



## The Studio Thinking Framework in Dance Education: a research to enrich the approach to self-assessment at the 5 o'clock class.

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## Introduction

'To develop excellence in art, reflection and the ability to formulate development appropriate goals are a crucial factors besides deliberate practice.' Mariette Huizinga researches the balance between socio-emotional and cognitive factors in learning processes of adolescents. She stresses the importance of supporting the development of goal directed behavior besides deliberate practice.<sup>1</sup> This perspective validates the didactic and pedagogic approach of Jocelyn Bergland, artistic director of the 5 o'clock class of the Theaterschool Amsterdam since 1999.

Jocelyn Bergland developed a preparatory training program for adolescent dancers where critical reflection is an important part of the program besides daily technical training and creative work. Through reflection they monitor development and growth. Jocelyn Bergland was asked to join the research project on assessment in the arts of the Arts Education research group of the AHK in collaboration with Project Zero of Harvard University.<sup>2</sup> He designed a research plan together with Lot Siebe. The research topic was:

Which approach to self-assessment can support the pupils in reflection on the learning process and the technical and artistic criteria used by the staff and teachers?

We aimed to develop a more systematic process for self-assessment. We were enthusiastic about the Studio Thinking Framework developed by Lois Hetland and Ellen Winner. The model was used as an overall reference for all research projects.<sup>3</sup> The Studio Thinking Framework provided a perspective to critically analyze the program and learning activities offered to the pupils of the 5 o'clock class.

In this report we like to share our research process. We considered the daily training classes and rehearsals, study counseling session and performance sessions. The assessment criteria and procedures were matched with the Studio Habits of Mind.<sup>4</sup> The training classes gave insight into the way pupils develop craft, engage and persist, observe, express and stretch and explore. During study counseling students responded to several questions and reflection tasks. It gave us information on the ways they reflect verbally and the way they formulate goals for improvement. Performance situations and creative work processes were left outside the report. We simply lacked time to analyze the data as the performances took place in June 2013.

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<sup>1</sup> Mariette Huizinga, lecture 29-08-2013

<sup>2</sup> [AHK - Arts Education research group](#) and [Harvard / Graduate School of Education](#)

<sup>3</sup> The Studio Thinking Project was an observational study designed to understand what was taught (the Studio Habits of Mind) and how teaching was conducted (the Studio Structures) in rigorous visual arts instruction.

<sup>4</sup> 8 Studio Habits of Mind – Develop Craft / Engage & Persist / Envision / Express / Observe / Reflect / Stretch & Explore / Understanding Arts Community.



## Context

### 5 o'clock class

The 5 o'clock class is an initiative of the Theaterschool Amsterdam(1995) to attract a more socio-economic and culturally diverse student population to audition for the Bachelor level dance departments of the Theaterschool. It provides a training program in codified and non-codified dance techniques for talented youngsters, aged 11 – 22. The project aims to develop technical, creative and reflective skills, through training, performance and mentorship, so students will be competent and successful in confronting auditions for Bachelor levels in Dance. The program offers resources to develop new (technical) skills and build self-esteem. The project fulfills a vital need for youngsters in and around Amsterdam. It opens the perspective to study dance at a professional level for youngsters whom did not start to attend dance classes and training in codified techniques at a young age. Classes are taught in a culturally diverse suburb of Amsterdam (Amsterdam Zuidoost) and in house, at the Theaterschool, in the city center of Amsterdam.

The program is structured in three levels; Junior Performance Program (ages 11 – 13), Teen Performance Program (ages 14-16/17) and Peer Performance program (ages 16/17 – 21). At this moment the Junior group consists of 14 students, the Teen group of 24 students and the Peer group of 38 students. The 5 o'clock class has been very successful over the last ten years as 53 % of the students were selected for a Bachelor level professional dance training.

The pupils of the 5 o'clock TEEN's were our test group. Beside intensive daily physical dance training they are trained to reflect and determine learning goals individually and independently. We believe the ability to formulate SMART individual goals is a crucial factor to develop excellence in dance. We focused on the ability of the students to verbally identify their level in dance and apply the criteria of the 5 o'clock class to set goals for improvement.

### Assessment procedures

The 5 o'clock class makes use of a formative assessment procedure in which students are assessed by the staff and teachers in different environments and procedures:

- Dance training
- Improvisation and composition classes
- Rehearsals
- Performance presentations/viewings
- Self assessment, reflection and portfolio

Teachers give continuous instruction and feedback during dance training classes through verbal and nonverbal communication. Pupils are in a kinesthetic process of, in terms of the Studio Habits of Mind; developing craft, engaging and persisting, observing and stretching & exploring.



Improvisation and composition classes and tasks focus more on envisioning, expressing and stretching & exploring. Peer education and peer assessment are important in these learning situations. Pupils learn to respond to each others' creative work and performances.

Self assessment, reflection and portfolio are important aspects of the education as well. Pupils are required to write individual reflection reports based on the assessment criteria and questions posed by the mentor.

#### Assesment criteria of the 5 o'clock class

The staff and teachers make use of the following criteria to assess students. The level of competence is being indicated on a 1 - 10 scale.

