

# 6. The Studio Thinking Framework in Dance Education: research aimed at enhancing self-assessment at the 5 o'clock class

Jocelyn Bergland and Lot Siebe

## 6.1 Introduction

'To develop excellence in art, reflection and the ability to formulate appropriate development goals are crucial factors besides deliberate practice.' Mariette Huizinga (2013) researches the balance between socio-emotional and cognitive factors in learning processes of adolescents. She stresses the importance of supporting the development of goal-oriented behavior in addition to deliberate practice. 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 of which critical reflection is an important part in addition to daily technical training and creative work. Through reflection, the young dancers monitor their own growth and development. Jocelyn Bergland was asked to join a research project hosted by the AHK's Art Education research group that focused on assessment in the arts in collaboration with Harvard University's Project Zero. Jocelyn Bergland drew up a research plan together with Lot Siebe. Their research topic was:

Which approach to self-assessment can help the pupils reflect on their learning process and the technical and artistic criteria used by the staff and teachers?

As researchers, we aimed to develop a more systematic process for self-assessment. We are enthusiastic about the Studio Thinking Framework developed by Lois Hetland and Ellen Winner (2013). 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. The model provided a context for critical analysis of the program and learning activities undertaken by students of the 5 o'clock class.

In this report we would like to share the results of our research process. We considered daily training classes, rehearsals, study counseling sessions and performances. The assessment criteria and procedures were compared with the Studio Habits of Mind: Develop Craft / Engage & Persist / Envision / Express / Observe / Reflect / Stretch & Explore / Understanding Arts Community. The training classes gave insight in how pupils develop their craft, how they deal with and persevere in their training, the way they express themselves, what they observe and the extent of their exploration. During study counseling, students were asked to undertake reflection tasks and answer questions. This provided us with information about how they reflect verbally and the way they formulate goals for improvement. Performance situations and creative work processes were not included in the report.

## 6.2 Context

### 5 o'clock class

The 5 o'clock class is an initiative of the Amsterdam Theaterschool. It was set up in 1995 to attract aspirant students with a more diverse cultural and socio-economic background to audition for the Bachelor level dance study programs at the Theaterschool. It provides a training program in codified and non-codified dance techniques for talented adolescents, aged between 11 and 22 years. The project aims to develop technical, creative and reflective skills through training, performance and mentorship, so students gain sufficient competence to audition for admittance to a Bachelor in Dance study program. The 5 o'clock class offers resources to develop new (technical) skills and build self-esteem. It addresses the needs of youth in and around Amsterdam by offering them the prospect of studying dance at a professional level even though they might lack dance training in academic dance forms. Classes are given in Amsterdam Zuidoost, a culturally diverse suburb of Amsterdam and at the Theaterschool, in Amsterdam city center.

The program consists of three levels; Junior Performance Program (ages 11 – 13), Teen Performance Program (ages 14 - 16/17) and Peer Performance program (ages 16/17 – 21). Currently the Junior group has 14 students, the Teen group, 24 students and the Peer group, 38 students. The 5 o'clock class has been very successful over the past ten years with some 53% of former students successfully auditioning for admission to a Bachelor level professional dance training.

Our research test group was formed by the pupils of the 5 o'clock TEEN's. Beside intensive daily physical dance training, the pupils are taught to reflect and independently determine their own learning goals. We believe that the ability to formulate SMART individual goals is crucial for developing excellence in dance. We focused on the ability of the students to verbally identify their level in dance proficiency 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 various ways and in different environments :

- 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 by way of verbal and nonverbal communication. Pupils take part in a kinesthetic process which, in terms of the Studio Habits of Mind, consists of 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.

