that integrate teaching practice with coursework so that the key ideas informing the programme are reflected. Key aspects in the designing of successful training programmes for dance teachers have emerged from my

¹²⁴ For the purposes of this dissertation I have used the term 'excellent' to refer to training that is integrated, reflective, learner-centred and liberating. That is sensitive to gender, age and the multicultural environment in which South African teachers will be employed.

¹²⁵ According to the WCED Cluster listing of dance teachers for 2008. According to the Senior Curriculum Planner for Dance Studies, the other 45% either carry RAD or Cecchetti ballet teaching certificates or are under qualified.

research which suggests that it is indeed such coherence that is critical. The research conducted suggests that:

1. All theory courses designed to educate dance teachers are more effective when presented in a format that links theory to practice. In order to do that, pedagogic courses must be taught not as abstract theory but connected to the possible teaching situations in which the graduate might find him/herself.
2. Even when courses are taught in the manner suggested in 1, these connections need to be practised and therefore constant mentoring of teaching practice by the course lecturers should be a central feature of the design of the curriculum. In addition, partnerships need to be established with the schools, studios or community centres where the practice is taking place and clear blue prints for mentoring as well as reporting on student practice established.
3. The Dance Teaching Method course at UCT needs consensus around the fundamental conceptions of the diverse roles of the dance teacher, the nature of the teaching in which the student will be employed, and the philosophy of the teaching approach that is situated in the newly established South African democracy. These concepts need to be made explicit to the students who will be actively encouraged to engage with these concepts in an ongoing dialogue so as to act reflectively on the practice of teaching in the manner suggested by Freire. Furthermore, in noting Eisner's observations of the dearth of self reflection in teachers generally as quoted in chapter four, students need to be made aware that ongoing reflection is part of professional development and plays a vital role in delivering teaching 'excellence'. Certainly in reviewing the manner in which dance teachers are trained in South Africa towards the kind of teaching suggested by the above research, which is the intention of this dissertation, then students are going to need to be educated from the outset to critically reflect on their teaching practices as an ongoing praxis. Given the challenges of the teaching environment, they need to also be coached in coping mechanisms and be offered for example, ongoing advice and post graduate professional development courses.
4. The research further suggests that however comprehensive the curriculum, and even if the suggestions above are embodied in the approach of the faculty to the teaching of the programme, there are aspects of the 'craft knowledge' of teachers which cannot be taught in any curriculum, but can only be acquired once the teacher is employed in the professional field.

The above conclusions have emanated from the intensive research process and forty years of dance teaching in the various roles which I have earlier identified. My conclusions are drawn from (in the European sample), a combination of close reading of course structures described in institutional Handbooks and websites, observation of selected classes and lectures within the institutions and interviews with the Directors and teaching staff. In South Africa, data was obtained from questionnaires as well as informal discussions held with current teaching method students as well as dance teachers in the field who have graduated from the UCT School of Dance over the past seven years. My intimate knowledge of the UCT curriculum gained over a twenty year teaching period at the School of Dance has made me confident because of my 'connoisseurship' of the dance education context to "see what is educationally significant" (Eisner 1979:13), and this has allowed me to evaluate the practice and praxis.

What became apparent was that training courses for dance teachers are under review in many parts of the world, some in response to institutions requiring differentiated access to courses, but all taking cognisance of the changes in approach to dance education. At UCT, demands for a broader access to the dance degree and diploma, has led to discussions around the introduction of courses within the same named degree, differentiated by majors in Performance, Pedagogy and Research. For example, a pedagogic major, where all facets of teaching skills are honed, but more time is allotted to practice teaching and extended seminar sessions are scheduled that connect theory to educational and teaching practice in the manner practised by for example by the ArtEz academy in the Netherlands, would allow for a greater in depth focus on pedagogic outcomes.

Of interest in the analysis of the responses to the UCT questionnaires both graduate and undergraduate, was that no students expressed the opinion that time had been squandered on worthless courses and overall, they felt that their course had been worthwhile and the experience essential to their current teaching. The gaps pointed out were consistent with those that emerged from other aspects of the research: in the UCT context the following aspects of the current Dance Teaching Method course suggest a need for revision:

Overall, there is a lack of coherence in the manner that teaching methodology is approached across the three dance majors; African dance, contemporary dance and classical ballet. All three are taught separately and rarely cross-referenced. This suggests that if an overall philosophy of approach to core teaching skills, class planning and management was to be introduced, the students would learn to locate themselves in a basic praxis while acknowledging that application of the skills may differ according to the dance genre. In addition, insufficient recognition is given to the relationship between the choreography and teaching method courses. The study of choreographic structure and movement invention together with a study of

Laban Movement Analysis (not currently offered at the UCT School of Dance) linked to Dance Teaching Methodology would better enable dance teachers to understand the content of the curricula they will need to implement. This link is another area which needs further interrogation and is beyond the scope of this dissertation.

The factors involved in the attempts to increase teaching practice opportunities as described in Chapter Four are indicative of the following deeper issues:

1. If a major in pedagogy is to be offered in the BMus (Dance) degree, then the Faculty in which the School of Dance is located, needs to co-operate in the writing of a programme that does not require arbitrary electives in the interest of credits and course fees, but rather provides more extensive concentration on dance teaching related subjects. Courses in psychology would be most obviously be beneficial, but as the research strongly suggests, such courses must be presented in a manner which connects theory to the context of the practice as suggested above. The same would apply to any other courses to be offered.
2. While accepting that executant skills in teachers are an essential aspect of expert teaching as discussed in Chapter Four, the hours required for practice teaching required for a major in pedagogy, as well as the extensive time required for seminar or laboratory classes which apply theory to practice, needs to be recognised by students and teaching staff at UCT alike, and technique class schedules adjusted accordingly. The lack of facilities and small teaching staff complement at UCT, problems which are likely to remain unaddressed for the foreseeable future, present a challenge.
3. Posts offered in the WCED schools in particular, require a breadth of theory knowledge across the above majors. For example, a teacher of African and contemporary dance in a high school, needs knowledge of both African and contemporary dance history, music and technique theory while the current UCT courses have locked students into one or the other. At the time of writing this dissertation, initial steps towards unlocking the streams have been approved by the Faculty of Humanities and this will begin to address the problem. The situation would also benefit by the combining of students and appropriate staff in seminars where teaching practice experience is shared by students from all three majors, such reflection then allowing for comparative approaches. It is essential that student teachers are given not only the content knowledge of the theory subjects, but are given training in how to transfer this knowledge to learners at the appropriate levels. Praxis based seminars as suggested above would present an ideal opportunity for the practising of these skills.

4. Teaching practice in the WCED schools or any other private studio or community programme needs to be formalised. Currently these arrangements are too disparate. The institutions in which the students are to be located and teachers to whom they are allocated need a formalised understanding of what is required in their roles as mentors. Ideally, funds should be available with which to encourage the schools and teachers and alert them to the seriousness of purpose of the mentoring exercise.¹²⁶
5. The question of how many years it takes to educate teachers in the required competencies needs to be urgently addressed especially in South Africa where although posts are available in the state schools, increasingly, students in the degree programmes are choosing majors other than teaching. It has been my experience that most undergraduate students perceive teaching, certainly in the state schools, as a fall back and would far prefer to move into performance. That they do often land up in classrooms, despite their choice of choreography or dance notation as a major, suggests that it is necessary to devise a post graduate shorter course which would allow students to return and revisit teacher education as suggested above.

While the above suggests approaches to bridging the gaps as perceived in the current UCT courses, the question that permeates the discussion of the role of the UCT School of Dance in post-apartheid arts education, is whether, given the fact that it is only this institution that fully accredits state teachers, the sole focus should be training teachers for the WCED. This route would involve a concomitant focus on the RNCS Dance Studies curriculum as referred to in Chapter Five. This interpretation would then see the UCT School of Dance as an extension of the Western Cape Department of Education (WCED).

The answer to this question is coloured by the location of the School of Dance within a university. According to the UCT mission statement, "Our mission is to be an outstanding teaching and research university, educating for life and addressing the challenges facing our society" (UCT Mission statement 2008), and mandates the provision of, inter alia, "critical enquiry in the form of the search for new knowledge and better understanding, and an active developmental role in our cultural, economic, political, scientific and social environment"(ibid). In these terms, a university is charged with more than producing teachers to implement a specific curriculum within a specific context. The Mission Statement echoes the quote from Hagood in Chapter Two of this dissertation that the charge of the academy be always to push back the

¹²⁶ According to the Laban Centre in the UK, the Education Department funds the teaching practice of their students in schools and the schools then have a formalised role to play for which the schools are accountable.

boundaries of knowledge. An article which comments on the intellectual health of the South African nation in 2007, quotes from Noel Annan¹²⁷ writing in the latter part of the 20th century, who argued that “the most important lesson [a university] can teach is how to use the intellect” (Vaughan, Reddy, Noakes and Moran 2007:26).¹²⁸ The article concludes that “it is time for South African institutions of higher learning, and their scholars, to play a critical role in providing the intellectual leadership our nation requires if it is to succeed” (ibid).

The most persuasive argument in relation to teaching in South Africa, comes from Professor of Education at the University of KwaZulu-Natal, Michael Samuel, who raises the question of whether the teacher training curriculum should be defined by the charge of the academy as above, thereby providing teachers with a broad, holistic perspective enabling them to engage critically with any current school policy in true Freirian terms, or whether the training curriculum should be pragmatically aligned in order to be relevant to the current “organs of power” (Samuel 2008 (2):14). Samuel concludes that

the latter interpretation surely casts teachers as “servants of policy” rather than as “professionals” inspiring quality teaching and learning. The former casts teachers as ongoing professionals organising systemic learning drawing from their deep knowledge and commitment of their discipline (ibid).

If, therefore, as Freire suggested the “the practice of thinking about practice is the best way to think correctly” (Freire 1978 in Giroux 1979:263), then as Samuel suggests, “we as teacher educators tasked with the possibility of creating new learners within the school, should embrace the responsibility to be more critical of the capitulation to the forces of dictation from outside our contexts” (ibid). As educators of dance teachers for the possibilities inherent in the RNCS, we should be providing courses which move beyond the specifics of that curriculum to train dance teachers to be able to critically approach and adjust their praxis to any curriculum framework within which they should find themselves. UCT School of Dance is in the position of having to service all areas requiring accredited teachers. Despite the fact that the points of reference for teachers in private studios or community programmes may differ from those in schools in the Western province, all learners have the right to be taught how to use their bodies safely and effectively as a tool for expression, and they need to be able to effect this in an environment that motivates and encourages and one that aims to teach the whole child. The basic tenets of sound dance teaching both theoretical and practical remain the same. In addition, as Chisholm

¹²⁷ The late Noel Annan was a prominent educator, historian and critic, an influential member of the British intelligentsia of the 20th century.

¹²⁸ Christopher Vaughan is Deputy Dean Department of Health Sciences, the University of Cape Town. B Dayanand Reddy is Professor: Applied Mathematics, University of Cape Town. Timothy Noakes is Director of the Exercise and Sports Medical Research Unit, University of Cape Town. VC Moran Professor Emeritus of the University of Cape Town is a former Dean of the Faculty of Science.

points out, "Curriculum itself is constantly revised in terms of new needs and priorities, pressures and politics (Chisolm 2005:82)." Training specialists for the WCED only, therefore, would seem in the context of the UCT School of Dance resources, unrealistic and a disservice to students.

This dissertation although significant in the field of dance education research in South Africa, does not claim to have solved the problems of dance education in South Africa. In 2006, Sue Stinson, in a keynote address at the daCi conference in Den Hague, maintained that "after some 35 plus years in dance education, I am convinced that there are no final answers, only temporary decisions made within specific contexts" (Stinson 2006:48). Like Stinson, I have been located for forty years in dance education, and located in a dance education community which has not extensively interrogated itself and which is caught in the problems of educating in an environment which is increasingly problematic. I am convinced that by exposing the difficulties, explaining the manner in which we participate in the process, and actively engaging in the conceptual and contextual questions through researched academic argument and then, locating the debate in the practical contexts of the classroom, one might be able to find ways of beginning to approach solutions. The extent to which this research might continue to be relevant ten years down the line is also dependent on "the relevance of the conclusions to current educational ideas" (Eisner 1979[1]:13). However, as (as noted in the introduction) the training of dance teachers in South Africa has not to date been interrogated in any meaningful, coherent documented manner, it is hoped that this dissertation will make a significant contribution to the field. As Paulo Freire wrote:

Hope is a natural, possible and necessary impetus in the context of our unfinishedness [...] without it, instead of history we would have pure determinism (Freire, 1998 in McLaren, 1999:50).