1. Technique
  - a. Placement
  - b. Dynamic qualities
  - c. Sense of space
  - d. Coordination
2. Specific abilities
  - a. Flexibility
  - b. Strength
  - c. Stamina
3. Attitude
  - a. Concentration
  - b. Motivation / dedication
  - c. Independence / self efficacy
  - d. Social interaction / collaboration
  - e. Self-assessment
  - f. Physical memory / ability to embody movement
  - g. perseverance in processing feedback
4. Artistic abilities
  - a. Sequencing
  - b. Presence - expression – embodiment
  - c. Musicality (tempo - rhythm – accents)
  - d. Creativity

## Research activities and planning

### Activities September 2012 – November 2012

- I. Study of literature
- II. Auditions and observation of training classes
- III. Study counseling - pupils write a reflection report

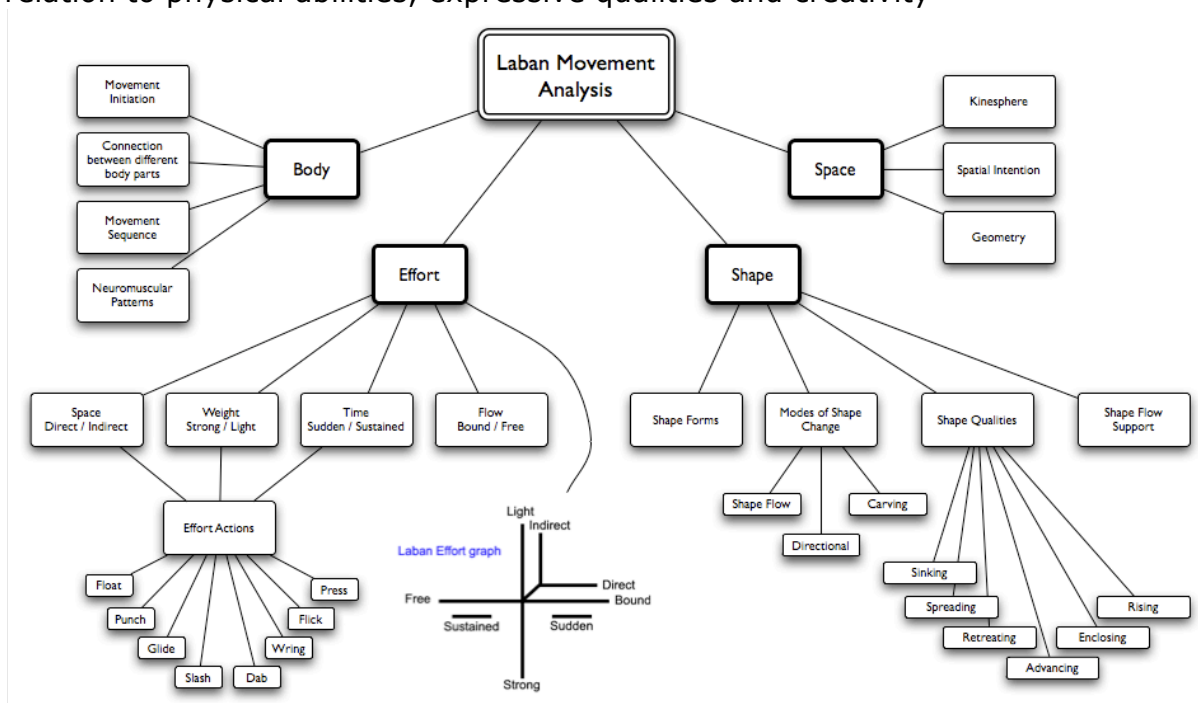
#### I. Study of literature

The academic context of our research was informed by five different perspectives/models on movement analyses and art/dance education:

1. Laban Movement Analyses
2. The *Midway Model* for dance education, Jacqueline C. Smith-Autard (1994 /2002)
3. The *Multidimensional Model*, Edward C. Warburton (2002)
4. Successful self-study: the role of cognitive and socio-emotional development. lecture by Dr. Mariette Huizinga (28-08-2013)
5. The *Studio Thinking Framework*, Lois Hetland and Ellen Winner. (2013)

#### 1. Laban Movement Analyses

The criteria of the 5 o'clock class are based on Laban Movement Analyses in relation to physical abilities, expressive qualities and creativity

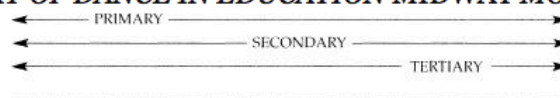


2. The *Midway Model* was used to define the didactic approach of the 5 o'clock class within the frame Smith-Autard designed for dance education in the United Kingdom. (United Kingdom's National Curriculum 1988)



## THE ART OF DANCE IN EDUCATION (PERFORMING ARTS SERIES)

Emphasis on the process	Emphasis on the product
Emphasis on development of creativity, imagination and individuality	Emphasis on knowledge of theatre dance as the model towards which to aspire
Emphasis on feelings - subjectivity of experience	Emphasis on objective ends, e.g. trained bodies for performance of dances
Emphasis on a set of principles as a source of content	Emphasis on stylistically-defined dance techniques as content
Emphasis on a problem-solving approach to teaching: teacher as a guide, pupil as agent in own learning	Emphasis on directed teaching: teacher as expert, pupil as apprentice

*THE ART OF DANCE IN EDUCATION MIDWAY MODEL*

### 3. The Multidimensional Model

Warburton discusses different models of assessment in dance and the assumptions behind traditional models of evaluation. He discusses the Midway Model of Smith – Autard and the model used in the US (United States' National Assessment of Educational Progress (1998)). He proposes a new model of assessment, which is based on pluralistic models of human intelligence. He stresses the importance of reflection to improve performance in dance. He considers reflection based on video material to be valid. This perspective, and particularly the application of ICT, was being researched by Äli Leijen (2008) in higher dance education.