### Assessment 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 indicated on a scale of 1 to 10.

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

## 6.3 Research activities and planning

### **Activities September 2012 – November 2012**

- I. Study of literature
- II. Generating data through reflection reports and observation of training classes

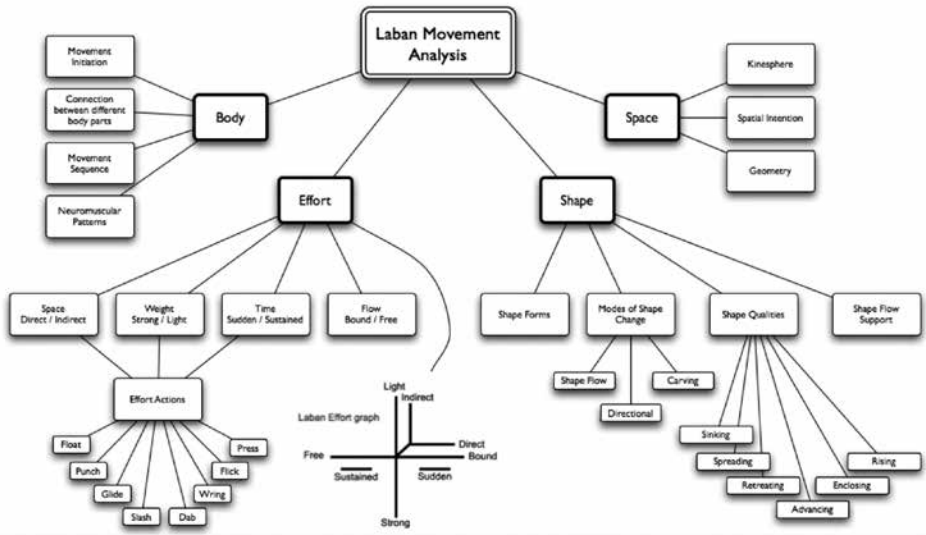
#### **I. Study of literature**

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 framework 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 development of creativity, imagination and individuality

Emphasis on feelings - subjectivity of experience

Emphasis on a set of principles as a source of content

Emphasis on a problem-solving approach to teaching: teacher as a guide, pupil as agent in own learning

**Emphasis on the product**

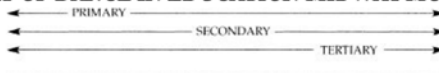
Emphasis on knowledge of theatre dance as the model towards which to aspire

Emphasis on objective ends, e.g. trained bodies for performance of dances

Emphasis on stylistically-defined dance techniques as content

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.

4. *Successful self-study*, Mariette Huizinga provided a context for reflecting 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.

## **II. Generating data through reflection reports and observation of training classes**

All students of the TEEN and PEER group were asked to write reflection reports on the question: 'How do you denote your level of competence?' This open question was addressed in a 'study progress/guidance' session with Jocelyn Bergland in October 2012. Jocelyn Bergland deliberately formulated an open question to trigger individual questioning and response. The reports were analyzed by Lot Siebe.

*Activities December 2012 – January 2013*

I. Analysis of the reflection reports

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

III. Observation of training classes, Eddi de Bie (Jazz), Percy Kruythoff (rehearsal) and John Agesilas (house)

### *I. Analyses of reflection reports*

Lot Siebe drew up a comparative survey of the reflection reports. The TEEN as well as the PEER group was divided into a beginner/intermediate and advanced level of reflection. Response to the different criteria was assembled in an overview.<sup>1</sup>

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

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

TEENS regard their level of proficiency as relating to their ability to reproduce 'steps' and being in 'control of their body'. One student remarks: *'If you have control over your body and position it correctly, you have a good technique'*. Confronted with the complexity of reproducing steps and coordination, another remarks: *'I think it's hard to consider everything at the same time. It is important to confront challenges and be totally committed'*

The TEENS show they have a general understanding of different dance worlds; they are aware of distinct 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

In their view, *'enjoying the movement'*, *'being completely involved'* and *'being able to release'* is as important as 'control and correct placement'. Going beyond the 'comfort zone' is mentioned as well. Intermediate TEENS 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'.