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APPENDIX A: TRANSCRIPTS

The topics and questions provided below were simply a guide to the questions asked in the interviews. From the outset, the intention was semi structured interviews which would allow informal discussion and would permit me to veer away from the questionnaire if it was considered more beneficial to the outcome. The success of this strategy was borne out by the varying depths of knowledge which the interviewees displayed with regard to the courses in which they were involved. However, all the information given was most informative and allowed me together with the other sources (student discussions, handbooks and course outlines) to assess the institution for the purposes of this dissertation. With regard to Julia Buckroyd: as Professor Buckroyd is not involved directly with a specific dance teacher training programme, the discussion was guided by my close reading of much of her writing and the impact of that writing on my personal areas of interest and concern.

Not all interviews were transcribed. The students were interviewed in groups and the audio recordings proved unsuccessful. In all interviews, extensive written notes allowed for me to successfully draw on the information provided.

Topics guiding the discussion of teaching programmes

A. Faculty and teaching staff

1. Specifics of the Teachers' Training Course: length of course, curriculum.
2. Student selection:
 - a. How are students selected?
 - b. Is there as distinction between training for education and training for performance?
 - c. Does this distinction impact on the teacher training for example, are some teachers trained to teach education programmes only at schools and some to teach for performance?
 - d. To what extent does this distinction impact on what students are selected for the courses?
3. Executant skills for teachers:
 - a. What level of technical expertise for dance teachers is reflected in the course structure?
 - b. How many technique classes per week are taken by the teaching students?
 - c. In how many dance styles?
 - d. Do these dance styles address urban and popular dance?
 - e. To what extent are the dance styles provided related to what the students might be required to teach?

4. Theory content knowledge:
 - a. Do the academic demands of the tertiary institution in which the academy is located apply to the dance academy?
 - b. How does this affect student selection?
 - c. How is theory coursework integrated with practical classes and teaching practice?
5. Community programmes:
 - a. Would teachers from this academy be expected to teach in such programmes?
 - b. If so, are such teachers trained differently?
6. General topics:
 - a. What for you is the most important aspect of your training programme/your personal priorities?
 - b. Do budgetary constraints impact on the programme?
 - c. How many of the teaching faculty on the education programme have graduate degrees?

B. Students

Name:

Year of study:

1. Do you think you have developed ideals/viewpoints about teaching dance?
 - a. Yes/ No / Sort of
 - b. If your answer is yes or sort of, where do you think these ideals came from?
2.
 - a. What aspects of your training programme have been the most helpful in guiding your teaching?
 - b. What experiences during your training have been the most helpful?
3. What aspects of your training programme have been unhelpful and a waste of time?
4. During your training, did your observation of classes lead you to:
 - a. Imitate what you saw a teacher do?
 - b. If so, what aspect was it that you liked?
 - c. What was it about this teaching aspect that you liked?
5. What, if anything, from your own training and observation did you vow never to do with your own learners?
6. In your teaching practice
 - a. Did/ does the school teacher give you feedback? Yes / No
 - b. If yes, was it useful?
 - c. In what way is it useful?

- d. What aspect of this teaching practice did you find the most helpful?
7. In any other teacher training practice you may have had
 - a. Did the school teacher give you feedback? Yes/ No
 - b. If yes, in what way was this useful/ not useful?
 - c. In what way was this useful or not useful?
 - d. If you have had different experiences at different schools, please give details.
 - e. How helpful was the feedback from your lecturers about your teaching?
 8. If you were asked to design the 'perfect' training course.
 - a. How would you solve the problem of combining course/theory work with sufficient practice in the schools?
 - b. How important would your experience of performance be in the overall course?
 - c. What would you add to the course?
 - d. What would you remove from the course?
 9.
 - a. Are there aspects of teaching dance that you feel can only be learnt 'on the job'?
 - b. If so please specify.
 10. If there is anything I have not asked, and you wish to contribute, please do so freely!

JULIA BUCKROYD: Professor of Counselling –University of Hertfordshire, UK 4.10.07

JB: Let me let you what I've been thinking over the past year or so. And I've done three things where I've tried this out in the dance teaching world. One was a class I taught of performers, who were retraining as teachers at the Institution of Education, one was at a conference in The Hague, in February, and one was a class I taught of performers becoming teachers at the British Ballet Association, and the theme that I tried to explore is how do you teach dance in such a way that it facilitates the emotional development of the student. Because I think that, for me, the central theme of old style dance teaching is the passing on of knowledge, it's based on the idea that the teacher knows and the student doesn't know, and it's the job of the teacher to transfer that knowledge to the student.

SF: The content // knowledge?

JB: The content knowledge, that's right. And that that is done largely by a method that I would call, 'do what I do, and I'll tell you where you're wrong', and that the development of the person, of the dancer, of the student, is nowhere. And in fact I think that it has had, certainly in the past twenty years, been a long rear guard action by teachers as they say things like, 'I don't want to be a social worker', 'I don't want to be bothered with the students personal lives', and those old shibboleths about 'leave your troubles at the studio door', all those kinds of things that I think have lingered on and still survive in many quarters really, and I think that this, there has been a process driven by that kind of teaching which has led to the exclusion from dance, from learning how to dance of people who had any kind of spirit about dance, so that if you didn't want to be insulted and abused, and mistreated, you dropped out. So what you're left with is a group of people who are conformist, lacking in spirit, and who will do what they're told, who won't rock the boat, and I think that that's the central reason for what I see as a continuing decline in the, the energy of dance and its capacity to recreate itself, so that if you see someone like Mathew Bourne, he's a voice crying in the wilderness and there aren't that many Mathew Bournes in the professional dance world. And there are an awful lot of people, who I don't find very inspiring like, Richard Olsten and Kylián in the Netherlands, and people doing abstract dance all continue to churn out the same old ballet repertoire that we've all known since 1870 or something like that. So I think that my central mission if you like, is to try and help dancers teach dance in a way that facilitates the development of the person of the dance student. In order to do that, I think they need a whole lot of things, one very big thing that they need is self knowledge and personal development, so I do a lot of stuff with dance teachers in all sorts of contexts about trying to get them to look at their own dance training to reflect on their dance training and the experience of it and what was good about it and what wasn't good about it, and what they would change and how it affected them and all that sort of thing. And my experience has been that there are some dance teachers who will energetically enter into this kind of process, there are many that are very doubtful about it, and I think that that kind of reflection on their own history is something that many dancers haven't done; they can't create a narrative of their own experience // with their teachers.

SF: I've just sent out about sixteen questionnaires to graduates because the bulk of the teachers in the education department, in the Western Cape, are our graduates and I've just sent out a questionnaire to them asking them to reflect and what they would change, so it's going to be very interesting to see what and if I get back.

JB: And I think also that they need a kind of awareness, not only of their dance training but of their adolescence, because I think that one of the problems about training dancers is that once they get past eleven or twelve, the values of adolescent development and the values of traditional dance training utterly conflict. So that for example, I think that the value of dance training is, the value of dance training is traditionally speaking, would be something like; do what you're told, don't talk to anybody, make sure that you're neat and tidy, don't demonstrate any emotion, things like that. Whereas if you think about modern, the modern culture of young people it's enormously about individualism and the values are developing your own voice, developing your own emotional response and certainly in mainstream teaching here, for example in English Literature, one of the things that they are being constantly asked is 'how do you respond to this material?'. So there's a huge emphasis in modern, young peoples culture on communication, they overdose on communication you know by text, by phone, by this MSN that you were mentioning, and yet what we want to do in traditional dance classes is get them lined up in front of it as if there was only one of them at a time, that they aren't to talk to each other, that they're not to look at each other, they aren't to work together, that there's a separation of them so all of that energy that youngsters get from collaboration and interaction and so forth, and that here in mainstream teaching is omnipresent, you know you're constantly getting students do projects with other students, to work

with each other, to assist each other in doing their work and so forth, it's very, very little emphasis on you are on your own, and you'll do it on your own.

SF: Strangely enough a lot of, I don't know about the classical ballet, but there are classical ballet studios that teach that way but, certainly and not all our teachers do teach that way, but certainly there is a move in the schools there's a lot of project work that the kids do together. We do quite a lot of teaching in groups and things but I mean it's a drop.

JB: Yes, and of course I'm also talking about professional dance training as well as dance training in schools.

SF: How do you though, just to come in here, is that we had a workshop in May, that because of the vast behavioural problems being presented in the schools, of how can we retain this post-modern attitude and what you're talking about to teaching dance, and yet reintroduce protocols of respect for the teacher, and each other, and so the neat and tidy thing, I know that our African dance teacher uses the Um Fundalai thing where at the end of the class, you don't curtsy but you do a, you call it a dobale, where at the beginning well certainly at the end of a class, you do an open to there, you touch the floor, yourself, to the teacher. This idea that standing in straight lines sometimes, that you learn to stay out of other peoples space as well as sharing the space and that some kind of respect is also, and I think that balance is very difficult.

JB: I think so too and I also think that there are two extremes that one is trying to avoid in trying to devise a new way of teaching dance. One is to avoid the bullying and oppression, but another is to deal with as you say all these disciplinary problems so that you're not involved in crowd control, because so much teaching in this country is, in the mainstream, is crowd control. And one of the huge advantages that dance has had in this country, until very recently, is that the vast majority of it was taught in private schools. So of course if you didn't tow the line then you were out, and of course you can't do that in a school teaching situation, but I think that one of the, so if what you're trying to do is incorporate within the dance teaching some of the values of modern culture, of student culture, and not trying to impose these old styles things on, and then the thing I think you avoid is drop-out, cause I don't think they'll drop-out, but in order to manage them, I think that what you need is what every teacher needs, is a very comprehensive understanding of the development of children and adolescents, and certainly historically within dance teaching, there's been a lot about the physical development of youngsters but very, very little about their emotional development.

SF: I teach a course in their second year, it's a one semester course on child development, I don't know if it's enough. I don't go into cognitive development that much but we do talk about the emotional side of it and we do quite a bit on nutrition. I think one needs to devise more and then again you're teaching people of different levels, how then, I really do take your point, the point is how does one incorporate this and what level of a teaching diploma or degree, does one incorporate sufficient. Sorry I put that really badly but you know what I mean.

JB: Well that's an impossible question to answer isn't it? But again I would start with their own development, because I think you don't get students to listen unless or they listen and it goes straight through them, unless they have some emotional connection with what's being taught, and I think that particularly in child development they've all been children.

SF: Yes we spend a lot of time talking about what happened to them as children.

JB: Yes that's right, and then what happened to them as adolescents, because actually the discipline of children is relatively easy, it's the discipline of adolescents that's a nightmare. One of the things that I do when I'm trying to work with this is that I get the teacher trainee students to do movement sequences of themselves as adolescents, so I get them to think of a crucial moment in their adolescent history and then with a little group of two or three others, to make a movement sequence about it. And the idea is that what you can show by the way a person uses their body is what's going on with them. It's not a very advanced thought but nevertheless that's what I get them to do, and then I get them to do the same thing doing a movement sequence about their interactions with the most difficult of their students, so the students that cause them problems ok, let's see what it looks like, and then hopefully you can connect these things that you know the student that flounces about and gives you a lot of lip, or is silent or does this sort of thing, but you then have some kind of means of interpreting that behaviour and I think that that gives you the beginnings of a way of responding to it. I also think that one of the things that dance has done historically, that when you think about it it's remarkable, is that instead of working with what the students bring in terms of experience // and...