4. *Successful self-study*, Mariette Huizinga provided a frame to reflect on issues related to; attitude, peer assessment and peer education. This is an important pedagogical aspect of the training program.

5. *Studio Thinking Framework*, Lois Hetland and Ellen Winner provided a framework in which relevant aspects of all models could be integrated.

### III. reflection reports

All students of the TEEN and PEER group were asked to write reflection reports on the question; 'In which way do you indicate your level?' This open question was addressed in a 'study progress/guidance' session with Jocelyn Bergland in October 2012. The sessions take place every two weeks. Jocelyn Bergland purposely formulated an open question to trigger individual questioning and response. The reports were analyzed by Lot Siebe.



### Activities December 2012 – January 2013

- I. Analyses of the reflection reports
- II. TEEN's and PEER's discussing the assessment criteria and Studio Thinking Framework
- III. Observation of training classes, Eddi de Bie (Jazz), Percy Kruythoff (rehearsal) and John Agesilas (house)

#### I. Analyses of reflection reports

Lot Siebe made an overview of the reflection reports. The TEEN as well as PEER group was divided into beginner / intermediate and advanced level of reflection. Responses to the different criteria were collected in an overview.<sup>5</sup>

**Beginner TEENS** (7 pupils) The response the beginner TEEN pupils gave to the question were simple, short and direct. The answers corresponded with 3 SHoM and 3 criteria;

- develop craft - placement, coordination
- engage & persist - motivation/dedication
- understanding dance worlds

The way the TEENS consider the question of level is related to the ability to reproduce 'steps' and being in 'control of the body'. One student remarks; *'If you place the body correctly and you have control over the body you are technically good'*. Another is confronted with difficulties in reproducing steps and coordination; *'I think it to be hard to consider everything at the same time'*. She remarks; *'It is important to confront challenges'* and *'to be completely engaged'*. The TEENS show general understanding of dance worlds, they are aware of different dance styles.

**Intermediate TEENS** (2 pupils) mention 5 SHoM and 7 criteria:

- develop craft - placement, dynamic qualities, coordination.
- engage & persist –motivation/dedication
- express – presence/embodiment
- observe - self assessment
- understanding dance worlds

They think *'enjoying the movement'* and *'being completely involved'*, *'being able to release'* is as important as *'control and correct placement'*. Going beyond the *'comfort zone'* is mentioned as well. They show a more detailed understanding of dance worlds. One pupil defines what is important for certain styles; *'the right posture for ballet, the ability to move freely for a modern dancer, a jazz dancer has control without being stiff, an urban dancer has groove'*.

**Advanced TEENS** (1 pupil) is able to verbalize her level more refined. She responds to 6 SHoM and 14 criteria.

- develop craft – centering, placement, dynamic qualities, sense of space, coordination and flexibility.
- engage & persist – stamina, concentration, motivation/dedication, physical memory
- express – presence/embodiment, musicality
- observe - self assessment
- reflect - self assessment
- stretch & explore – self efficacy

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<sup>5</sup> See appendices



She uses terminology, she is aware of the importance of effort and control; *'Anne and Percy want to see more effort'*. She became aware of new ways of movement and use of the body; *'I never did these kind of capoeira and house movements'* and I got to use *'muscles I did not know to exist'*. She mentions criteria related to stretch and explore; *'to discover an idiosyncratic way of moving'* and *'exploring and repeating over and over again'*.

**Beginner PEERs** (4 pupils) The response of the beginner PEERs corresponded with 6 SHoM and 15 criteria.

- develop craft – centering, placement, dynamic qualities, coordination, strength and flexibility.
- engage & persist – stamina, motivation/dedication, physical memory, (perseverance in) processing feedback
- express – sequencing, presence/embodiment, musicality
- observe - self assessment
- reflect - self assessment
- understanding dance worlds

PEER beginners are concerned with correct imitation; *'performing movement correctly'* and *'placing arms in the correct position'*. They mention *'the level of technical skill of dance styles'* as an important indication for level.

They are more specific in verbalizing in comparison with the advanced TEENs: They use terminology of movement elements as *'contraction'*, *'flow'*, *'center'*: *'development of center and control'*, and *'to get control over the 'flow' in house dancing'*. They also refer to effort/shape aspects; *'the amount of energy you use for a movement'*. They mention physical features as; *'flexibility in hips and knees'* and *'perfect feet'*. Some are able to define the technical differences and requirements between dance styles; *'A jazz dancer should be in control without paralyzing'*, *a modern dancer should be able to move freely'*, *'a hip hop dancer should have groove'...*

Beginner PEERs show understanding of dance worlds through statements they make on technique and level. They considered the question more *'philosophically'*, as one pupil writes herself; *'Technique is a mask'* and *'technique is not important if you consider level, technique will appear within reproducing steps'*, *'expression and 'embodying' are more important'*.