<sup>1</sup> See appendices

**Advanced TEENs** (1 pupil) is able to verbalize her proficiency level more eloquently. 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

She uses relevant terminology and is aware of the importance of effort and control; *'Anne and Percy want to see more effort'*. She has become aware of new ways of movement and use of the body: *'I never before performed these kind of capoeira and house movements'* and got to use *'muscles I didn't know existed'*. She mentions criteria related to stretch and explore: *'to discover an distinctive way of moving'* and *'exploring and practicing 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 *'holding arms in the correct position'*. They mention *'the level of technical skill of dance styles'* as an important indication for their level of competence. They express themselves more specifically than the advanced TEENs: They use movement terminology like *'contraction'*, *'flow'*, *'center'*, *'development of center and control'*, and *'to gain control over the 'flow' in house dancing'*. PEER beginners also refer to effort/shape aspects; *'the amount of energy you use for a movement'*. The students cite physical features like; *'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 being stiff'*, *a modern dancer should be able to move freely'*, *'a hip-hop dancer should have groove...'*

Through their statements about technique and levels of proficiency, PEER beginners show they understand the diversity of the dance field. They consider the question more *'philosophically'*, for example, one pupil writes: *'Technique is a mask'* and *'technique is not important if you have sufficient skill because technique will be evident in the reproduced steps'*, *'expression and 'embodiment' are more important'*.

When confronted with different aesthetics and criteria in dance, students start questioning the idea of proficiency levels. One student remarks: *'I think that a certain level of skill gives you control over a specific technique and allows you to express yourself and be distinctive within a choreography.'*

PEER beginners are also aware of the requirements of different dance disciplines; *'The NBA (classic dance) is looking for the ideal dancer, the MTD (modern department) for an experimental dancer and the JMD (contemporary/urban) for singularity, 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 extensive use of the body'* and *'for a dancer, technique is a tool for something more'*. Students use terminology accurately and define physical control in relation to the given criteria; *'Knowing where a movement is initiated'*, *'being able to work with physical resistance, controlling energy and mass'*, *'the ability to control one's dance steps so that details are well-articulated'* and *'movements should be articulated while the body is relaxed'*.

Criteria relating to Stretch & Explore are addressed for the first time: *'a conscious and professional attitude'* and *'self-awareness is important in order to grasp movements quickly'*. The importance of self-expression is also stressed: *'a dancer should be able to move freely and expansively.'*

Students show their understanding of the dance field by their use of metaphor in describing dance techniques: *'technique is like the framework of a building, it functions as a support. However, for a dancer a technical framework is not enough. A dancer needs to add rooms to the structure and decorate these with his personality and experiences.'*

### Advanced PEERs

Jocelyn asked two first year Bachelor students who were admitted in a contemporary dance course to respond to his question. The results showed they are more concerned with the 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 discussed the question; *'How do you define your dance proficiency level on the basis of the 5 o'clock class criteria?'* Students received a leaflet listing the criteria of the five o'clock class with regard to the Studio Thinking Framework. After discussing the question in small groups, they presented their findings at the end of the session. The TEENs and PEERs differ in their response to the question. This confirms the increased cognitive level of PEERs in relation to TEENs as shown by analysis of the reflection reports.

TEENs began to award marks to criteria, - / + / ++, to denote their importance. The criteria relating to Developing Craft / technical skills were marked +. The specific abilities *flexibility and strength* did provoke some discussion. Most TEENs agreed that flexibility was not important for defining a level of skill. Strength was considered to be important. Engage & Persist and Express were also considered important for attaining a certain level of proficiency. Students marked these criteria as ++. Envision and Stretch & Explore, (creativity), scored +, being considered as being less important/'handy'. Students saw physical memory and the ability to reproduce, as less important in realizing a level of competence.

There was some confusion because students interpreted some criteria incorrectly. Jocelyn addressed and corrected these misunderstandings. Placement was used in relation to space instead of the body, while sequencing was an unfamiliar term for most students. Due to a limited vocabulary they found it hard to find other words for dynamic 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 began by changing the sequence of the Habits. They saw SHoM 5, Observing, as being crucial towards improving a dancer's level of proficiency. *'If you observe correctly, you are able to reflect and Stretch & Explore. The ultimate goal is to gain a better understanding of different Dance Worlds. A better knowledge of different Dance Worlds in turn leads to better observation, therefore it is an ongoing process.'* The first four Studio Habits of Mind were naturally developed during this ongoing process.

### III. observation of dance training classes

We observed training classes to identify the vocabulary used by teachers. We documented these sessions on video so we could also study the non-verbal communication and interaction we think are an important factor in passing on knowledge of excellence in movement, thought and feeling.

