

application, speaking to multiple intelligences as possible aspects of dance education, it is a logical leap to search for other media which could speak to further intelligences in the educational experience. The labs and our discussions have suggested that CD-ROM, DVD and internet materials could be added to this developing recipe for a learning soup. In our discussions and brief experiences with the DVD *Double Skin/Double Mind* we see that this sort of material allows the student to leave the realm of physical experience and move into that of the word/logical experience also supported by visual and musical and fine motor (physical) information. This helps the student to reflect on and analyse the physical experience in both intrapersonal and interpersonal aspects and verify the cognitive understanding and growth. The mind can catch up with the body.

The varying emphases of these differing media would suggest that they could work together as a broad multi-media experience enhancing the development and deepening the understanding of dance students. Each media having its own emphasis on a differing mix of learning styles as put forward by Howard Gardner. The student is then addressed in the complexity of his or her individual web of learning abilities. In a way this would be a more complete range of learning tools allowing for a more holistic approach to learning. How to incorporate these varying approaches into the daily work of a dance education is now the question to be addressed.

References

- Gardner, Howard (1983) *Frames of Mind: The Theory of Multiple Intelligences*, New York: Basic Books.
- Gardner, Howard (1995) *Multiple Intelligences: the theory in practice*, New York: Basic Books.

Vivianne Rodrigues

Drawings and Icons

Two sets of diagrams or drawings were made at the end of the second lab. One is a set of icons by *Chris Ziegler* (see pp8-9). The other was a set of drawings by *Christoffer Schieche, Michael Waelti, Sandra Lindgren and Evelyn Rossie*. Maria Ines Villasmil reported at the summary session in April that having to visualise the verbal information was useful for enhancing the learning process. Here they are reproduced with an explanation by *Vivianne Rodrigues*. The first two sets include an explanation of the motivation or inspiration which led them to this particular drawing.

the breathing comes from the feet, the students had an image of a tree and its roots taking energy from earth.

1.1



Drawing number 1.1 refers to the *growing* in the breathing section. (Gradual vertical increase in length and extension of the whole body). Since Emio keeps mentioning that

1.2



Drawing 1.2 refers to the *ramification* in the breathing section. (Splitting of the vertical path into different directions in the space with the arms). They kept the image of a tree, but this time with the branches going into space. The arrows going down indicate that the energy comes back to earth again as the body releases it and returns to the starting position.

1.3



Drawing 1.3 refers to the *exploring*, still in the breathing section. (Articulation and amplification of the ramification by bringing the body in different positions in the space). They were looking for an icon which could give a three-dimensional sense to the body in movement. They kept the ramification and added the spiral line to it.

2.1



Drawing number 2.1 refers to the *gentle rebounding* in the jumping section. (Constant release of body weight that awakes the sensitivity of the skin and creates a soft body). The oval shape represents the body and the little balls the energetic particles being softly awoken inside the body. The energy is kept inside.

2.2



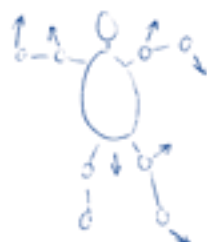
Drawing number 2.2 refers to the *breaking action* in the jumping section. (Development of the rebounding by allowing the recognition and creation of space, as well as, diverse rhythms within the body). The balls found on the outside of the oval form represent the generation of new energetic particles. Most of the energy is still contained inside the oval form however.

2.3



Drawing number 2.3 refers to *shoulder breathing* in the jumping section. (Vertical exposure of the shoulder, arm pit aiming to open the body and develop a sense of vulnerability). The convex shape represents the expansion of the arm pit, the opening/exposure to the unknown. The lines stand for awareness/accessibility being projected out.

2.4



Drawing number 2.4 refers to the *strenuous rebounding* in the jumping section. (Attempt to bring the constant input/output, action and reflection of the jumping into the space without losing the core of the rebounding). Here the students found it very important to emphasize the joints moving in different rhythms.

3.1



Drawing 3.1 refers to the *open boundaries* in the expanding section. (Further articulation of the breathing where the body is forced to break its boundaries and its resistance to create a most exposed form).

3.2



Drawing 3.2 refers to *transfer of balance* in the expanding section. (A continuation of the expanding where the movement is sustained and endless by shifting the balance and connecting one breath with the other)

4.1



Drawing 4.1 refers to *thick air* in the reducing section. (Mental state where the body needs to create and experience the quality of thick air within and around the movements).