In being confronted with different aesthetics and criteria in dance they start questioning the idea of level. One student mentions: *'I think level is the way you have control over a certain technique and the way you are able to be expressive and idiosyncratic within choreographies'*

They are also aware of the requirements of different dance worlds; *'The NBA (classic dance) is looking for the ideal dancer, the MTD (modern department) for the experimental dancer and the JMD (contemporary/urban) for idiosyncrasy, dance feeling and expression'*.

**Intermediate PEERs** (2 pupils) respond to 7 SHoM and 17 criteria.

- develop craft – centering, placement, dynamic qualities, coordination, grounding, strength and flexibility.
- engage & persist – stamina, motivation/dedication, physical memory, (perseverance in) processing feedback
- express – sequencing, presence/embodiment
- observe - self assessment
- reflect - self assessment





- stretch & explore – independence and creativity
- understanding dance worlds

The question of technique is related to physical awareness instead of style. *'a dancer should be able to make detailed use of the body'* and *'for a dancer, technique is a tool for something more'*. They use terminology accurately and define physical control in relation to the criteria; *'Knowing where a movement is initiated'*, *'being able to work with physical resistance, controlling energy and weight'*, *'the ability to be articulate and detailed in control'* and *'movements should be articulated and the body should be relaxed'*.

Criteria related to Stretch & Explore are addressed for the first time: *'a conscious and professional attitude'* and *'to be self-conscious is important for the ability to grasp movements quickly'*. To be expressive is important *'a dancer should be able to move freely and big'*,

Understanding of dance worlds is being shown by metaphoric descriptions of technique in dance; *'technique is like the skeleton of a building, it needs to be there as a support. However a dancer needs more. A skeleton of technique is not enough. A dancer needs to add rooms to the structure and decorate these with his personality and experiences.'*

### **Advanced PEERs**

Jocelyn approached two first year Bachelor students to respond to his question. The reports show more concern about the more creative and reflective Studio Habits of Mind; Envision, Express, Observe, Reflect and Stretch & Explore.

#### **II. Reflection on the criteria of the 5 o'clock class and the Studio Habits of Mind**

TEENs and PEERs discuss the question; *'How do you define your level in dance based on the criteria of the 5 o'clock class?'* Students got a handout with the criteria of the five o'clock class within the Studio Thinking Framework. They discussed the question in small groups and presented the results to each other at the end of the session. The approach of the TEENs and PEERs differed and confirmed the increase in cognitive level which appeared in the analyses of the reflection reports.

The TEENs started marking the importance of all the criteria with; - /  $\pm$  / + / ++  
The criteria related to Developing Craft / technical skills were marked +. The specific abilities *flexibility and strength* did provoke some discussion. Most TEENs agreed flexibility was not important for defining level. Strength was considered to be important. Engage & Persist and Express were considered to be important for indicating level. Students gave ++ for these criteria. Envision and Stretch & Explore, (creativity) was considered less important/'handy'  $\pm$ . Physical memory and the ability to reproduce were considered not important as indication for level.

We remarked confusion about the criteria. Students interpreted some criteria incorrectly. Through side-coaching Jocelyn addressed the misinterpretations. Placement was used in relation to space instead of the body. Sequencing was an unknown term. Pupils were not able to use variations on words for dynamic qualities or expressive qualities.

The approach of the PEER students was mainly on a metacognitive level. They focused more on discussing the Studio Habits of Mind. One group started rearranging the Habits. They thought SHoM 5, Observing was most important to



be able to improve level. *'If you observe correctly, you are able to reflect and Stretch & Explore. The ultimate goal is to get better understanding of the different Dance Worlds. Better knowledge of the different Dance Worlds leads to better observation. An ongoing process. The first four Studio Habits of Mind were naturally developing within this continuous process.'*

The discussions were documented on video.

### III. observation of dance training classes

We observed training classes to identify the vocabulary used by the teachers. We documented these sessions on video to also be able to have a look at the non-verbal communication and interaction we think to be an important factor in transmitting knowledge of excellence in movement, thought and feeling.



### Activities February 2012 - May 2013

- I. Mid-report research activities
- II. Analyses of training classes in relation to 5 o'clock criteria within the Studio Thinking Framework
- III. Self-assessment with questionnaire based on vocabulary used by pupils in relation to the criteria of the 5 o'clock class within the Studio Thinking Framework
- IV. Final report research project

### II. Analyses of training classes

Dance training is an intense and rich process. An enormous amount of information and knowledge is being addressed and practiced in a 1,5 hour class. In every class all Studio Habits of Mind are addressed. Developing craft, Observe and Engage & Persist are most important. As a class proceeds and/or the level is higher Envision, Express and Stretch & Explore become more important. Reflection is constantly applied physically, by kinesthetic adjustments, and verbally, in Question and Answers dialogues with teachers.

In dance training verbal and nonverbal communication are being used simultaneously. Some teachers exclude verbal explanation at certain moments during the training. They challenge the kinesthetic sensibility of the students by having them paying attention to what they see, feel, sense and what they hear. They use music to evoke a certain physical, mental and emotional state. This non-verbal information informs the performance of the movement material. Documenting training classes and discussing the non-verbal communication with pupils seems to be a good way to develop understanding of concepts and vocabulary.

We were able to identify the physical level / kinesthetic ability of the pupils. We discovered a big discrepancy between kinesthetic ability and reflective ability. Some younger TEENs were kinesthetically at a high level while their ability to reflect and express in words was ranged at TEEN beginner level. We also noticed the contrary balance; high level of reflection and lower level of kinesthetic ability.