*Activities February 2012 - May 2013*

- I. Mid-report research activities
- II. Analysis 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 dealt with and practiced during a 1,5 hour class. Every class focuses on all Studio Habits of Mind. Most important are Developing Craft, Observe and Engage & Persist. As a class proceeds and/or the skills level is more advanced, Envision, Express and Stretch & Explore become more important. Reflection is constantly applied physically, by kinesthetic adjustments, and verbally, in Question and Answers sessions with teachers.

In dance training, verbal and nonverbal communication is used simultaneously. Some teachers exclude verbal explanation at certain moments during training. They challenge the kinesthetic sensibility of the students by making them pay attention to what they see, feel, sense and 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 students. We discovered a considerable discrepancy between kinesthetic and reflective ability. Some younger TEENs had attained a kinesthetically high standard while their ability to reflect and express themselves in words remained at a TEEN beginner level. The opposite was also true, we observed students with a high level of reflection and lesser kinesthetic ability.

## 6.4 Results

- I. We became aware of academic models and approaches applied in the design of the training program. *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. 5 o'clock class criteria were amended in a model based on the Studio Thinking Framework
- III. Criteria analysis and the vocabulary used by teachers in class situations made 5 o'clock class criteria more comprehensive.
- IV. A self-assessment form was created based on the vocabulary used by the students in the reflection reports.



## 6.5 Conclusion and discussion

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

Because 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 breadth of vocabulary should be seen as an advantage. It can make pupils aware of the differences in the 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 term that can be complicated for a dancer and the dance itself. Within an educational trajectory this might be problematic. Usually 'feeling' refers to applying certain expressive movement principles. How can we educate pupils to become aware of these principles?

Suggestion for further research

Regularly monitoring the results of a student's one year training and reflection is essential. Keeping an eye on individual development enables us to identify which criteria are meaningful to students. Furthermore, it would be interesting if students drew up a progress report in October 2013. This report could provide us with information about the individual change in use of concepts and vocabulary.

Making video recordings of training classes will help students to develop their vocabulary. Recordings should focus on the teachers and the way they use non-verbal and verbal explanation. The students should be encouraged to reflect on what they see in these recordings by consciously applying the 5 o'clock class criteria.

Research of the creative processes and performances could yield valuable information about how knowledge is applied in practice. It would be interesting to follow the work processes of certain pupils intensively. Rehearsals should be documented and analyzed. Special attention should be given to the way verbal and non-verbal communication is used. It will give us more insight in how knowledge is transferred.

### Literature

Hetland, L., Winner, E., Veenema, S. & Sheridan, K.M. (2013). *Studio thinking. The real benefits of visual arts education*. Second edition. New York: Teachers College Press.

Huizinga, M. Lecture 'Successful self-study: the role of cognitive and socio-emotional development.' 29-08-2013, AHK - Amsterdam. Managing your talents, conference.

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# Appendices

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

<b>Studio Habits of Mind</b>	<b>Criteria 5 o'clock + suggestions Laban and SHoM terminology</b>
<b>1. Develop Craft</b>	<b>Technique</b>
	a. Placement/ centering / gesture/posture
	b. Dynamic qualities /flow/timing/pressure
	c. Sense of space
	d. Coordination / initiation/sequencing
	<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 / alertness
	b. Motivation – dedication inclination
	f. Physical memory / ability to embody movement
	g. Perseverance in processing feedback / inclination for aesthetics of form
<b>3. Envision</b>	<b>Artistic abilities</b>
	d. Creativity
<b>4. Express</b>	<b>Artistic abilities</b>
	a. Phrasing / initiation
	b. Presence – expression – embodiment – use of kinesphere
	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
	Artistiek vermogen
	d. Creativity
<b>8. Understand Dance Worlds</b>	<b>Attitude</b>
	d. Social interaction, collaboration