- SF: Starting with what they don't know, which is the complete opposite of what one knows about learning theory.
- JB: Exactly. And that you can then I think incorporate what their current emotional experience and so forth is, for example I've never understood why for instance ballet classes to take a very kind of stereotypical situation, don't use the energies of whatever feelings those students have, I mean if they come in in a strop why don't you say to them 'right, let's see plies done in a strop'. Yeah, it seems so obvious, but the as you say they want to start somewhere else not where the student is but where they are. So I think all that kind of thing can be incorporated, but really what I suppose I'm saying is that if you have the luxury of getting students to what you want them to do without reference to the student, then I think that that is a vanishing way of teaching. I mean it survives at places like the Royal Ballet, but it doesn't survive anywhere where there are volunteers, you know where...
- SF: Well I mean that the point you make so strongly in that article, is that when you go into recreational dance the programmes are absolutely wonderful, it's when you start training. We discuss that at length, they come up with examples some of them from their training are quite mind boggling. The point is do you think, I mean we all like to think that we do this in our teaching, obviously a lot of the time one doesn't, but increasingly over the past couple of years I insist that the third year students come into second and first year classes and help me teach, and where I had the luxury earlier this year, I don't often, of having a lecture session with them directly afterward, so we can say 'ok this is what happened in the class, let's talk about it', but do you think that's almost an apprenticeship, a kind of practical apprenticeship, where they can see you teach and then I'll stop and say 'well, add to it', and we have a wonderful pianist who then say 'can I say something', and it becomes that kind of a session, do you think it's more, it's better obviously we know that theoretically that's experiential, do you think that one needs to do that in a lecture situation or experientially, or do you think that obviously you need a combination of both?
- JB: Yes I must say that I'm less, and less impressed with the value of lecturing.
- SF: But they can't write anymore, does this not matter anymore? Does it not matter that our kids read books or write anymore?
- JB: Well, I have been very despondent about this and I had a very interesting conversation a few weeks ago with a young man who was helping me do some computer stuff, I wanted to put a DVD into Power Point, clips from a DVD, the complications are utterly beyond me, but this boy. I was saying this to him, I can't remember in what context, you know they can't read, they can't write, you know it's hopeless, it's very frustrating and I have PhD student who I think are virtually illiterate, it's just appalling, and he said 'well, is it worse or is it different?'. And he started to talk to me for example about the visual sophistication of young people, you know for example if you think about film or that sort of thing.
- SF: I don't know that I'm convinced.
- JB: What I was convinced about is that they have capacities that I don't have. Now how we value those, I think, is something else.
- SF: Increasing, like with our choreography courses, we insist that, yes that they do a lot of practical choreography, but we do insist that there is a written component that is an analysis, that they lessen to be able to speak about and write about. I'm not convinced that we're ready to lose that.
- JB: Well, you know for you and me, it's been our life's blood hasn't it? It's been what has made us really, and yea it's a very strange idea
- SF: And yet I'm in a position in which I've been refused a nomination to Associate Professorship on the grounds that my, this is what I got, 'we think it's premature', I'm sixty-one you're going to retire me in four years time, I've been in the department for twenty years, I was Acting Head of Department for the whole of last year, I've co-run this department, innovated various programmes, and you tell me it's premature? 'Yes, but your research profile is not high enough' so, when? This is a worldwide phenomenon, it's one fighting the other, and out university does not value teaching, you write a textbook it's not regarded as research. But I do think the writing enables you to express more. UCT has an incoming, because of the standards of the schools, they have what they never used to have a, because your universities have an entrance examination don't they?
- JB: No.

- SF: Not anymore, actually I was reading an article downstairs about somebody from the Conservative Party who says you're taking people who shouldn't be here.
- JB: Oh yeah, of course.
- SF: But we have a test that is called the PTEEP Test. English for educational purposes, it works in two directions because it also means that people who have had a really bad Matric, from a very bad school, if they show potential, it's a two and a half hour English comprehension test and they have a range of scores, but you have to be able to have a certain score on the PETEP Test before they are prepared to accept you.
- JB: No we don't have that, and we also have this strange situation where, the government's target is where fifty percent of the age group in universities, are only forty-eight percent of the age group can get what we now call GCSE English. These GCSEs they take when they are sixteen [years old], and the idea is that if you've got five or more at A to C grades then that's a sort of reasonable achievement. Now a really bright student would get ten at A-star [A*], so five at A to C is not a terrific achievement. And forty-eight percent of our population get that, and we want fifty percent in universities?
- SF: It's part of what we're talking about, because if that's the level of people coming into an undergraduate course, what is the level of the teachers you are producing who are then going to, how are they going to go out there and make anything better? ... There is no context, how do you do things that are generative and meaningful, if there's no context?
- JB: No, and the context becomes the individual.
- SF: And they don't have to do History is South Africa past grade nine anymore.
- JB: I know that's happening here as well.
- SF: So what do you put into teachers courses if these are the people that you're starting with?
- JB: Well I think that one of the things that we have to figure out is what are the values we're trying to encourage? What are the values we're trying to use dance to inculcate? What is that for? And I think that you could say they're things like, well you could make a list couldn't you, there's collaboration, there's interaction, there's as you say respect, permission for the other persons physicality, there's pleasure in ones own body, there's pleasure in movement, there's the relationship between movement and music, and how you discipline yourself to do that, there's the learning of sequences and the memorising of sequences, those sorts of things because I think that, I think we need so to speak, to make dance work harder for itself then it does. That we don't really push so what is dance, and what is dance for? And I think that in fact we often destroy its possibilities by a sort of demand of conformity, now as you say there has to be.
- SF: Technical expertise and conformity are not necessary. I think the best quote that I've read all year, which did not come from any of my academic readings, it came from P.D. James' new murder mystery, in which an old woman is talking about 'the trend today', to confuse excellence with elitism.
- JB: Yes.
- SF: And we have a big problem with that. You demand excellence and you're told it's elitist. Now the other thing about dance is that the more effective ones body is technically, the more you can express with it.
- JB: Yes, that's right, but I think that that is to use the training as a means to an end, and I think that very often it's been seen as an end in itself.
- SF: I absolutely agree, but what do you do with your teachers, how much technical expertise do you need your teachers to have? Or do you say as the [South African] education department said last year, we introduced within the BA degree, UCT suddenly had this very brilliant idea of introducing Arts majors. You now can major in music or dance in you BA, but one requires if it's going to be a major, we require an audition, like all the others do, if you want to come in and do dance, your first year contemporary dance, as long as you can meet the outcomes of the first year, we will take you. But to come in and say blatantly I want to major in classical ballet, you can't major in history unless you can show that you have some kind of expertise, and we had somebody who auditioned, and we said but she can't major in classical ballet, she can barely get on point, we're looking at major we're not looking along the line, and the response was 'yes but she only wants to teach'. I still have a big problem with that.

JB: Yeah.

SF: I'm not suggesting that everybody that teaches has to be a major dancer, but I do, you've got to demonstrate, you have to teach people to get somewhere.

JB: You have to know how it's done.

SF: Yes. So this is one of our very big problems, is how do you, we told our students must spend far more time in the schools, yes but they also have to be in class.

JB: This is a dilemma that's been at UK universities, not necessarily with dance because I don't know what happens there, but certainly in academics because so many academic subject are either not taught anymore, or are not taught to the standards the universities want anymore, and so they've done two things; one is that they've introduced a preliminary course, this happens in some universities for mathematics for example, that until if you want to do a maths degree you have to first spend the time doing this catch-up course is what it really is, or the alternative is that you assume the students don't have this preliminary background and you start to teach them from square one.

SF: But surely the concept of higher education precludes the idea that you're starting from foundation phases?

JB: Well that depends, because you could say that, for example this has happened in the teaching of classics in Britain, there's very little Latin and Greek taught at schools any longer and they do things like classical civilisation instead. You go to university and you want to do classics, you have to do an introduction, and of course you do it much faster. They do it also for some modern languages.

SF: We are considering saying this person is not good enough, but given a year we could get them there. And unfortunately as with anywhere else in the world, if you are male and you want to dance, and you have three left feet and you've never danced before in your life, we'll take you anyway.

JB: That's right. And I do think you're right, there's this whole sort of ethical issue about what an earth are we doing training people to be dancers when there are no jobs anyway? It's another issue. But I think that dance training, dance performance training, is very poor in terms if you compare it for example with sports training, you know we're just at the beginning. We haven't taken on half of what these sports people have done.

SF: But we don't have the money to go to training clinics and research.

JB: That's true.

SF: If we had one tenth of what they put into sport in South Africa, we could have three Laban Centres!

JB: That's true, but I also think that there's a tremendous, certainly here, there's a tremendous resistance to the idea that you shouldn't go on doing what you've always done before, and I think that what people in, certainly in Britain and the Netherlands, which are the countries I know best, have started to do with get people with this kind of sports training expertise to come and make a contribution. For example, the whole business about cardio-vascular training, but you know it is not common, hasn't been common in dance training here.

SF: Yes I think students think they work very hard, but quite frankly, in a class how many people work flat out from beginning to end, they don't. I mean it's not anywhere near cardio-vascular, and we try to push them to get into the gyms as well, but something occurred to me, you talked about working, and I've been reading quite a lot about this, about trying to get people who are performers, who have traditionally in dance moved into teaching when they're too old or, how successful are they in that most of the graduate courses and that are one year. Are they getting this pedagogic knowledge? How successful are they, because a lot of them make appalling teachers, they're still busy showing off what they can do.

JB: I know, and putting down students who are ambitious yeah, envy is omnipresent.

SF: All the time.

JB: But here it's very recent that you had to have, even as a performer, that you had to have a qualification, and you still don't to teach in the professional schools.

SF: I believe so. Oh, no. The professional schools that I understand. That's were this thing comes in that we all have to have graduate degrees, whereas the other side of it is yes, but within the professional schools then they are also ex-dancers who have an enormous amount to offer.

- JB: Yes, but frequently in a way that's very unpalatable.
- SF: But those people can't go into our schools.
- JB: No, they can't you're right.
- SF: But, can you take somebody like that and do a one year graduate course? Say you've had three or five years in performing, you know who does this, University of Melbourne, Victoria College of the Arts. We've just had a departmental review and Professor Jenny Kinder, of the Victoria College of the Arts came out from Australia. They're teaching courses are only graduate, they don't do undergraduate teaching the way we do. And to get into their graduate courses, and they had one in classical ballet, one in contemporary dance, whereas we insist on a mix, is that you have to either have a degree in dance or you have got to have a minimum of three years, is it performance experience or teaching experience? And then you can come and get a graduate qualification. I can understand that if you've taught in the field, like those people we had if we introduced a post-graduate diploma, that you can have brought your reflections on your teaching into this, but can you adequately take people who have only been performers and train them to be teachers in one year?
- JB: No, but it's better than nothing, which is how it was before. Where they sort of had to get by on the strength of, you know there was so much admiration of performers as performers that they, you didn't even question whether they wanted, needed to know anything else.
- SF: See I come from the opposite, I don't have a dance teaching qualification at all. I have a degree in psychology, and then later with history, my Honours, but I'm a school teacher. I came out with a post-graduate education diploma. I taught in junior schools and then I was a counsellor at high schools, I don't have any qualification for me to teach dance. Which is coming from a completely different viewpoint.
- JB: Yes, and unfortunately I think that one of the things that has happened in the dance world is that there are very few people like you, that most of them only have experience within dance and so they don't know about mainstream teaching or many of them indeed about life!
- SF: My Masters supervisor, who is actually in the Education Department and is a mathematician, I have a dance person as well, whom I've chosen because we have a lot of the same ideas, and of course he comes at it from a different point of view, and I like that, and he's very rigorous, he says part of the problem is the people teaching in the universities now is that they've never taught. They go straight from one graduate degree to another, and they are then lecturers and they have never ever taught in a school. But then what is the length of the course you need? I mean also depending on funding. It wasn't to do with dance but, people who have been in five year training programmes say that they find they're the best teachers, but has the funding and the time to stay at university for five years?
- JB: What has happened here is a way of trying to get around that is all sorts of probationary schemes and that once you've got your qualification, that isn't the end of the story. I think it's the next two years.
- SF: Are mentored?
- JB: Yes, and I think that that's quite a good idea.
- SF: But then you've got to have funding to pay teachers in the schools to mentor.
- JB: Yes you do, but it's less funding that you're going to need than if you're going to have them do a longer qualification, and I think it might also be more relevant.
- SF: I think it's an excellent idea, and I think within our schools, within the dance studies, they've actually got a very good scheme of cluster teachers and mentors, and they work together. If we could have some kind of partnership because when we send our students out on teaching practice, such that they get, we send them to teachers that we think will mentor them, and I have found that one out of eight teachers, who actually because there are so over worked and so over burdened, that student teachers are a gift. Either they don't come into the studio or they sit on the side and they mark and they catch up with their paperwork, they don't watch the student teaching. So you would need to pay them?
- JB: Yes, we would.
- JB: What we do when we're doing the same kind of thing with counsellors, sending them out on practice and so forth, is when and this happens with nurses too, is that there is a written list of