### III. self-assessments



## Results

- I. We became aware of the academic models and approaches applied in the design of the training program and assessment criteria. *LMA* and the *Midway Model* were consciously used to design the program. We found three new models which support the use of reflection as crucial element for talent development
- II. The criteria of the 5 o'clock class were rearranged in a model based on the Studio Thinking Framework
- III. The Studio Thinking Framework provides pupils with a tool to assess artistic development at technical, creative, analytic and reflective level.
- IV. The analyses of the criteria and the vocabulary used by teachers in class situations expanded the criteria of the 5 o'clock class.
- V. A self-assessment form was created based on the vocabulary used by the students in the reflection reports.

## Conclusion and discussion

To rearrange the criteria of the five o'clock class within The Studio Thinking Framework gave refreshing perspectives on the program and training activities. The pedagogic approach of Jocelyn Bergland was rewarded. The ability to reflect and the ability to verbally formulate goals to improve are as relevant as deliberate practice.

To develop the ability to verbally describe dance concepts requires training and practice. Teachers are crucial in developing the use of this vocabulary. They transmit knowledge of concepts during physical training. Pupils start using the words used by teachers in their reflection reports.

As the 5 o'clock class offers training in codified and non-codified techniques it is important to discuss concepts and vocabulary used by the different teachers. The richness of vocabulary should be seen as an advantage. It can make pupils aware of the differences in dance traditions they are introduced to. However it also makes sense to agree on certain vocabulary.

Expressive dance qualities are often described as the ability to express 'feeling/emotion'. Feeling/emotion is a container word and mystifies the dance and the dancer. Within an educational trajectory this could be challenged. Usually 'feeling' refers to applying certain dynamic movement qualities. How can we educate pupils to become aware of words for these dynamic movement qualities?

## Suggestion for further research

A regular check on the results of one year training and reflection is crucial. By looking at individual development we will be able to identify which criteria became meaningful for the pupils. It would be interesting to have pupils writing a report in October 2013. This report could provide us with information about individual changes in the use of concepts and vocabulary.

Making video recordings of training classes will be useful to help pupils to develop their vocabulary and reflect on the criteria. Recordings should focus on



the teachers, the way they use non-verbal and verbal explanations. The pupils should be supported to reflect on these recordings by consciously applying the criteria. The recordings can also focus on individual pupils. They could analyze their performance in relation to the criteria used by the teachers.

Research of the creative processes and performances could give valuable information on the way knowledge is being applied in practice. It would be interesting to follow some working processes of pupils intensely. Rehearsals should be documented and analyzed. Special attention should be given to the way verbal and non-verbal communication is being used. It will give us more insight in how knowledge is being envisioned

## Literature

Carol-Lynne Moore and Kaoru Yamamoto. *Beyond Words: Movement Observation and Analyses*. Routledge, London/NY. second edition 2012

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Lois Hetland and Ellen Winner, Shirley Veenema, Kimberly R Sheridan. *Studio Thinking: the real Benefits of Visual Art Education*. Teachers College Press, NY and the National Art Education Association, Reston, second edition 2013

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## Appendices

### I. 5 o'clock criteria in the Studio Thinking Framework

#### Studio Thinking Framework and the criteria of the 5 o'clock class

Studio Habits of Mind	Criteria 5 o'clock
<b>1. Develop Craft</b>	<b>Technique</b>
	a. Placement
	b. Dynamic qualities
	c. Sense of space / kinesthetic awareness
	d. Coordination
	<b>Specific abilities</b>
	a. Flexibility
	b. Strength
<b>2. Engage &amp; Persist</b>	<b>Specific abilities</b>
	c. Stamina
	<b>Attitude</b>
	a. Concentration
	b. motivation - dedication
	f. physical memory / ability to embody movement
	g. perseverance in processing feedback
<b>3. Envision</b>	<b>Artistic abilities</b>
	d. Creativity
<b>4. Express</b>	<b>Artistic abilities</b>
	a. Phrasing
	b. Presence – expression – embodiment
	c. Musicality (tempo /rhythm / emphasizing)
<b>5. Observe</b>	<b>Attitude</b>
	e. Self assessment
<b>6. Reflect</b>	<b>Attitude</b>
	e. Self assessment
<b>7. Stretch &amp; Explore</b>	<b>Attitude</b>
	c. independence / self efficacy
	<b>Artistiek vermogen</b>
	d. creativity
<b>8. Understand Dance Worlds</b>	<b>Attitude</b>
	d. Social interaction, collaboration