## II. Analyses report TEENs

	reflection level	TEEN beginner	TEEN intermediate	TEEN advanced
Studio Habits of Mind	Criteria 5 o'clock			
1. Develop Craft	Technical skill	If you have a good technique, you use your muscles in a responsible way	being able to perform the basis of a style well	technique is therefore a sort of 'physical, factual criterion; a means towards being able to dance.
	Centering			moving from inside-out
	a. Placement	If your placement is precise and you have complete control of your body, you've mastered technique!	know all your exercises thoroughly	if you execute a movement exactly as he does
	b. Dynamic qualities		just letting go and dancing	Anne and Percy want to see more power /
	c. Sense of space			I have trouble with spotting during turns / "you're meant to move synchronously and maintain contact with each other in some way / anticipate each other's moves
	d. Coordination	I find it hard to remember everything I should with ballet / technique is having control of your body	having control and mastering your body	a good control of your body / contractions, releases - therefore making sure your body is well-centered / using muscles I hardly knew existed / I've never had to perform such house and capoeira moves before and I found it difficult.
	Grounding			
	Specific abilities			
	a. Flexibility		turnout / to attain the perfect turnout and positioning of the feet	my turnout is not always well-positioned
	b. Strength			
2. Engage & persist	Specific abilities			
	c. Stamina			I can hardly get through John's lessons due to lack of fitness
	Attitude			
	a. Concentration			always stay focussed during the lessons /
	b. Motivation - dedication	if someone is really, totally committed/ take on a challenge		keep working well and maintain a healthy attitude .

	f. Physical memory / ability to embody movement		letting go and daring to make mistakes in order to leave your comfort zone	just keep practicing, pay attention and listen closely to the music
	g. (perseverance in) processing feedback			
3. Envision	Artistic abilities			
	d. Creativity			
4. Express	Artistic abilities			
	a. Sequencing			
	b. Presence – expression – embodiment		make sure you enjoy dancing	from out of my body / that dancing feeling
	c. Musicality (tempo / rhythm / accents)			with basic house moves we don't seem to feel the music properly / be more conscious of the music
5. Observe	Attitude			
	e. Self assessment		know what your body is capable of and learn to control it	I had to use a number of muscles I hardly knew existed
6. Reflect	Attitude			
	e. Self assessment			I need to become more aware of the muscles needed during dancing.
7. Stretch & Explore	Attitude			
	c. Independence / self efficacy			discover who you are and how you move as dancer / experiment, try things out and repeat them / don't be unsure of yourself /
	d. Social interaction, collaboration			
"				
	Artistic potential			
	d. Creativity			
8. Understand Dance Worlds		If you can dance 'easily' in a certain style, you've reached a certain level of proficiency/ competence is about technique, energy and charisma	In ballet your physique is important, a modern dancer moves freely, a jazz dancer has complete control without being stiff, a hiphop dancer has groove.	

### III. Analyses report PEERs

	<b>reflection level</b>	<b>PEER beginner</b>	<b>PEER intermediate</b>	<b>PEER advanced</b>
Studio Habits of Mind	Criteria 5 o'clock			
1. Develop Craft	Technical skill	the extent to which you have mastered the technique of a certain style	being able to control your body to such a degree that you can use it optimally and precisely like an instrument /	
	Centering	developing my center, contractions	moving from out of my pelvis / a strong center/	you feel you have better control of your movements if you are conscious of your 'core'
	a. Placement	performing the steps neatly and correctly / fully extending your feet and holding your arms in the right position	a good balance / working from out of your inner leg muscles / turnout and the position of your feet /	good placement of limbs /
	b. Dynamic qualities	the amount of energy you can put into a certain movement /	moving with resistance / working with energy / the contrast between hard and soft during dancing / being aware that your energy goes down when you go up and vice-versa/	
	c. Sense of space			when running I need space / I look for space
	d. Coordination	copying moves precisely /	knowing where a movement is initiated and how to execute it /	I need time to comprehend the logic of difficult movement coordinations
	Grounding		good orientation / how to catch yourself and move towards and over the floor	
	<b>Specific abilities</b>			
	a. Flexibility	turnout/turnout, extended legs, flexible back	a good point, turnout or parallel dancing / the body should have sufficient flexibility to do what the choreographer asks to master multiple styles of dance.	I can perform a split towards both sides
	b. Strength	jumps	the body should have sufficient strength to do what the choreographer asks and master multiple dance styles.	my dancing strength suffers if lessons are cancelled.