- expectations of the mentor, what you expect them to do, and what you want from them in terms of report and that kind of thing. But as you say, that means money.
- SF: Yes, but it is an excellent idea. In terms of, I mean do you think, one of the things that occurred to me, I think it's time we send our students, particularly the diploma students, I think it's time we sent them into the schools one full day a week, rather than a whole week at various stages, I don't know if that's a better idea.
- JB: I would have thought it was a better idea, because then as you develop, you can implement what you're learning.
- SF: Of course then our lecturers jump up and down, 'cause they've missed a class, they've missed a lecture, that is the fraught part. But than I am not trying to write my supervisors have told me, 'you're not here to write a curriculum', you cannot write a curriculum in a Masters dissertation, they'll throw it back at you anyway, you need to bring up the areas that are problematic and discuss them, in the hope that at some stage, somebody writing a curriculum will look at this. Which is not easy.
- JB: No, not at all.
- SF: Is there anything we've left out?
- JB: One of the things that I think you were talking about, the issue of how do you discipline students, I think this is something else we could learn from the sports world, because you know, they've got a whole lot of kids running around and how do they do it?
- SF: They blow whistles.
- JB: Maybe that's what we should do as well. I completely take your point that there needs to be a combination of freedom and discipline, and not chaos, because apart from anything chaos is dangerous.
- SF: The respect that people have, when you say dress neatly, I don't think one needs a bun at the back of ones head with a little flower, but I have an issue with a teacher, in fact she was trained at Laban, who teaches in one of the wealthiest private schools that we have, I mean they have a campus that is like a university, and strangely enough they don't have a dance studio, but they work on the stage in the hall which is big, (when it rains they have soccer behind them, which I find very odd), and she's more interested in the choreography and the creative aspect, and every time I go and watch my students teach there, these kids wear a variety of rag-bag things and you can't see what they're doing, you can't see the bodies and I say, 'surely this school can afford dance pants and a top'. No she likes them to be comfortable so they'll be creative, and I have a really big problem with that. I mean when our students go on teaching practice, they go into high schools and I have arrived to watch them teach, having forgotten to discuss this with them, and here they're surrounded by all these adolescent boys and they've got tops up here, and the flesh is showing, and these long pants, no. There is a code, you don't go onto a sports field.
- JB: Exactly so. That's right.
- SF: There's a very fine balance.
- JB: It is. And I think that this is also the fine balance between whether dance is a technical activity like sport, or a creative activity like music, or art, and I think that people vary temperamentally in where they want to put it, but I think that there are all sorts of different implications, the world view, life style, and personality, in that spectrum.
- SF: You got the notification of our conference next year; I think you should really come.
- SF: It's this whole notion of where does urban dance fit in...but this whole thing of to what extent does urban dance kids fit in schools. It's not really relevant for what we're talking about, but I have ex-students, graduates, working in the schools, who say they don't really want to learn technique, they want to do hip-hop...and she finds if she uses hip-hop music they respond. I taught in the black townships for years and I also found that if I used music that was relevant to the children they responded well, but then you're really blinkering their knowledge of music, the // whole thing is to expose them to
- JB: Yes and it's this whole thing of beginning where they are, isn't it?
- SF: You're starting from what they know but you must extend // that.

JB: Yes, I think so too.

SF: And therefore for them to know that they have to have a knowledge of music themselves.

JB: Which shouldn't be that difficult given how music is such a huge part of their // lives.

SF: Yeah, our music courses are not bad, one of our big problems so far is that, which we're now going to change, is that we have a separate African dance stream, and a classical/contemporary stream, although the contemporary is common to both, that doesn't mean that we don't expect everybody to do everything, but the African dance stream have done African music, and the rest have done Western music. And in fact the kids in the African dance stream have not done the history of Western dance, and a lot of them who are as proficient in contemporary dance are landing up in the schools teaching cotemporary dance without having a history basis. So they have to teach a certain amount of history... So I've said come to lectures. We're going to have to start allowing that kind of thing to happen.

JB: Yes.

SF: Do you think there's such a thing as a perfect teacher training course?

JB: No. I think that there are courses adapted for a specific situations.

NETTY VAN DEN BOSCH: Director Dance Department - ArtEZ Dansacademie, Arnhem, Netherlands / 16.10.07

SF: Let me just go back to a few things. The audition, you say you eliminate after the first class, and then those people stay for that whole day and then you eliminate at the end of the first day. Fine. Then whoever stays for the second day you take?

NvdB: No, no. they come for the second day then we have still another round.

SF: Okay, so elimination after second day. Okay fine.

NvdB: And the ones we take go to the medical thing.

SF: Alright you told me the name but it was too fast, the arts and culture programme in the Dutch schools.

NvdB: "CKV" [Culturele en Kunstzinnige Vorming].

SF: You said during the week they are getting three ballet classes, two modern classes, two jazz classes plus improv and // compo.

NvdB: And compo, improv, compo and dance trends.

SF: Tell me that word dance trends?

NvdB: Trends, it's like -- in that category every thing falls which is not a dance discipline, like flamenco, well it's a dance discipline but for // us it's more repertory, you know folklorer, so world dance, folklorer, flamenco, hip-hop, condition, pilates. Anything there is in that, in that bundle. But it's more you know, it's a bulk it's a bundle of things where we can, where we put things in. it's just a name to a bundle, it's not the best name, but I haven't found a better...

SF: It's what we call Performance Studies, where everything that's not a major gets put in there. Irish, they do some Irish, they do tap, they do, if you're not an African dance student, then African dance falls in there.

NvdB: Okay, write it down for me on that page of paper there. Yes.

SF: Now performance studies is everything that is short modules that are not your major. Alright so that fills up your morning so if you've got two one and // a half.

NvdB: A little bit more than the morning.

SF: A little bit more than the morning, but if you have got three ballet classes a week, so you've got three ballet classes, and two jazz and two modern, plus, oh the plus the dance trends. Ah, now, it's the projects I want to go to. You said you have four projects over thirty-eight weeks, so what you're really doing is, word I used the wrong word when I compared it to a module, it's a block.

NvdB: Yaa.

SF: It's a block. It's a block of about seven or eight week and so for seven or eight weeks or so, all you do is dance making and everything that goes with that, and that would include the theory of dance making. Then after another seven or eight weeks, that seven or eight weeks, then you would do say teaching method theory. And into that would go your history and your anatomy and your pedagogic theory and didactics, into that module.

NvdB: But in the making there is also dance history. Because then it's not history but it's more reflecting on dance making, so you can compare with...

SF: So you might study a choreographer?

NvdB: Yeah, or whatever, however she do it.

SF: And the history is related to their teaching?

NvdB: Yeah.

SF: So you might study Graham and Humphrey?

NvdB: No, no, no. where we go into the styles is in the methodics of the dance discipline. Like in modern, we go into more depth about the principle of Limon, and more depth about...

SF: But that's not then part of the project?

NvdB: Yes it's in the project. The project always included everything, so there is always a question for the student, they have to solve a problem. That's the project. A big issue, then to be able to solve it we have to put in some knowledge, and some coaching. So the people are there like an expert, the teachers are experts or coaches, or project leaders.

SF: Whichever is relevant // at a particular time?

NvdB: No because we do, there is a whole artist teachers department, all the teachers departments have the same , way of structuring our curriculum

NvdB: Because, that inter-faculty we have to structure it together in order to make inter-faculty curriculum make sense.

SF: Yes, so you're working all the time with integrated arts which we're not.

NvdB: We're always, I'm one of the members who on, on a certain level will say together with my colleagues, this is the issue now, or we would like to have this or that or the other, solved in your, in your curriculum, then they build that curriculum. There is also the question from the Ministry of course because we are, we all need to do the CKV, we have to, but in how many, how many person ties in for every high school, but we wanna be, we are one of the unique academies, ArtEZ has that, because we do live together // we do live together and we work together, so it's not only living together it's working together it's a culture. It's a way, a vision, it's a mission. So it's not something in the air.

SF: Yes, you do and you're very lucky.

SF: But it's also because your, all your dance in the school is, has got to do with the, what did you call it? CKV. Whereas in our schools dance is also an independent training subject, so that...

NvdB: It's a different thing // yeah, different.

SF: It's slightly different.

NvdB: But it's also unique in Holland. I think we are one of the, no we have this unique system. Everybody does a little thing over in there, but we really are, we have a good base in didactics, in for the primary and secondary school.

SF: Do all the school have to do this?

NvdB: Everybody has to do, have has to, give them enough tools for their competencies.

SF: And it goes right through the schools?

NvdB: Yes, but how they give it, how they form it, there is no they don't get a mark for it in school yet, that's one of the, for us, for me

SF: It's a problem.

NvdB: It's yaa, because then it um...

SF: From a children's point of view they often don't, unless they really want to do it, they don't take it seriously.

NvdB: Yes, but the other way round too for the teachers and for the beleid [policy] , the brains behind it, that if it doesn't get a mark. on your like in your country you get a mark for your dance

SF: You said in the second year then they organise their own dance studio?

NvdB: Yeah

SF: Now just remind me, do they do this as a whole group? Or they divide into groups? And this group makes their own studio, and this group // makes the second years?

NvdB: No, it's one website, one email address, one bank account, one.

SF: Oh, they have to do all of that. And in which project is arts administration taught?

NvdB: It starts there.

SF: It would start there, that second year // with their teaching. So somebody's teaching them on how to do this? Okay and then?

NvdB: Honestly, I have to say it's not there yet. I do it now But because they start in the third year but, the one who is teaching that there is coaching me and I know, because I had my own business. But, I'm the coach now for this project, but it should be somebody outside.

SF: Is it possible that the questions around which the projects are based, do you have anything on paper, do you have a print of say this years curricula? That I could look at as an example that you could print out for me? That this years projects, that these are the blocks based on these // questions?

NvdB: Yes, but it's in Dutch and // I don't think I can give it because it's ..

SF: Will I manage? Oh it's internal and okay. So can you tell me in English what are the projects this year?

NvdB: First year is the *beroep* [profession], the professional, their profession and their reflection on what they already did, so I told you about the roles?

NvdB: So they look at all the roles in the profession as it is, as they already did, because they did it in some kind of way, they might have taught a group, or they might have been a repetiteur of somebody's choreography one day because the teacher was ill or whatever so those are the, yeah or in the ballet school you know?

SF: Oh alright // in the studio?

NvdB: In the private school, yeah. So all these things they have to reflect on for their start of their portfolio.

SF: And write?

NvdB: And write. But, they get already history and anatomy and how to warm up, and how to go along with a dancer's body, and as a teacher how do you approach and so on.

SF: That's what we would call class management // and all of that.

NvdB: Yeah. But all these, dance history, music, everything all the theory is already there. Yes?

SF: That's in that project?

NvdB: P roject too. So they get also knowledge.

SF: And they learn all of that over seven or eight weeks but it's the whole afternoon

NvdB: It's not they have [don't have] classes, but they also have time to make that portfolio.

SF: But their technique classes are in the morning and all of this is happening in the afternoon. Right. Fine.

NvdB: Afternoon, and in the evening they have to do a lot of going around and see ballet schools and go do interviews to also talk to professionals in the different roles. So they have to do something from in his in their own history, do it in the now, they have to be able to really reflect on what's going on here, and they get knowledge and they go into the work field and they talk to all the roles of the professionals.

SF: Okay, so that would be one block project?

NvdB: So they have good insight of what this study will....

SF: Is going to get them?

NvdB: Yes. The second project, the festival and the dance festival; we make a festival with all the years together, so they make their own choreographies, they already do that, they audition each other they, help each other, the fourth years are the big organisers, but they make also.

SF: And they can choose, they audition, they can choose somebody to use from first year if they wanted?

NvdB: Yeah but, all everybody has to make, if they don't make this year, they have to make next year. But then they are dancers now, and next year they are makers. All the people have to make in the common three years, right? And they make for little children. a programme ten o'clock in the morning is for, for the children in pre-school, they give workshops and performances, sometimes two to really work it, but it is just thirty minutes forty-five

SF: And Adriaan [Director Introdans Education Programme] said he was involved in the third year project.

NvdB: Yes. Where they go on location. This year it will be here because the fourth year are still on location, they are from the old-fashion, they finish they old-fashion way. The third years go into the next round in the new thing they do their project here otherwise we take too much space in Arnhem. You know that you, because you have to organise so many things. It also has to do with the laws and administration in the city.

SF: Okay, so that would be their second project. // So now...

NvdB: The second project would be the festival, then the third project is er inter-faculty, the CKV, and the fourth is dancing on stage with a choreographer and next to that so that's half of the morning, so classes are a little bit less, but the repertoire the, the modern or jazz or dance trends will transform into rehearsals and in the afternoon they have another project where they make, I told you yesterday they have to, they get into small groups and they all get a group of people of different ages so maybe they have four till eight years, nine till twelve years, till eighty, so they group of twenty, twenty-five people they are divided, there you have the whole range of the possible groups they are going to teach. They have to research how grow, how they think, how they appeal to dance, how they physical body , what problems could arise, where they live, how they act, react, eat

SF: And they've got to go and find these people themselves?

NvdB: They have to find a group but first they have to think about the group so they go sit in the city and they just walk see how people walk maybe there have elderly women, they just see how elderly women people walk, then they go or maybe the ask them and say can I ask you a question, do you do any movement classes? Tai Chi or whatever, and maybe they follow them and what the Tai Chi class. Then they ask if they can, in the end, end, end, end of the project they have to teach these people twice. So they ask on that moment can I teach twice this group of people because that's my I have to show that I taught, and I have to reflect on how it went, and you have to tell me if it went well and if my voice was a clear, was it too difficult, was it nice...

SF: I heard a wonderful story about somebody who said no, it was in an article, about not always understand people taking things for granted, somebody was teaching a ballet class to elderly women, and this woman, eighty-four, and she said everybody stand, hold on the barre, and after the class the woman came and said to her, I'm actually very insulted, I might be eighty-four but that doesn't mean I can't stand in the middle of the floor without holding on!