## II. 5 o'clock criteria in the Studio Thinking Framework + suggestions

### Studio Thinking Framework and criteria 5 o'clock class revised

Studio Habits of Mind	Criteria 5 o'clock + suggestions for Laban and SHoM terminology
<b>1. Develop Craft</b>	<b>Technique</b>
	a. Placement, <b>centering</b>
	b. Dynamic qualities <b>flow / timing / pressure</b>
	c. Sense of space
	d. Coordination / <b>gesture/posture</b>
	<b>Specific abilities</b>
	a. Flexibility
	b. Strength
<b>2. Engage &amp; Persist</b>	<b>Specific abilities</b>
	c. Stamina
	<b>Attitude</b>
	a. Concentration / <b>alertness</b>
	b. motivation – dedication / <b>inclination</b>
	f. physical memory / ability to embody movement
	g. perseverance in processing feedback / <b>inclination for aesthetics of form</b>
<b>3. Envision</b>	<b>Artistic abilities</b>
	d. Creativity
<b>4. Express</b>	<b>Artistic abilities</b>
	a. Phrasing / <b>initiation / sequencing</b>
	b. Presence – expression – <b>embodiment – use of kinesphere</b>
	c. Musicality (tempo /rhythm/ emphasizing)
<b>5. Observe</b>	<b>Attitude</b>
	e. Self assessment
<b>6. Reflect</b>	<b>Attitude</b>
	e. Self assessment
<b>7. Stretch &amp; Explore</b>	<b>Attitude</b>
	c. independence / self efficacy
	<b>Artistiek vermogen</b>
	d. creativity
<b>8. Understand Dance Worlds</b>	<b>Attitude</b>
	d. Social interaction, collaboration



## III. Analyses report TEENS

Studio Habits of Mind	reflectie niveau	TEEN beginner	TEEN intermediate	TEEN advanced
<b>1. Develop Craft</b>	<b>Criteria 5 o'clock</b>			
	<b>Technical skill</b>	Als je een goede techniek hebt, dan gebruik je je spieren op een verantwoorde manier	de basis van een stijl goed kunnen uitvoeren	techniek is dus een soort ' lichamelijke, feitelijke criteria': een middel om daadwerkelijk te kunnen dansen.
	centreren			van binnenuit bewegen
	a. Placement	als je precies geplaatst kunt zijn en je hebt volledige controle over je lichaam dan heb je techniek!	alle oefeningen goed kennen	als je een beweging precies uitvoert zoals hij het doet
	b. Dynamic qualities		gewoon los te laten en te bewegen	Anne en Percy willen meer kracht zien / met spotten tijdens draaien heb ik moeite / "de bedoeling is dat je synchroon beweegt en elkaar op een of andere manier steeds blijven raken / elkaar aanvoelen
	c. Sense of space			
	d. Coordination	ik vind het moeilijk om aan alles te denken bij ballet / techniek is het beheersen van je lichaam	controle hebben en je lichaam beheersen	een goede beheersing van het lichaam / contractions, releases en dus je center centraal staan / een aantal spieren moeten aanspannen waarvan ik het bestaan nauwelijks wist / zulke house en capoeira bewegingen heb ik nog nooit hoeven doen en ik merkte dat ik er moeite mee had.
	Grounding			
	<b>Specific abilities</b>			
	a. Flexibility		uitdraai / de perfecte voeten en uitdraai hebben	mijn uitdraai is niet altijd d waar ik het hebben wil
	b. Strength			
<b>2. Engage &amp; persist</b>	<b>Specific abilities</b>			
	c. Stamina			ik kan de lessen van John amper uithouden door gebrek aan conditie
	<b>Attitude</b>			
	a. Concentration			altijd gefocust zijn tijdens de lessen /
	b. motivation - dedication	als iemand er echt helemaal voor gaat / een uitdaging proberen		goed blijven werken en een goede mentaliteit houden.
	f. physical memory / ability to embody movement		loslaten en de fout in durven gaan zodat je uit je comfort zone komt	gewoon blijven oefenen, goed opletten en goed luisteren naar de muziek
	g. (perseverance in) processing feedback			
<b>3. Envision</b>	<b>Artistic abilities</b>			
	d. Creativity			
<b>4. Express</b>	<b>Artistic abilities</b>			
	a. Sequencing			
	b. Presence – expression – embodiment		zorgen dat je geniet van het dansen	vanuit mijn lichaam / het gevoel dansen
	c. Musicality (tempo /rhythm / accents)			bij basic house moves schijnen we de muziek niet goed te voelen / bewuster bezig zijn met de muziek
<b>5. Observe</b>	<b>Attitude</b>			
	e. Self assessment		weten wat je lichaam kan en daar de controle over hebben	een aantal spieren moeten aanspannen waarvan ik het bestaan amper wist
<b>6. Reflect</b>	<b>Attitude</b>			
	e. Self assessment			ik moet dus bewuster worden van de spieren die gebruikt moeten worden tijdens het dansen.
<b>7. Stretch &amp; Explore</b>	<b>Attitude</b>			
	c. independence / self efficacy			ontdekken hoe jij bent en beweegt als danser / veel uitproberen doen en herhalen / niet onzeker zijn/
	d. Social interaction, collaboration			"
	<b>Artistiek vermogen</b>			
	d. creativity			
<b>8. Understand Dance Worlds</b>		Niveau is als je 'lekker' kan dansen binnen een bepaalde stijl / niveau is techniek , energie en uitstraling	In ballet is je lichaamsbouw belangrijk, een moderne danser beweegt vrij, een jazz danser heeft volledige controle zonder stijf te zijn, een hiphop danser heeft groove.	





