

Dance | Creating - Framing - Reflecting

Continuous Learning Program For Physical Education Teachers

February / March 2023 Technical University of Munich



SUMMARY

Attitude / Approach

"Direct experience is the highest of all ways of gaining knowledge. All other means are only fragments."

Swami Rama

Holistic approach
Embodied learning
Kinesthetic differentiation
Listening through all the senses
Connectedness
Allowing emotions
Observing and giving feedback

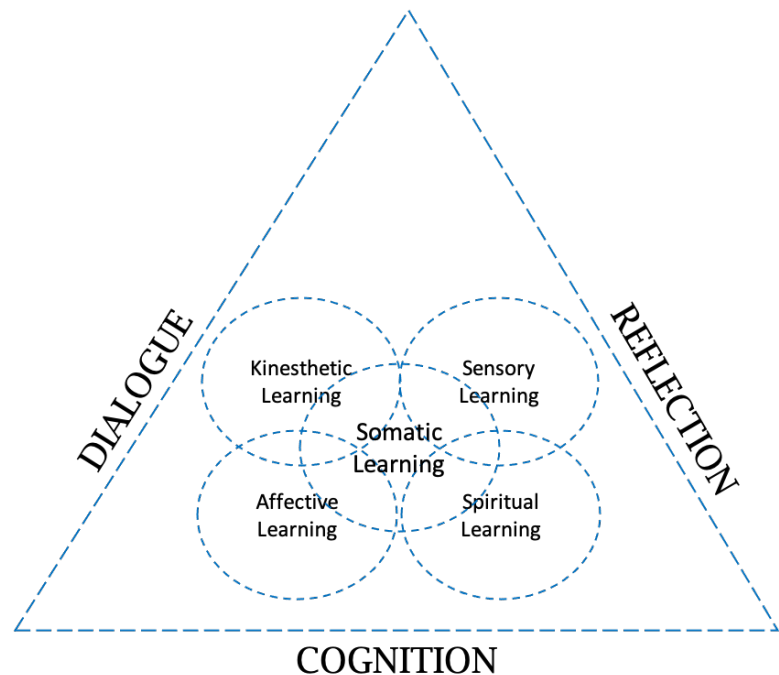


Figure 1. According to the author: Horst, Tara L. (2008).

"The Body in Adult Education: Introducing a Somatic Learning Model"

Adult Education Research Conference. <https://newprairiepress.org/aerc/2008/papers/28>

Conception of Dance

Dance as pure movement, a play with the body. Different impulses can lead to dance. There is no "message," which is given in advance, and no certain predefined emotions or "stories." Dance and individual expression occur in the moment of action.

BODY AWARENESS IS THE FOUNDATION FOR DANCE

Fostering a somatic approach to movement. Dance as an experimental field for new possibilities of encounters and relationships and a way of communication.

Travelling through explorations, working on one's own, with a partner, and as part of a group.

The practice of moving, focusing inward, and reflecting leads to the experience of awakesness and presence. A better understanding of one's own abilities. No expectations. No comparison.

The teacher as facilitator, monitoring and guiding the process.

Creating a space for exploration, failure, appreciation, joy, inclusiveness, equality, transformation,...

Objective

Awakeness
Becoming aware
Learning through sensing
Receiving - not generating
Being authentic
Acquiring tools
Making decisions
Taking agency
Autonomy

„We tend as a culture to value only what is tangible and measurable whereas dance is all about the ephemeral, the allusive, the in-between. Yet I am increasingly excited by the contribution dancers do and could make within our various communities, not only as performers, but as harbourers of an embodied knowledge, traders in mindful motion - facilitating experiences rather than delivering consumable goods.“

Clarke, Gill (2007). "Mind is as in Motion". People Dancing. Animated Edition - Spring 2007.
[www.communitydance.org.uk/DB/animated-library/mind-is-as-in-motion?](http://www.communitydance.org.uk/DB/animated-library/mind-is-as-in-motion?ps=qlad96UZWM9Gz0sHHw9p7S0SqNcWB9)
[ps=qlad96UZWM9Gz0sHHw9p7S0SqNcWB9](http://www.communitydance.org.uk/DB/animated-library/mind-is-as-in-motion?ps=qlad96UZWM9Gz0sHHw9p7S0SqNcWB9)