NvdB: Oh yes. It was wonderful what happened last year. Wonderful! What the students did as in their research, how they presented it, all in a different way, because just like the projects, the project where Adriaan is coaching them, they go nuts. They go nuts. They find new ideas and wonderful places and challenges and...

SF: So they're out for that module, they're not here they're out?

NvdB: No, no. They are out and in of course there is also, because they teach they have to teach in the end they have, didactics and they have methodics, and they have you know anatomy.

SF: And that goes on the whole year?

NvdB: Yeah, so they have of course because that's about, they have to get knowledge too So they don't stop at six o'clock, if that's your question

SF: No, that's not my question. So they don't sort of just do anatomy for one block and then not do it the rest of the year, it comes into all the projects

NvdB: Yes. Yes it's because it's always a link.

SF: So it's the links of anatomy, and history and whatever they're working on at a particular time. I think that is all, the only other thing was about the fourth years.

NvdB: When you talk to Libertad is from the old programme they are learning the old-fashioned way, so they don't do projects.

NvdB: They do make a, a production, yes.

SF: Alright and we, do you have a third year I could talk to?

NvdB: Yes but they don't do projects // yet They do a little bit they are in the pilot thing. The second years are doing projects

SF: The fourth year you said that what they have to do is they then choose a profile so by the end of the third year they are going to choose a profile for the fourth year? So now I say to you I am interested in teaching in elementary schools, so that is going to be my profile, and therefore during that whole year what am I going to do towards is that the only profile I'm going to work on?

NvdB: No, then maybe forty percent will be that profile and the rest is a little bit you know CKV, and a little bit dance disciplines in we are working on it

SF: But they will still come in the morning and do their technique classes?

NvdB: Yeah. There is always a possibility to do classes if they leave for two month, three months in the common time, they have to find them themselves a training place

SF: So you believe, well what do you feel about training programmes for teachers that happen post-graduate, for people who come back? What about people who, OK, if somebody has been teaching in the field and they now say they want to study full-time for a year, and do an extra qualification, as an example at the University of Melbourne in Australia, they don't do any under-graduate teachers courses, if you have now got a BA in dance, and you go out and you teach for two years, they say you got to teach for three years, now you come back and you do you Honours or Masters in education dance, they don't give them any practical classes at all, then they come back to do they theory. How important do you think it is when you are already teaching that if you come back to study that you should continue doing practical classes or don't you think it's necessary?

NvdB: I fought for this many years already since I'm doing this, I think it's very important that people from the outside, I know a lot of people who want to do that but there's no possibility, um, and they keep swimming you know, and it's not healthy because you know there's a market.

SF: Yes we have the same thing.

NvdB: Let's say that we give the a didactics course and etcetera, and methodics and whatever they need, you can figure something out, and inside school thing and an outside school thing, it's not such a big thing, but if I wanna push then for training then it's another question I guess, because if you have to assess them on that too.

SF: That's the problem. You see we need, what they have in other subjects in our university, is a post-graduate extension diploma. So if you have as an example, you've done you under-graduate, you've done a three year diploma with us, now you've been teaching in the schools, now you want a higher education diploma, because it also lifts your salary, that then you can come back, and that's the course we need now, um, there's something called an "ACE", but I don't know what it stands for, oh, an Advanced Certificate in Education.

NvdB: We don't // have that.

SF: No, we don't have it yet but we want to do this.

MADOLON VAN DIJK: Incoming Director Dance Teacher's Department Fontys Dansacademie, Tilburg, Netherlands 17.10.07

- SF: Where were you trained? I mean what is your background before coming here?
- MvD: I did myself a teachers, dance teachers education.
- SF: Where?
- MvD: In Amsterdam, and it's called the Scapino Dance Academy
- SF: And then how many years did you teach when you finished training/
- MvD: When I finished I started teaching for many years.
- SF: And do you teach technique or do you teach theory?
- MvD: Modern dance. This is my, because during my education I choosed modern dance and classical dance training, and after my, so this where my high is, so I started to train these classes after the school, after I finished this school, but I also worked as a dancer, besides that. So not only this teaching part, but also dance.
- SF: Now from what I understand, cause in South Africa dance is a subject in the schools, but not only as part, you have arts and culture general, we have that in the first two years of high school, but then you can specialise in dance for three years. You can get your matriculation in dance. It causes a lot of problems, but there are lots of children dancing, the standard is not wonderful, but there're a lot of children dancing. So yours slightly different here, so when you were teaching did you teach in private studios, or did you teach in the schools or // the cultural centres?
- MvD: Mostly private studios. Yaa, so in, in, we called amateur dance studios. You know this is different part then working in the high school or everything as well.
- SF: Yaa, we have the same thing, and then when did you go into teaching in the institution? Is this your first institution?
- MvD: No, no no no. my first institution is High School of Arts in Amsterdam, and I started to teach the pre-education they call it. And I teached in several departments
- SF: And then you came here, now?
- MvD: Now, yes. As Artistic Director, but also in Amsterdam I was for several years Artistic Director // for
- SF: And are you Artistic Director of the dance in education?
- MvD: Yaa.
- SF: Now your teacher training course, what do you offer? Do you have a diploma, four years, a degree? What. What do you do?
- MvD: It's interesting what's going on now because the fourth year students, you will meet them tomorrow, they had a training, they had the dance teachers course from four years, and the third year students you will meet, they have only a dance course training for two years.
- SF: So you're only going to specialise in teaching in the third and fourth year. In the first two years it's going to be general dance?
- MvD: Yeah, general dance for every student.
- SF: With any theory?
- MvD: There are some theory.
- SF: What subjects do they do? Have you got a handbook?
- MvD: I can give you tomorrow.
- SF: Okay that's fine. It's just that if you had a handbook of the school. I would be interested to know in their general for two years what subjects they do how long and what you do in each year?
- SF: So this is the new programme? So it's going to be a general two years? with a little bit of theory and then they specialise in teaching in the third and fourth years?
- MvD: Yes, and, and all pedago, ah, pedagogical, how do you say that?

SF: Pedagogic, pedagogic subjects

MvD: Pedagogic // subjects they start at the third year so they have nothing about theory teaching classes, teaching dance in the first two years. Nothing so that's important I think.

SF: Is there a reason why you're doing this?

MvD: Um, yaa you can ask my director!

SF: Well, do you think it's a good, do you think it's a better idea?

MvD: I don't know. I think we, we will know that after this.

SF: Five, ten years.

MvD: Yaa. After this group, ah, this third years, this is the first group, they, they have this course. So we know it when they are working in the fields, I think If it works, because there are differences

SF: Okay, Well then I can ask Mieke about it, about the other side, what she used to do. When the students come here, how do you, do you select the students? Is there an audition?

MvD: There's an audition.

SF: How do you audition? OK, you haven't done it yet? Well I think Mieke would probably know all this? Has that changed? Is it going to change?

MvW: Ah, I can also give you information on paper.

SF: Um, when they start training for, in your new course, for teaching, do they do any performing as well, or they only do pedagogics?

MvD: Yes most of the course, they are teaching, yes. Yes, and, and if they in the third year now, because the fourth year still has to be constricted [constructed]. So we are not sure what's going to happen. But, I think most of it is clear, everything is about teaching, they have also to make a performance for children for primary schools.

SF: With children, or themselves performing for children?

MvD: Themselves performing for children And also, to make a performance with a theme that's mix with the children.

SF: And in the first two years, do they give performance?

MvD: The first two years every students is, they call it dance art. Dance art training. So they are, they start with the dancing a lot, and performing etcetera, etcetera.

SF: What kind of. So how many subjects? They do classical ballet? And modern? And what else?

MvD: And they, they in the second year, they can choose for an area For example, modern and classic. So they choose what they want do in this area. Modern, classical, the jazz urban area, and they call it the dance theatre area. So this is more the creative, like dance expression, improvisation, etcetera. So these are three areas, and a student can say OK I want, I feel connected with this area. And then, so, and then they can do a lot of modern classes and classical ballet classes, for example.

SF: So sort of like major and minor? But they don't all do making improvisation and composition, // And in first year, do they do everything, or just technique classes?

MvD: That's what I don't know. I can // well look it up.

SF: Okay, alright. When they go now into the third and fourth year, are they going to continue, do they continue with their technique classes? Do they still do training in the morning?

MvD: Yaa, yaa, yaa. But a lot less. And now we have a problem. There're two sides. Students, the students in the second year, they, they are very motivated, really motivated to do this course, from them to, to learn how to teach dance. But it's also difficult, there in their minds with the dance classes. They also want to, to train and get a higher technique.

SF: So you // think this is a problem?

MvD: And the technique classes, they supposed, in the third year, they supposed to have connection with the dance training programme. No, the teachers programme in the afternoon. So, for example, they have ballet classes four times per week, and other day we called inspiration classes. And

inspiration classes should be inspiration to teach dance for them. But it doesn't work, not on this moment, it doesn't work really. So I'm looking how we can manage this, because it should be, the goal from this dance training classes, is different goal than in the second year and the first year.

SF: I understand that. But then, the question is, how important do you think technique is for a teacher? if you do less technique classes in your third and fourth year, how much technique do you think a dance teacher needs?

MvD: I think, two classes on one day is OK.

SF: But they, but even in the third and fourth year?

MvD: Yaa, maybe in the third year two classes, and maybe in the fourth year only one class.

SF: But they, you think they need to continue with their technique training? I mean, when they're going to teach, do you think their training to be a dancer must also be strong?

MvD: I think it's very important when, when you give, when you are a dance teacher, that's, that's, you also are, you also can use your body And demonstrate.

SF: So you don't get to a point where they now stop their classes, and they // only do teaching?

MvD: No, no, no. I believe in the connection. Because this is your instrument also.

SF: How much pedagogic subjects do they do? Can you tell me, describe in English, briefly what, what do you mean by pedagogic subjects?

MvD: Now in the, I talk about the third year, hah? This year, is divided in modules, so every module has a theme

SF: That's what they do in Arnhem they call them the projects.

MvD: So, for example, the third year now, this first module is the theme to learn to teach in primary, primary schools. And these are in the afternoons. And every, every knowledge and not only knowledge, but also to practice.

SF: Is connected to that thing?

MvW: Is connected, yaa.

SF: So do they get lectures?

MvD: Also. So they get lectures and they are practising together.

SF: And teaching each other?

MvD: And teaching each other. They get from different sides, information to, to teach in the primary schools. So, for example, how to use you voice. There are different, there are several teachers who give this programme.

SF: Okay. So then they would get music?

MvD: For example, music // and...

SF: Do they do dance history? Or is that not part of their degree?

MvW: No, dance history they have already had in the first two years. Oh, and this module. The end of this module, ends in the school, in the primary school for one week. So they go there.

SF: And they teach for a week?

MvD: No, this is their first experience with, so they can teach small parts, for example. But there's also they go for one week and whole day and also to, and they also are in other classes to see what's going on.

SF: What other teachers are doing

MvD: So the culture in the school, everything. How, how, is it organised, and...

SF: And that's once in the module?

MvD: That's one week.

MvD: And in the next module, they teach in high school.

SF: Alright, so everything is to do with teaching in the high school.

MvD: Yaa, yaa, but only because our high school we have from one till third year and then, we call it the first phase in the high school and second phase in the high school.. And then this is stage [apprenticeship]

SF: That's teaching practice.

MvD: Practice, for four weeks.

SF: Now when they go and do teaching practice for four weeks, they don't do classes during that time?

MvD: We will see what's going on then, I'm not sure.. Maybe it's possible that they can do the first class. It's interesting because I can't tell you how what's going to // happen. So that's interesting.

SF: I know. But this is the. You are having exactly the same problem, we're also trying to redo our courses. And that is why I'm looking what other people are doing.

SF: I know that what Netty does at Arnhem Is that they don't stop their morning classes. They do their practice. One day a week. Or two days a week

MvD: Yaa, yaa, that's also a possibility. And I was thinking, I was thinking about it this morning, and I'm also trying, I always try to be a little bit creative.: Because in these schools it's better to start practice at nine o'clock in the morning to go into the school. So what I was thinking, maybe it's possible that they go into school until about three o'clock in the afternoon. // And then the classes

SF: Okay, so then your third module is going to be Methodology done of each of the dance techniques?

MvD: Yaa, and also, but not the dance techniques but also the creative side of it.

SF: The creativity. So that's dance-making.

MvD: Yaa for example dance expression, improvisation, how you can do this, but it's all connected to the private schools.

SF: This one is connected with the private schools.

MvD: Private schools, yes, because there are coming other, not students but the people who come there pay, they choose // to have.

SF: In other words you're not only training them to teach in the schools?

MvD: Nay, nay. This is different, I mean this is different group from teaching in high school and primary school.