## IV. Analyses report PEERS

	reflectie niveau	PEER beginner	PEER intermediate	PEER advanced
<b>Studio Habits of Mind</b>	<b>Criteria 5 o'clock</b>			
<b>1. Develop Craft</b>	<b>Technical skill</b>	de manier waarop je de techniek van een bepaalde stijl beheerst	een dusdanige controle over je lichaam dat je zo optimaal en gedetailleerd mogelijk gebruik kunt maken van je instrument	
	centreren	het ontwikkelen van mijn centrum, contractions,	bewegen vanuit het bekken / een sterk center /	je voelt meer controle over bewegingen als je je bewust bent van 'core'
	a. Placement	de pasjes netjes en goed doen / voeten volledig strekken en armen in de juiste positie	goede balans / werken vanuit de binnenbeenspieren / uitdraaien en de positie van de voeten /	placieren van lichaamsdelen gaat goed /
	b. Dynamic qualities	de hoeveelheid energie die je in een beweging kan stoppen /	bewegen met weerstand / werken met energie / het contrast kunnen laten zien tussen zacht en hard tijdens het dansen / weten dat je energie omlaag gaat als je omhoog beweegt en andersom /	
	c. Sense of space			met rennen kan ik de ruimte gebruiken / ik zoek de ruimte
	d. Coordination	de precisie van het overnemen van bewegingen /	weten waar je een beweging vandaan moet halen en hoe je de beweging moet plaatsen /	ik heb tijd nodig om de logica van moeilijke coördinaties te snappen
	Grounding		goede geaardheid / hoe je jezelf moet opvangen en bewegen naar en over de grond	
	<b>Specific abilities</b>			
	a. Flexibility	uitdraai/uitdraai, strekking benen, flexibele rug,	een goede point, uitgedraaid of parrallel dansen / het lichaam moet genoeg lenigheid hebben om te doen wat de choreograaf vraagt en om meerdere stijlen onder de knie te krijgen.	ik kan een spagaat aan beide zijden, met de split heb ik meer moeite
	b. Strength	sprongen	het lichaam moet genoeg kracht hebben om te doen wat de choreograaf vraagt en om meerdere stijlen onder de knie te krijgen.	Discontinuïteit van lessen gaat ten koste van mijn kracht.
<b>2. Engage &amp; persist</b>	<b>Specific abilities</b>			
	c. Stamina	zou ik de les vol kunnen houden?	een goede fysieke fitheid	ik kan nog meer trainen om mijn hartslag sneller omlaag te krijgen. / Mijn conditie is beter, ik houd de lessen van John beter vol.
	<b>Attitude</b>			
	a. Concentration			
	b. motivation - dedication	ik geniet van iemand die er volledig voor gaat en er staat met een houding alsof ze de beste danser van de wereld is	een zelfbewuste, professionele houding / als danser moet je je afvragen of jij aan dat niveau voldoet / wat zijn de oefeningen / wat zijn de choreografieën?	ik maak afspraken met anderen om extra lessen te volgen om het ook echt te doen. /
	f. physical memory / ability to embody movement	Goede lichaamsbeheersing om zo alle technische passen uit een choreografie te kunnen uitvoeren alsof het vanzelf gaat. / snel oppikken van nieuwe dingen / choreografie/	pik ik snel op?	kan ik nieuwe informatie oppikken?
	g. (perseverance in) processing feedback	snel oppikken van correcties	Kan ik op- en aanmerkingen snel vertalen naar mijn lijf?	ik analyseer opdrachten of oefeningen van docenten / Om te verbeteren schrijf ik feedback van de docenten op zodat ik beter kan onthouden waar ik in de les aan moet werken / Kan ik correcties verwerken?
<b>3. Envision</b>	<b>Artistic abilities</b>			
	d. Creativity			Mijn valkuil is dat ik bewegingen ga bedenken / • ik kan creatief zijn in het maken van bewegingen / • Aandachtspunten is maken van een choreografie door improviseren
<b>4. Express</b>	<b>Artistic abilities</b>			
	a. Sequencing	flow van house beter onder de knie krijgen / meer op het gevoel van de dans ingaan / Ik volg de inzet van de docent	natuurlijk, met veel ademhaling kunnen dansen / de bewegingen zijn lang en worden afgemaakt en er is rust in het lijf waardoor het aangenaam is om naar te kijken.	
	b. Presence – expression – embodiment	hoe beweeg ik groot / als iemand de choreografie volledig roekt door de manier van uitvoeren / je persoonlijkheid laten zien / de manier waarop je je onderscheid van anderen /groot en strak bewegen /	jezelf kunnen laten zien om een verhaal te vertellen / een danser danst grootst en gedetailleerd/ naast deze controle is er de eigen invulling, iets dat de danser uniek maakt.	• Ik kan me inleven in een emotie, zoals boos of verdrietig / • Eigen inbreng, abstract vind ik lastig
	c. Musicality (tempo /rhythm / accents)	waar accenten in de dans aan te brengen /		• Ik pik sneller op waar accenten liggen in de muziek. / • Bewegingen op tellen pik ik sneller op
<b>5. Observe</b>	<b>Attitude</b>			
	e. Self assessment	je lichaam kennen / weten hoe je je lichaam moet gebruiken /	informatie over de wijze waarop je je lichaam beheerst en controleert kunnen toepassen / hoe (zelf) bewuster, hoe sneller het oppikken gebeurt en hoe sneller het lichaam de techniek eigen kan maken en een controle ontwikkelt.	• Kritisch kijken. Bij uitdraai staat mijn knie t ever naar binnen > werken aan beenspieren/ • ik push mezelf om gefocust waar te nemen.
<b>6. Reflect</b>	<b>Attitude</b>			
	e. Self assessment	hoe voorkom ik een blessure?	Een danser weet wat zijn zwakke plekken zijn en weet hoe daarmee om te gaan, welke technieken moet ik daarvoor hebben? voor het bepalen van je niveau heb je een hoog zelfbewustzijn nodig	Om te verbeteren schrijf ik feedback van de docenten op zodat ik beter kan onthouden waar ik in de les aan moet werken. / ik geef ideeën te snel op /
<b>7. Stretch &amp; Explore</b>	<b>Attitude</b>			
	c. independence / self efficacy		een professionele zelfbewuste houding. Als danser moet je jezelf afvragen of jij aan het niveau voldoet. / wat zijn de oefeningen? Wat zijn de choreografieën?	ik analyseer opdrachten van docenten / ik probeer te achterhalen waar de beweging vandaan komt
	d. Social interaction, collaboration			• Ik vind het lastig om samen te werken,
	<b>Artistiek vermogen</b>			
	d. creativity		• het geraamte is de basis van het gebouw, het gebouw is nog niet af, zoals een danser niet af is met alleen techniek. Als danser moet je de kamers van het gebouw zien in te vullen met je eigen persoonlijkheid, ervaringen	ideeën uitproberen werkt het best
<b>8. Understand Dance Worlds</b>		NBA zoekt de ideale danser, MTD de experimentele danser / JMD de danser met eigenheid, dansgevoel en uitstraling / ik heb mezelf altijd vergeleken met andere dansers om mij heen. Niveau is een vaag begrip. Wil je een sterke danser worden in een onbekendere stijl dan moet je je definitie van niveau gaan bijshaven / pasjes zijn een soort masker om de echte techniek te verbergen / de techniek komt vanzelf als je de pasjes goed doet	Techniek in de dans is als, zoals ik het zie, een geraamte van een gebouw. Net zoals bij een gebouw vormt het geraamte een basis, waar er op teruggevallen kan worden. Zonder deze basis, wordt het haast onmogelijk om overeind te blijven. Deze gedachte kan ook toegepast worden tijdens het dansen. / techniek een hulpmiddel is voor een danser, waar hij of zij op terug kan vallen. Maar om een echte danser te worden/zijn is er veel meer nodig.	