Procedure

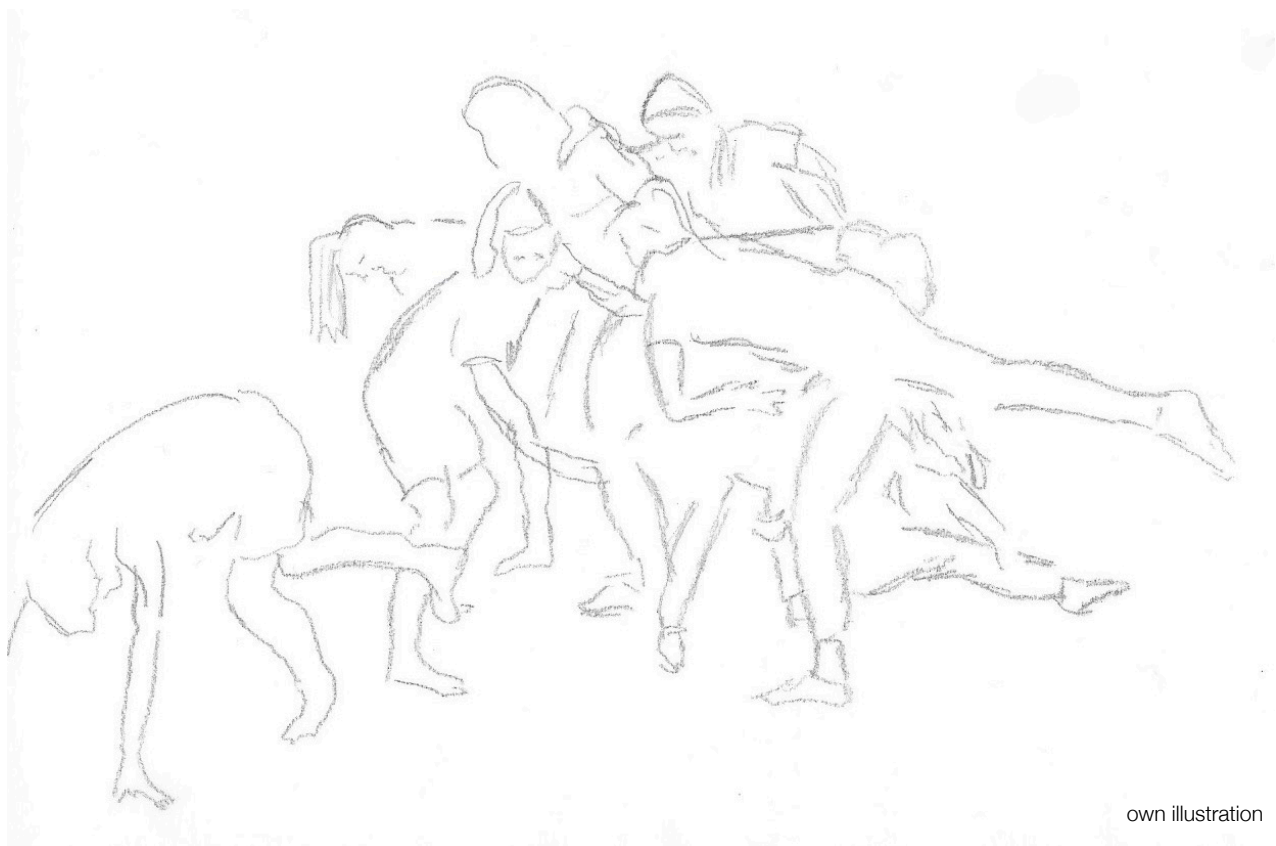
To begin with, our main objective is to bring awareness to what is happening without judgement. To become curious rather than critical.

Walking through space.

Opening up the senses. Listening to the noises around you. Being aware of the noises you are producing.

Observing yourself. Observing the other dancers in the room.

Connecting with what your body is telling you. Begin by noticing your breath, bringing your attention to the present moment. Turn your awareness inwards and through your body. Sense how your feet are making contact with the floor, feel the air passing through your nose, listen to your heartbeat.



own illustration

Drawing the attention to

External Perceptions

What do you hear? What do you touch?

What comes into focus with your eyes?

Internal Sensations

Where do you feel tension? What is at ease? Where don't you feel anything?

Where in your body do you find most of your energy?

Relational Awareness

What do you notice around you? Who or what is around you?

What objects are you gravitating towards (or moving away from)?

Emotions

What is your general mood? What feelings are dominant?

What is the intensity of the emotions you're feeling?

Language and Thought

What is the quality of your thoughts? What phrases are you repeating? How do you communicate / give feedback?

We are connected through experiences. Every moment recorded, every smell a memory.
Every touch changes us forever. We live in this world only through our senses.