SF: Then in the fourth year? You haven't got to fourth year yet? No I understand that! Alright, mm, tell me about this whole thing like my conference, how do you within your dance styles do they do some urban dance as well?

MvD: Yaa, street dance hip-hop. It has different names I mean and also the teacher can mix some African, then they can call it African hip-hop or African street dance, I don't know, they're all mixed.

SF: Alright. This is not a university, it's an independent academy or is it, do you give a degree at the end?

MvD: Yaa, yaa.

SF: And is it, is this the same as a university degree or is this an academy degree?

MvD: It's the same as in Arnhem.

SF: It's an independent academy. Where does your budget your funding come from?

MvD: It's linked to the, the, I don't know if this is also now it's called a higher...

SF: It's a higher education institution, but it's not associated to the university, there's a university in Leiden isn't there? And what do they teach?

MvD: Well it's a different kind of // education.

SF: It's a different kind of education, this is an arts education university And so your certificate is accepted?

MvD: Yaa, yaa. By the government.

SF: Does your funding come from the government?

MvD: Yaa yaa, yaa, yaa. Subsidised.

SF: And then the students pay fees?

MvD: Yaa.

SF: They pay per year or they pay per course?

MvD: Per year.

SF: So what are you planning to do with your fourth year? What do you want to do with your fourth year?

MvD: The fourth year general besides of the programme, I think is very important for students should be a connection, I mean it should be a bridge to their, to their going out.

SF: To their employment.

MvD: I think it's important they go already in the fourth year to, practice in the field.

SF: So what do you want them to do in their fourth year?

MvD: Um, I think that the most important thing is to practice outside, not every day, I don't know how much.

SF: But then will they do a class say in the morning?

MvD: Maybe one class a day

SF: And then what about the pedagogic work? // what do you expect from them?

MvD: That's, that's the problem now because they have only two years so I am a little bit afraid that also the fourth year has a lot of classes in the school to do

SF: Method lectures?

MvD: Yaa. So, I but I think that it's very important that they practice everything they learn in the fields, and not after they have, they're graduated and then they go outside and then...

SF: If you are majoring in teaching in your fourth year [at our School] you also have to write a research essay on a question that you come up with.

MvW: Yeah, that's also here in the fourth year.

SF: So they'll have to write a research essay. How long is their research essay?

MvW: It's also called an essay, but I don't know the how much, how many words they have to write // it's old style I mean it's for, you can ask now I don't know I don't think fourth year students but I'm sure, Arnhem knows it

SF: But are you going to keep that?

MvD: Ah yes I think it's important yeah, yeah. But I can foresee we have to choose. I mean also because to choose with the teachers, I mean I am sure we can not do everything we want in the fourth year in these two years. So because it's they have to learn a lot and I mean we talked about the private schools and to teach in education I can see the third year as a kind of basic thing that all students know about the field and it's different to work in the private schools and now etcetera, so maybe it's a possibility that in the fourth year that students can choose. For example, they choose an area and they also I'm now just improvising, brainstorming for myself, and that they also choose that they, that they know these are the areas that they have to do smaller things to do there.

SF: No I know what you mean, that they do a major in this but then they do a little bit of experience // in the others

SF: And you don't think it a better idea to start the pedagogics, some in the first year some in the second year or maybe in the second year you haven't got // so much in the third or fourth year. You don't know yet.

MvD: No, this is what the school choosed for // this, this er, this training programme so I yaa I know the fourth year programme and I know how this works, so I'm very curious about what's going on now // so I still don't know.

SF: So you have exactly the same problems we have.

**MIEKE WOUTERS: Former Director Teacher's Programme – Fontys Dansacadmie
Tilburg, Netherlands / 17.10. 07**

MW: This is a start from the new programme. Before that there was another programme and the big difference that arose is that now you go to school, you have year lessons, and after that a few weeks you are in practice, you are full in the practice. Before this time, we did not know that, we took it together... Together, lessons and in the afternoon or in the morning, so it was planned, then we went into practice, together. But now there's a period of theory, and exercises and then you go in real practice and there you show it.

SF: And you think this is a good idea?

MW: Yes. I think it is a good idea because, and now there is a very important point, because the money is less, because the time we have to advocate is less, all the things are less time than we had before.

SF: And that's good?

MW: No! But that we cannot do it otherwise, then, the how you say that?

SF: It costs less – the administration will come and cut the course?

MW: Yes it has said that it must be so.

SF: Now, they have four years but they say the first two years they don't do any teaching // is that what you used to do?

MW: Right, but before this time we did that also. We did also in the first and second years practice and theory. And practice in the dance. In the dance education and theory, but now there is the first two years practice in the dance, you become a good dancer, and after that you choose, you choose, I want to go to the theatre, or I want to go to youth group performers, or I want to go the teachers. Then I go to the teachers, department // then I have also two years and less than you had before. Then you had four years so in that two years we have to do in // more, more in a short time.

SF: So you don't think that it's a good idea?

MW: Yes, I don't know, it was the best move we could make, when we heard that we got less time. So then we said, then perhaps it is better to have a good dancer who can all things create dance, performance, and after that you go two years to practice, and the practises are in theory, before you go into the real field, that is the difference we make but, not when it was so when we had much money, and we had much time then. Then I think that the other side was good. Then the old students from me are very pressured.

SF: You have to see what's going to happen. Well Adriaan say that he had a wonderful training. I'm not sure that you can do it in two years.

MW: When you do it in two years they have in time even more hours than in the past // but, but in four years you can grow, grow, grow, grow slowly and now you have to grow quicker in the education, in the teacher's skills

SF: That I understand. What [Madelon] is saying is she says that she's not sure how the fourth year's going to work, we have the same problems. You know, how much, what I like what they do at Arnhem, and what they do here as well, I think this is from you, where you work in blocks. That seems to work very well, because we don't always, so that everything that you do relates to a block, then everything relates to a theme and then you think that teaching applies there.

MW: That are the plans. And I hope that the plans can try out, but I heard that the first block is changing a little bit, and that is not good. When you have a model you have to do. Then beyond that model that you have created then if you put out something then all is correct. You have to do all these things and then yes, and I think yes, I think that then the result is good, but if you go, how do you say that yes.

SF: And then see the result?

- MW: Yes, you go a little that...No, a little that. Then it is not the total. You have to do it in the total model and then I think it is good. But when you do that not, you will come problems, also with she had told you about the inspiration lessons // I think so.
- SF: Yes I'm not quite sure what she means by inspiration lessons.
- MW: In the ordinary model was that the reserve that you got to grow in your own performances. Therefore it is needs a very good programme in classical, in jazz, to grow far, then you have two years beautiful time, and that two years you have less time, a little in the morning you have something, and that you have to do very good, that is the inspiration that the students by themselves can mix to transformate their lessons. So that is the meaning of that, but if you do it not good, that was the troubles that we had, I was not there but I heard from, you know where? // college, students, everyone, from now the lessons are not good therefore.
- SF: So when you say inspiration lessons you mean that somebody teaches a class as a model for you to copy // oh no.
- MW: No. No, no. Inspiration lessons are the stuff what you can own yourself improvisations, classical ballet, all that things and there you can put out as it should be for yourself, for your own body and for your inspiration. And that you can need as transformation in your lessons from the practice. // And the meaning.
- SF: How much theory, I mean one of our big problems is how much practice with how much theory. How do you integrate the practice with the theory?
- MW: That is the question in the afternoon, in the morning // the morning, are all classes, dance dance or the improvisation in the afternoon you have around about one week field you have the integration of dance, er, methology, er, inductique?
- SF: The mornings are all classes?
- MW: Pedagogics.. all that stuff. But that is even whole block, and that goes from one hour till six, five o'clock. And all // the afternoon
- SF: If you were told that you can go back, and you can do what any programme you like, what would you do that you didn't do that would make the perfect programme?
- MW: Very good question but not easy to answer you know. Many times you make decisions and after that you see it not good you always stay with your nose between closed window. Yes, and then you have to open it and then you can see what happen.
- SF: Well, if this is a fantasy. This is Harry Potter, it's a fantasy...you can do what you like. What would you change? How do you see the perfect programme for training teachers?
- MW: I think it is not the old and it is not the new. And the new needs more time, I think so, more time in how do you say, in ground // in the grounding
- SF: Grounding and growing. So you'd go back to starting everything in the first year slowly?
- MW: Not so as we did, then we meet a little but before and then they went in the practice, and in the practice we made one lesson each week, and that is not so very clever, then that is too less each week you have to start again, start again, start again, what you have forgotten the week before you have to do next week again.
- SF: So you don't think that it's a good idea to send students into schools once a week?
- MW: No, I think that is too less, you have to do it more, you have to be driving in not only in the body but also in the mind, you have to do experience with children with new moves with adults all the groups you have to have your experience and you believe in, in the things you got then you make it more.
- SF: So how would you do that, how often would you send them in to do practice?
- MW: I think that it is better to go three times in a week then to go one time in a week. Then you can pick up the things you did.
- SF: But how then if they're going three times in a week, how then do you fit in your technique classes, how do you fit in your theory?
- MW: That you do, I think in the practice the most of the work fields are working in the afternoon not in the mornings.

SF: Oh I see, that's our problem because dance is a subject in the schools not only culture, but they do dance all the way to matric, school leaving.

MW: So your students can do their practice in the morning and then come and then come in the afternoon and then you can make it so long if you want, I think so, that before seven/ nine it is not closed I think.

JOAN VAN DER MAST – Lecturer Rotterdam Dansacademie, Rotterdam. Netherlands
20.10.07

SF: We'd better talk about two things; in the old system you had everybody together for two years...is that right?

JvdM: Yes.

SF: Then when you auditioned what did you do? You didn't distinguish, you went for high class dance?

JvdM: Yes, so everybody was in the same audition and treated in the same way. so they were looked upon as dancers, and that's it.

SF: And after two years they made a selection?

JvdM: Yeah, they made, actually they made a choice for themselves. Only some students were told in the beginning probably you will not make it as a dancer so we consider you as a, as a teachers student, after two years they have to decide themselves if they want to do it.

SF: Okay now tell me what the audition consisted of, how many classes? How many days?

JvdM: It's two days. And I have a ballet class, and a contemporary class and a jazz class and they have to make a solo and they have improvisation composition.

SF: So the solo they've got to pre-prepare at home?

JvdM: Yes they have to prepare that one yeah.

SF: And then when do you, when is your first elimination, when was the first elimination?

JvdM: After the first day.

SF: After the first day? Not the first class, the first day?.

JvdM: Yeah, no, after the first day and then, 'cause we always have done in ballet and in modern. And then the second day the other parts.

SF: Okay, now do you pre-select, because Netty said that [in Holland] anybody can come to the audition.

JvdM: That's with us too. Anybody can come to the audition when they have like what we call HAVO, it's a certain level of education and that's it. It's an open audition.

SF: So how many people would audition?

JvdM: Oooh I wouldn't know, exactly because we have three auditions. Well sometimes it's six hundred students doing audition. I think last year it was about three hundred and fifty.

SF: And so you divide it? I'm mean obviously you got to audition different groups

SF: And then you choose

JvdM: Yeah, yeah.

SF: And then you cut down.

SF: Alright now, with the new system

JvdM: We also have auditions in Italy, in Switzerland and in Canada and in Poland.

SF: A member of your staff // goes?

JvdM: Goes there and we organise auditions there. Yeah.

SF: And out of that how many students did you select?

JvdM: In Italy a lot, in Italy I think about ten or twelve.

- SF: But overall how many students did you take for the year?
- JvdM: In the first year we have, we always have in the first year three classes of twenty-four that we take in, only this year it has changed into, because our programme changed, but we'll talk about that later, ok three class so yah between sixty and seventy-five students, yeah.
- SF: Alright now with the new system, you audition the dancers separately?
- JvdM: Yes.
- SF: But over the same two days, same process?
- JvdM: Yes, well no, they have ballet, they have modern, they have jazz, they have to have a solo, so that's similar. There is some improvisation within the modern class, it's combined and then we also have a motivation talk and we have an assessment.
- SF: A medical assessment?
- JvdM: No an assessment on for instance, I don't know how to call it, but for instance we give them a situation, a teaching situation, and they have to talk, they can to prepare that for ten minutes and then they have to talk to the committee how they will solve that problem, or how they would think they could solve that problem, or give solutions.
- SF: And at any stage is there a medical assessment?
- JvdM: Yes, always. after the audition if you are accepted you have to do a medical assessment and when you passed you can inscribe for the programme.
- SF: Now when you say a medical assessment are you talking about general health, or are you talking flexibility, turn-out, all of that?
- JvdM: They have to declare, they have to give in a declare, declaration that they have general health and our physiotherapist and doctor are checking them out for dance facilities, like turn-out, plie, flexibility yeah things like that.
- SF: Now the new programme. That's how you're still auditioning the dancers?
- JvdM: Yes.
- SF: Now your new teacher's programme, which is for years? Four.