## V. Self-assessment form

## 5 o'clock class

## ZELFEVALUATIE

Naam: \_\_\_\_\_

Datum: \_\_\_\_\_

Checklist eisen groepswerk/productie/presentatie

Geef aan wat op jou van toepassing is, **O**(nvoldoende) – **M**(atig) – **V**(oldoende) – **G**(oed) – **U**(itstekend)

O/M/V/G/U	Ontwikkelen techniek
	Ik heb controle over mijn lichaam
	Ik voer de oefeningen correct uit
	Ik breng dynamische contrasten aan in een bewegingsfrase
	Ik kan bewegen vanuit het centrum, het bekken.
	Ik dans met variatie in kracht
	Ik heb een goede balans
	Ik kan mijn lichaam en ledematen precies plaatsen
	Ik kan een beweging initiëren vanuit meerdere punten in het lichaam
	Ik begrijp de logica van moeilijke coördinaties
	Ik kan loslaten en durf fouten te riskeren
	Ik ben flexibel
	Ik beweeg met <i>weerstand</i> (innerlijke spanning en ontspanning)
	Ik kan flow aanbrengen in een bewegingsfrase
	<b>Toewijding en doorzettingsvermogen</b>
	Ik toon betrokkenheid tijdens de les
	Ik heb een actieve leerhouding
	Ik ben op tijd in de les
	Ik pas correcties juist toe
	Ik laat mijn docenten op tijd weten als ik afwezig ga zijn.
	Ik verlaat de les alleen als ik toestemming heb gekregen van de docent
	Ik accepteer correcties
	Ik heb een goede conditie
	Ik werk aan het ontwikkelen van mijn conditie
	<b>Verbeelden</b>
	Ik geef een 'eigen' invulling aan de beweging
	Ik weet hoe ik mijn lichaam moet gebruiken
	Ik kan me inleven in verschillende emoties tijdens het dansen
	Ik kan me de werking van 'energielijnen' in mijn lichaam inbeelden
	<b>Expressie</b>
	Ik volg de inzet van de docent
	Ik breng accenten aan in de beweging
	Ik beweeg groots en gedetailleerd
	Ik geniet van het dansen
	Ik pik snel op waar accenten in de muziek zitten.
	Ik geef een persoonlijke invulling aan de choreografie
	<b>Observeren</b>
	Ik kan bewegingsfrases correct imiteren
	Ik pik bewegingen snel op
	Ik luister goed naar de muziek
	Ik push mezelf om gefocust waar te nemen
	Ik probeer te achterhalen waar bewegingen vandaan komen / geïnitieerd worden
	<b>Reflecteren</b>
	Ik schrijf feedback van docenten op
	Ik ken mijn zwakke punten
	Ik ken mijn sterke punten
	Ik kan op- en aanmerkingen snel vertalen naar mijn lijf
	<b>Uitbreiden en onderzoeken</b>
	Ik probeer veel uit
	Ik onderzoek bewegingsmateriaal
	Ik voeg graag iets toe aan de choreografie
	Ik probeer en herhaal bewegingen vaak
	<b>Begrip van de danswereld</b>
	Ik ken de achtergrond van één of twee dansstijlen
	Ik ken de achtergrond van meerdere dansstijlen
	Ik werk graag samen
	Ik analyseer opdrachten van docenten