Author unknown

Content / Structure

The model of Preston-Dunlop's 5 structural components of dance builds the base and the framework for the 4-day workshop. All components are investigated. Improvisational tasks are given to play with using individual movement material.

walking - standing - sitting - lying

running - skipping - crawling - twisting - rolling - freezing - bouncing - swinging - jumping - shaking -

gliding - floating - dabbing - thrusting - pressing - wringing - slashing - flicking -

falling - melting - sinking - flexing - extending - suspending - dropping - pulsing

impulse - impact - rebound - momentum - flow

sustained - sudden - flexible - direct - light - strong - free - bound

5 structural components

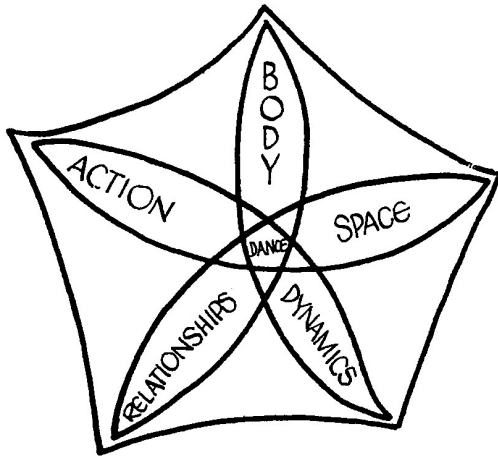


Figure 2. Preston-Dunlop, V. (1992) Extracts from
"Dance is a language isn't it?"
Laban Centre for Movement and Dance at
University of London, Goldsmiths' College

focus - front - shape - spot - distance - touch - far - close - symmetry - asymmetry -
under - over - around - in - on - across - behind - along - in front of - next to - towards - through - at -
direction - pathways - kinesphere - dimension - levels - three-dimensional movements - planes

exploring movement of different body parts

highlighting parts of the body by touching - framing - isolating - hiding them

looking at them

initiating the movement from

repeating the movement with

one dancer and another - dancer and space - dancer and audience - dancer and prop - dancer and sound

playing with

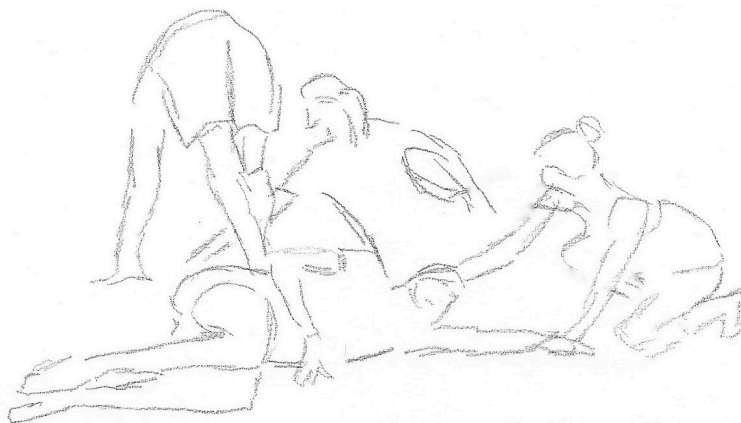
focus

distance

frame

touch

supporting / giving weight



own illustration

understanding of dance

attitude
view of human nature
standing point
relationship
process over product

communication

differentiation
subtle language
feedback
discerning listening
the critical response process (Liz Lerman)

educational objective

autonomy
creativity
authenticity
spontaneity
increased awareness

topics

improvisation
real time composition
choreographic structures
stimuli
observing dance

practice

listen and respond
inquiry
creating
problem solving
critical observation



own illustration

*"Criticism, like rain, should be gentle enough to nourish a man's growth without destroying his roots."
Frank A. Clark*

Consideration

The 4-day workshop provided the base for a practice of self-experience, an exploration-orientated approach to dance. During collegial support phases, school visits were made to observe participants teaching pupils some of the material/tasks they had explored themselves.

In conclusion, it became clear that the 4-day workshop was valuable for the above-mentioned self-exploration. Preferably, a second phase could deepen and differentiate the reflection for developing the transition in order to facilitate this kind of teaching. During a longer time period, the participants would gain further insights for applying the tools and the course content to their pupils.

Overview events and participation

	Participants
Workshop 1 (February 27-28, 6 hours daily)	23
Workshop 2 (March 25-26, 6 hours daily)	19
Professional / Collegial Support (April - July)	2
Closing Meeting (June 23)	7

Author / Facilitator

With an extensive background in Contemporary Dance, I have been dancing, teaching, choreographing, and practicing dance since my twenties. I'm also working in the field of bodywork as a certified practitioner of the Feldenkrais Method® (SIFT I, Strasbourg, France), as a yoga teacher (Training Course BYC, NSW, Australia), and I hold a certificate as a life coach (Coaching Pool Munich).

My interest in movement, dance, and personal development led me to continuously acquire and deepen my knowledge and my experiences in the field of somatic teaching methods (e.g. Alexander Technique, Body Mind Centering, Eutonie, Release Technique, Contact improvisation, amongst others), as well as the scientific approaches to modern psychology.

All these different aspects interweave and fertilise each other in my teachings. I love to share my insights, my knowledge, and my doubts and will always remain a student.

For many years I have been working as a lecturer at the Department for Sports and Health Sciences at the Technical University of Munich.

Disclaimer

I realise and acknowledge that my understanding of dance is continuously growing and changing, and therefore my teaching and understanding of teaching dance is constantly altering and changing, too. And this is where I stand at the moment.

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