Interview continued without recording.

INGO MEICHSNER: Palucca Academy, Dresden, Germany. 22.10.07

- SF: Your teacher programme, how do you select? Do you audition?
- IM: We do an audition. the test is a pre-selection before we re-audition, and the pre-selection we do the test of dancing technique, and as we are here having the profile of teaching ballet and modern, they should be good dancers in ballet and modern. And then we also test jazz, because you have to know in Germany it's a complete different system, teaching dance is not overlooked by a government, or something like that, if, if a plougher wants to teach dance, he can. He can open a school and do just what he want. So there is no regulation. So we said OK, there are a lot of private ballet schools and dance schools, and everything, going on in Germany so we should offer to people who are coming from those schools er teaching diploma so that for us, as somebody who's coming back or somebody who wants so send us students they are already prepared to be in an official school. So we said it's a good idea, to have, to give them the opportunity to have a diploma so that we know that somewhere in Germany, in those schools going on the right thing.
- SF: It's a four year diploma? It's not regarded as a degree in teaching?
- IM: It's a four year diploma yeah, and as in private ballet schools because of money, they have to offer a lot of things like ballet, jazz, modern, hip-hop, whatever, children's dance, we said we keep our, our offer should be as wide as possible, in the limits of being proper with everything. So, so that's why we are checking the ballet technique, the modern technique, we are checking the jazz technique.
- SF: So when you say pre-selection, they apply in writing and say how much experience they've had and you select who can come and audition.

- IM: No, everybody can come to the audition. And then we see if the body works, if they are musical, if they have got musicality and what is their, their knowledge, their experience of dance, because there are some private ballet schools where there are, where they have five, or six, or seven years of ballet and then they still don't know how to do a tendu, so those people of course we don't take // or we can't take.
- SF: How long is the audition, one day or?
- IM: The audition is half a day I would say. We do one and a half hours ballet, sixty minutes modern, with improvisation because of the traditional roots, Palucca was the one for improvisation, so we also want to see already the creative // part of the students, so we do modern and improvisation for sixty minutes, and then we do half an hour jazz. And then for the first time they are coming we do a writing test where we just ask them about their opinions about teaching. So they don't need to , learn something about dance history so something it's just what they think. What do they think about discipline, what do they think about being enthusiastic about dance, so we just want to find out if they have got really um, for us, the right pedagogical um, basic instinct or yeah however. So if it works actually with us, // for that we are talking that muscular discipline, but on the other way we want to work on the healthy way with them, we all did our experience with other teachers so we know what we think we would like to do better, or what we can do because we had a good teacher, so we want to imitate, or not imitate but repeat for example.
- SF: So how many people do you take in the end?
- IM: Um, in the end we would take, we can take fifteen or more. Fifteen or up to twenty, but I think fifteen is a good thing. So after this first day with , one and a half hour ballet, sixty minutes modern and improvisation, and half an hour of um, jazz, and the, the writing test, we decide who we invite for the second audition. And then in the second audition we do just for a test repeat the technical
- SF: That's the next day?
- IM: No, it's months later, because we got a lot of applicants, so we do three of those first tests at different weekends and then we bring them altogether, on one weekend, and this is then for two days. We repeat the dance thing so that we really know OK we choose the right people and now in comparison with each other we can say OK yaa or no, and so on. Then they have to do a musical test with the second audition, to see how is rhythmicity, how is, because here we have got a big part what is music doing self music, so they have to play piano, they learn, either they learn or they continue, they have to do percussion, they have to do music theory, and they have to do music history. So this is a big thing, and yeah, and then maybe they are asked for if they have got knowledge already that they are asked maybe for a, give me a ¼ time, or give me something like this. So they have got a musical test, and this is the dance thing is in a group, in the big group, and the test, the writing test is of course is also in a group, but the musical test is on their own. And on the second day then, second day second part, they have to give a little, a little exercise of teaching. We say they should prepare er one exercise, which they have to learn the other applicants in fifteen minutes, and they can choose what ever they want to. They could choose level, whatever they want, but when we tell them you should do this with the other applicants then they know OK their adults and they have maybe four or five years of dance training so they can go with a intermediate level, they should do an intermediate level but, they can choose what ever they can teach ballet, they can teach modern, they can teach jazz, or whatever they feel well.
- SF: Do you think that somebody who has never had any teacher training from watching them in an initial preparation thing, you think you can still, you can already tell?
- IM: Yaa, the thing is we had before forty-five minutes where they had to give a class with them, and I thought OK no that's too much because they don't know about how to build up a class so on, but I think they have got an idea of, I actually don't want to see if they can do a, a good exercise, I want // to see yaa, how they communicate with people. Can they be, can they stand in front of them, are they brave enough, that are they strong enough, so or are they totally nervous or do they have a low voice or what else. So because we can't also work with them on their personality in the end, they should have a personality where you can say OK that's somebody where you can put in front of a class and can really be the leader of this class. We just want to check if they can lead a class.
- SF: During your course do you give voice training?
- IM: Yaa.
- SF: How many applicants do you normally get here?

IM: last time as I know there were ninety, eighty or ninety.

SF: And then you come out with fifteen // or twenty. Do they do any kind of medical assessment or not?

IM: No, not. They have to bring a certificate from the doctor that they are fine but they don't have to, that we don't ask anatomically questions, or something like this.

IM: So the audition process is we, 'cause we've got two programmes. We have got a four year programme, what we think is more for those people who come from private ballet schools, and we've got a year programme, what is more for people who have got three years stage experience // at least.

SF: So that's more of a graduate programme.

IM: Yaa, but it's also a two year diploma. So we also have a four year diploma and the two year diploma, and the four year diploma should be changed to a three year bachelor.

SF: It's going to be changed?

IM: Yaa, let's see, and we're working on it, we're working on it maybe it will be a four year diploma, bachelor also. We, we really have to think about it // and work at it The thing is that it proved that the four year diploma is just right in time. Also // we asked we asked graduated people how they feel about it, if it should be shorter or longer and, most of them said no the eight semesters are just right. And for the amount what we offer if we cut it down to a three year bachelor, of course we have to cut also the offer. This is what we are thinking now.

SF: OK, let me just go back to something else. The technical expertise because you, like Rotterdam, have different programmes for performers and for teachers. To what extent do you think you've still got to build your technical expertise of your teachers, and do you do it for all four years?

IM: Yaa, high. The thing is that of course people that are coming from the private ballet schools, they have got a rough idea of what they are doing, now they are coming here, no although of course there are teachers, and I have to say especially the students which are coming from the Royal, Royal Academy schools because they are working so detailed on those things. Although I'm coming from a Royal Academy school, so I know about all the system, and it always depends on the teacher // how he's teaching, but actually because they, they are so regulated from, from the outside they really have to see how they work, so those people actually know more about their body as people than other ballet schools, which are just doing what they thought, but they never thought about it, the right execution or something.

SF: But you're not writing your curriculum depending on what they've got. I mean do you continue, how many technique classes do they get all through their four years?

IM: They get, in ballet every week three // three times technique, in modern three times and jazz two times. Yeah

SF: And that's for all four years?

IM: Yeah

SF: OK. Because a number of the schools tend to cut back. Ah, one of the students at Tilburg at Fontys said to me that they cut back on their practical technique classes in the third and fourth year a lot, they only get one technique // class a day

IM: OK, no, no, no, no, no. We continue with this. but they, those people from private ballet schools actually don't know so really what they are doing, we actually do sometimes, at the same time what is actually not such a good idea, we do we teach them how to dance, then we teach them how they should teach dance.

SF: So you don't think that's a good idea?

IM: No, because it's like if I would say now I want to learn the flute, and will teach it directly to you, because I can't because I can't play, I can't give, I can't pass it on. But as they've got four years so hopefully after those four years the technique has improved so much that they really can pass on this, this knowledge.

SF: So in your classes are you, offer your teachers, do you do, which is certainly what I do, is that I will often get them to correct each other or watch a group, I get the older students to come in and help with // the younger students so that they're getting that combination.

- IM: Yaa, of course. They have got combination in the technique classes also not only dancing but also to correct other people to think about it, and to do the work with them is quite nice because of course they have to think both ways around, and they do. So they improve easier, more easy, then then the dance people.
- SF: Yes, because once you correct somebody else you know about your own body.
- IM: Yeah, yeah.
- SF: What theory subject do they do?
- IM: Theory subjects. They have got anatomy, we have got in Germany a special, maybe you know her, Dr. Leanne Zimmer, a special dance medicine teacher. she was a dancer, then she did her doctor and that's of course the perfect combination, so now she's doing dance medicine, she's not doing anatomy with them, she's really doing dance medicine so she's really talking about what happens if you point your foot, what happens in your calf muscle // and so on.
- SF: Yes, our anatomy is related to injuries in the // dancer in teachers anatomy. They do anatomy for all four years?
- IM: They do anatomy for the first three years, now, we want to change this actually.
- SF: And do it for all four years? You think they need it over four years?
- IM: They want // they're always asking if, that there's that what they have is not enough. They do anatomy and dance medicine. They do pedagogic and psychologic studies.
- SF: Now tell me about your psychology, because I do a subject which is based on child development // a student at Rotterdam, who is in her fourth year, tells me that they do some psychology but that she doesn't feel that it's related enough to the development of children and dance // it's too divorced.
- IM: Yeah, the thing is we had a person the mother of Irina Powles, who was a dancer before and then went into the psychologic things, she was here and then when I came to this, she retired and sent one of her students who was also dancing before, but I think she has to find her way now because she's also working with young dancers, to find her way, what is efficient for here. So we had some talks, she actually sent me a paper what she wanted to teach and in the end I say OK but I can't see really where's the connection between what I know really in the studio with a teenage girl who has got problems with her body now // all those things where's the connection and then she said OK, OK I see, I have to re-think it.
- SF: And is she, do they do, because I know that as a component of that, not that it improves their eating so much, we do a component on nutrition and then talk about eating disorders and, do you have a problem with eating disorders in this school?
- IM: Mm – mm [No]. I don't know why, but we haven't. OK, maybe we don't put them through so much under pressure.
- SF: But then you take good bodies to start of with
- IM: Okay. Um, I mean of course in the dance programme I have no problems with them because u they are from those private ballet schools and want to go back to the private ballet schools and actually it's not about how they look, it's more about how they really execute things and all that stuff. So I have got actually two students where I would say, OK for a normal dancer figure, she has too much weight, but as I don't do with them, for example point work, so then it doesn't matter really.
- SF: So your teachers don't in their classical ballet have to do pointe work?
- IM: No, if they can, there is the offer.
- SF: What about the pedagogics? What do you put into it, what do you call pedagogics?
- IM: Actually this is, it's mixed. The woman who's teaching the pedagogics is also the teacher for psychology. And she's doing it altogether.
- SF: So we're talking the theory of how to plan a class?
- IM: Ah, no. This we're doing in methodics.
- SF: Ah! So what is your distinction between methodics and pedagogics?

IM: Pedagogics is more about all this, this theoretical stuff, what is mixed then in the end was psychology, if you take her classes you could be also in the end a teacher for German or something like this so it's more about theory of teaching and how to talk to people.

SF: Theory of teaching and different approaches to teaching

IM: Yeah, yeah and then of course the thi-toe-logy, is that the word, I don't know

SF: Scientific?

IM: Yeah, the scientific way of approach of, what is then, for a lot of them, too abstract. This is what I told her also.

SF: Then the most important thing --- is how much teaching practice do they get in first, second, third and fourth year?

IM: Different programmes, different teaching thing. They have to start in their third and fourth year do a practical.

SF: They don't do one in first and second // year?

IM: No they don't. they don't have to, but most of them do, so they round and ask here in all of the schools and ask if they could teach, and they have got every, everybody should give already in the second year, we have got a class of adults here in the school on Monday, on Monday evening for example, if you were still here then you could watch this tonight, where one of the students has to give the class for them twice in a row //

SF: Olay, so, so it's a kind of recreational class?

IM: Yeah. so every, every student has to give this class in the second year.

SF: Do they get a chance to teach each other in methodic?

IM: Yeah, of course.

SF: And I would have thought that having a secondary school on the premises would be the perfect place for your teachers to get practice; do they get to teach children?

IM: Yaa. They also get to get this actually, as we have got a lot of students, we can't give every student the possibility to teach here at the school, because then we would be without work.

IM: The four year programme, they have to have a practical in the third and fourth year

SF: And what kind of practical is that?

IM: They go to the private ballet school, or modern school, or whatever, whatever they want to teach, and they have got twice, or once, once or twice a week their own group to teach and this will be examined then in the end.

SF: So they choose the group and you just say this is how // many hours you have got to have.

IM: If they can't, yeah, if they can't find a group then we help them.

SF: And the same in the fourth year or do they do more in the fourth year?

IM: No, no, the same. It's the same, and I mean as I said, also for financial questions they go around and look for other schools where they can teach though. The students, the most of the students I know have more than just this practical, they have got maybe two or three classes a week, I mean for example if you talk to Claudia, she's teaching as I know four time or five times a week.

SF: Now when they go out to teach on these practicals, who's giving them feedback on their teaching?

IM: We have got mentors from the school or the schools we are working together, and where we know they do it the same way we would do it.

SF: They don't do any practice in the schools? I mean I'm talking about the general schools?

IM: Not the four year programme.

SF: Are none of them going to now, cause Jenny [lecturer in the Palucca School] was saying that there's beginning to be more dance in the schools. Are they not going to want to teach in the schools?

- IM: Yaa, also. We have got also people who are going in, in not in private ballet schools but in the normal elementary
- SF: Third and fourth year students?
- IM: Yaa, in the elementary schools. We have got actually a lot of different connections. We have got also, so we have got connections through schools, where they do a dance programme, but in Germany you don't have to do dance in schools, so you have to ask the schools if they are interested to take something what we call to them. What is where they say OK we offer dance if you want to come then everybody who wants to go writes in, writes in their name, but it's not really they have to go. so for example, Jenny is a mentor for somebody who is in an elementary school giving children's' dance. Also for example have got the connection to official state schools where people educate in being physiotherapists and those people get from us dance teaching, our groups are taught in dance // with our students.
- SF: Do you have in Germany, I mean particularly in Africa they're important but, and in England I know, community arts projects where you have in poorer communities, or communities halls or where people come for recreational dance, it doesn't have to be a poorer community but, places where people come for fun, civic theatre, or something where they come to do, like your Monday night group. Are there opportunities to get practice in that kind of field? Like a group of old ladies, like me who want to dance once a week.
- IM: Yeah, yeah, I mean there are, there's a lot of stuff, a lot of things going on. It's just where they then in the end choose where they want they have got the possibilities, but it's not like that we organise all those things, we just organise the practical because they have to do this one, so we help the to find a practicum , and everything what they're doing extra they have to organise themselves. So that is every kind of dance they want to teach or the possibility they can take and choose.
- SF: Do you find, do you think that there's enough of a connection between, I mean I'm asking your personal opinion. The way you are conducting your practical, do you think there is enough of a connection between the theory they're getting and the practice they're getting? Are they able to make those connections?
- IM: Yaa, yaa, because our methodic is founded by Vagovana.
- SF: That's the ballet? OK what about the contemporary work? What are the theories based on?
- IM: Well actually, contemporary is not that spread out in Germany, so // sometimes they really start with their class. So they build up a modern class work then, and it's also that we ask in the school, if there are a possibility for our students to teach modern, and then they say OK we don't have got modern but we can ask if somebody want to start it and then they, they implement this class extra for our students. So they actually start with them from the beginning.
- SF: Do they teach modern to the juniors here as well?
- IM: No // I mean yaa, it depends. The four year programme not, we are still with the four year, they don't teach in this school because they are educated from us to go back to where they come from // and they come from private ballet schools so we teach them how to work with people in private dance schools or, in elementary schools, or somewhere where they start dance to implement
- SF: That I understand, I understand. And what about your two year programme? What the difference?
- IM: Yaa, the two year programme are former dancers.
- SF: So you don't audition them?
- IM: We audition them we still audition them because we want to find out how far they are, especially some are, some are just coming because they want to be, a ballet teacher, and then we say OK here, our profile is modern also, do you really want to be a modern dance, teacher in the end? Maybe they say yes or no, so because for us with those people it's very important, I forgot this, to have a talk after all of this we will talk to every student after the second audition,
- SF: But your two year programme audition separately?
- IM: They all audition together because it's the same pre-requisites we are expecting. And then of course we also want to see how because the normal stage experience dancer is a ballet dancer, is coming from, from ballet.
- SF: And what about people who have come from Folkwang?

IM: Yaa but they are not experienced in ballet, so it's the other way around

SF: So what do you give them in two years?

IM: We give them the knowledge and technique they have, so the two year people we don't, we offer ballet if they want to go but, they haven't to, but they have to go to modern classes and they have to go to jazz classes. So they, they run at the same time the dance technique and how to teach, or how it's called. I mean for them it's much easier of course to pick up the essence of the movement as they dance for // such a long time

SF: And do they do the same theory, the anatomy and // all of that? Do they do lectures with your fourth years or // separately?

IM: No, separately because we realised that maybe they also just start with anatomy or dance medicine, but as they are more grown up and they have got, they have, they're more researching in, in the field so their questions are much deeper than the questions from twenty year old people.

SF: How much writing research do your teaching students have to do I mean how much written work?

IM: They have, there is no actually, they have got some exams which are writing work so the theoretical lessons are mostly writing exams then in the end they can choose if they want to do a practical diploma work, like say a stage production, or they can choose if they want to really to write something. So they do either'

SF: And do all your teaching students get performance experience?

IM: Yaa, yaa. Not as much as they want to, oh they always say OK we are not enough on stage but they have got once a year the possibility to be on stage.

SF: And do they get choreography in all of this? Do they get taught choreography?

IM: Yaa.

SF: Do they get to choreograph on each other? Do they have // student choreographies?

IM: They can, they can.

SF: How important do you think it is that your teachers get performance experience?

IM: I think it is very important because I was also teaching at a private ballet school and then in the end all those things we were doing in the studio is for stage.

SF: It's a stage art.

IM: Yaa, it's a stage art so they need to know how it feels to be on stage, and all of the things around about costumes, make-up, lights, but it's very important I think. So we give them all the possibility but because of the full schedule there is not so much often the possibility but we have got what we say, the events in our, we have got a stage here in school, so we have got so we have got these events. This is four times a year and then they can say I have got something I want to show you, and they can do a solo, they something what they did with us students, they can yaa, dance in a tree or what ever they want to, they can show what they want. So they...

SF: Dancing in a tree, site-specific?

IM: Yeah.

SF: Now that things are changing, do you, is there anything if you were to write the course yourself, and you had all the possibilities and anything you wanted, is there anything you would change?

IM: Okay I wasn't finished, we already changed something, because for the two year programme, your question was before how many possibilities they have got to teach, so now before it was that they also had to do their practical, right from the beginning, what actually I said OK I cannot understand they have got just two years so they should teach right from the beginning, but they don't have got the methodology methodic understanding, so it's also a bit hmmm, may be dangerous if they just start now teach. but they have to that's fine, but they, then we and they just did this, OK, and then we said OK this is not enough, they have to give get much more teaching, and now we changed that they have to teach in the school, so they start.

SF: This school – these are your two year, your previous dancers.

IM: Right, yaa. So they have got this two year programme and they start altogether with learning ballet methodic, jazz dancing the methodic, modern dancing and the methodic, and children's dance. And

after the first year they can chose what they really want to do, what kind of teacher they want to be. They have to choose either ballet or modern, because these are our main things, and then they can say OK my second subject be jazz or children's dance, they have to choose from those four, two, two out of this. So they can also keep all four of them if they are interested, they can just take three, and they also can say, I'm not interested in, children's dance or jazz so I just take the two main things like modern and jazz, ballet. But they can't say they want to have children's dance and jazz. And before it wasn't like this, they couldn't choose and specialise, now they can specialise and that means that they have to hospitate [practice] a lot, in the schools.

SF: Your school here?

IM: Yaa, in the school here, and they have got a mentor from the school here on a subject they really want to specialise, so then for example, I have two girls who are in the level you saw this morning hospitating, and then they get the possibility to teach um, a whole week in the class, in this class. They will hospitating maybe one or two month and then they are getting the possibility to teach them for one week.

SF: So they're getting a lot more.

IM: They're getting a lot more then, they have got the possibility on Saturdays to teach they, the tall [older] people from sixteen years on, so they have the dance, the dance programme has every Saturday either a ballet or a modern training just to stay in form before they have to go to rehearsals, so before the teachers from the school did those Saturday trainings and now we decided that those two year students have to do it, or should do it, so this then they have got the possibility to give a ballet class at a higher level, or a modern class on a higher level so, they're doing much more and they're actually also much more controlled.

SF: I'm interested in the amount of jazz you do, because I didn't realise jazz was still that popular, I mean we give our students one module of jazz, within your jazz do you do different jazz styles? // Do you do any urban dance?

IM: No, we have got, we have got just one, we have got one teacher who I would say is coming from, she is from South Korea, actually she is sick and ill otherwise you could talk to her and really ask her what she thinks is her style, I think it is quite pure what she is doing so like jazz pas-de-bourres or something like these, or // flat backs or something.

SF: Yaa, you don't do any urban dance? Hip-hop and...

IM: No, yaa, we do hip-hop but as a course. We bring in people, I mean we do anyway I didn't mention now, we bring anyway a lot of different people in so they have got a lot of different possibilities to learn about yeah, different styles or different opinions for example, we had now somebody here for modern, Risa Stienberg was here, we had Alan Danielson who // is also from Den Haag.

SF: Do you do any flamenco?

IM: We do flamenco, it's actually in the curriculum but I think when we change it to the bachelor it will be just a course, ah, but now it's in the curriculum they have to yeah.

SF: How much do they get?

IM: They get five blocks where the teacher is coming for a week and gives three or four times sixty minutes a day, so actually it's quite a lot

SF: Okay. And your dancer's programme do they get all that as well?

IM: No, they don't do flamenco it's not on the dancer's programme.

APPENDIX B: QUESTIONNAIRES

Graduates of UCT School of Dance

Name:

Age:

Year of graduation:

Length of teaching experience:

Please state whether high school, junior school or both:

What form/s of dance do you teach?

1.
 - a. Do you think you have a philosophy/ideals/viewpoints about teaching dance?
Yes/ No / Sort of
 - b. If your answer is yes or sort of, where did this philosophy come from?
2. If you have had more than 1 year's professional teaching experience:
 - a. Has this philosophy changed since you have been teaching?
 - b. If so, in what way?
3.
 - a. What aspects of your training programme at UCT were the most helpful in guiding your teaching?
 - b. What experiences during your training have been the most helpful?
4. What aspects of your training programme were unhelpful and a waste of time?
5.
 - a. Are there aspects of teaching dance that you feel can only be learnt 'on the job'?
 - b. If so please specify.
6. During your training at UCT, did your observation of classes lead you to imitate what you saw a teacher do?
 - a. If so, what aspect was it that you liked?
 - b. Why?
7. What, if anything, from your own training and observation did you vow never to do with your own learners?
8. In your teaching practice in the WCED schools:
 - a. Did the school teacher give you feedback? Yes / No
 - b. If yes, was it useful?
 - c. In what way?
 - d. What aspect of this teaching practice did you find the most helpful?

9. If you were asked to design the 'perfect' training course.
 - a. How would you solve the problem of combining course/theory work with sufficient practice in the schools?
 - b. What would you add to the course?
 - c. What would you remove from the course?

10. If there is anything I have not asked, and you wish to contribute, please do so freely!

Students currently studying at UCT

Name:

Year of study:

1. Do you think you have developed ideals/viewpoints about teaching dance?
 - a. Yes/ No / Sort of
 - b. If your answer is yes or sort of, where did these ideals come from?
2.
 - a. What aspects of your training programme at UCT have been the most helpful in guiding your teaching?
 - b. What experiences during your training have been the most helpful?
3. What aspects of your training programme were unhelpful and a waste of time?
4. During your training at UCT, did your observation of classes lead you to
 - a. imitate what you saw a teacher do?
 - b. If so, what aspect was it that you liked?
 - c. What was it about the teaching aspect that you liked?
5. What, if anything, from your own training and observation did you vow *never* to do with your own learners?
6. In your teaching practice in the WCED schools:
 - a. Does the school teacher give you feedback? Yes / No
 - b. If yes, was it useful?
 - c. In what way is it useful?
 - d. What aspect of this teaching practice did you find the most helpful?
7. In any other teacher training practice you may have had:
 - a. Did the school teacher give you feedback? Yes/ No
 - b. If yes, in what way was this useful / not useful?
 - c. In what way was this useful or not useful?
 - d. If you have had different experiences at different schools, please give details.
8.
 - a. How helpful have you found teaching in pairs? Please explain.

- b. Did the feedback your partner gave you have any impact on your teaching and ideas?
 - c. How helpful was the feedback from your lecturers about your teaching?
9. If you were asked to design the 'perfect' training course.
- a. How would you solve the problem of combining course/theory work with sufficient practice in the schools?
 - b. How important would your experience of performance be in the overall course?
 - c. What would you add to the course?
 - d. What would you remove from the course?
- 10.
- a. Are there aspects of teaching dance that you feel can only be learnt 'on the job'?
 - b. If so please specify.
11. If there is anything I have not asked, and you wish to contribute, please do so freely.