2. Engage & persist	Specific abilities			
	c. Stamina	will I be able to complete the entire lesson?	a good physical fitness	I can train even more to lower my heart rate quicker. / My fitness has improved, I can get through John's lessons much better.
	<b>Attitude</b>			
	a. Concentration			
	b. motivation - dedication	I like it when a someone is totally committed and has an attitude as if she's the world's best dancer.	a self-assured professional attitude / as dancer you should ask yourself if you make the grade/ what exercises are there?/ what choreographies can you dance?	to insure you go, make arrangements with others to attend extra lessons./
	f. physical memory / ability to embody movement	a good command of your body in order to execute all the technical steps of a choreography automatically. / being able to learn new moves quickly / choreography/	can I learn quickly?	can I absorb new information?
	g. (perseverance in) processing feedback	quickly adopting corrections	Can I quickly assimilate comments or criticism?	I analyse assignments or exercises given by teachers / To improve myself I write down feedback given by teachers so that I remember what I have to work on during the lesson/ Can I incorporate corrections?
3. Envision	Artistic abilities			
	d. Creativity			My pitfall is that I create moves / <ul style="list-style-type: none"> <li>• I can be creative in making moves /</li> <li>• Point of interest: to make a choreography through improvisation</li> </ul>
4. Express	Artistic abilities			
	a. Sequencing	acquire a better feeling for the flow of house/ tap into the feeling of dance more / I follow the teacher's lead	being able to dance naturally with a lot of breathing / movements are drawn out and brought to a close; the body is relaxed making it a pleasure to watch.	

	b. Presence – expression – embodiment	how can I make big moves / when someone really makes the choreography rock through her performance / projecting your personality / the way in which you set yourself apart from others /making big, clean-cut moves/	projecting yourself in order to tell a story / a dancer dances expansively and in detail/ in addition to control, there's a personal touch, something that makes the dancer unique.	<ul style="list-style-type: none"> <li>• I can enter into an emotion like angry or sad /</li> <li>• Making a personal contribution, I find abstraction difficult</li> </ul>
	c. Musicality (tempo / rhythm / accents)	where to place accents in dance /		<ul style="list-style-type: none"> <li>• I learn faster when the music is accentuated./</li> <li>• I learn faster when movements are counted off</li> </ul>
5. Observe	Attitude			
	e. Self assessment	know your body/know how to use your body /	being able to apply information about the way you control your body / the more self-awareness you have, the faster you can assimilate new moves and the faster your body can incorporate the technique and develop control.	<ul style="list-style-type: none"> <li>• Look critically. When I turnout, my knee is too much towards the inside &gt; work on leg muscles / • I push myself to observe sharply.</li> </ul>
6. Reflect	Attitude			
	e. Self assessment	how can I prevent injury?	A dancer knows what her weak points are and how to cope with them including which techniques she needs to overcome them; to determine your proficiency level you need a keen sense of self-awareness	To improve as dancer I write down the feedback received from teachers so that I remember what I must work on during lessons. / I abandon ideas too hastily/
7. Stretch & Explore	Attitude			
	c. independence / self efficacy		A professional self-assured attitude. As dancer you have to ask yourself if you make the grade. / What exercises are there? What choreographies?	I analyse teacher's assignments/ I try to locate where a movement is initiated
	d. Social interaction, collaboration			<ul style="list-style-type: none"> <li>• I find it difficult to work together.</li> </ul>
	Artistic potential			

	d. creativity		<ul style="list-style-type: none"> <li>The framework is the basis of the building; the building isn't finished, just like a dancer is not ready when he has only mastered the technique. As dancer you need to furnish the rooms of the building with your own personality and experiences</li> </ul>	Trying out ideas works best
8. Understand Dance Worlds		NBA is looking for the ideal dancer, MTD the experimental dancer / JMD the dancer with a singular dance feeling and charisma / I've always compared myself to other dancers around me. Level of skill is a vague concept. If you want to become a strong dancer in a less well-known style, you have to refine your definition of proficiency level/ steps are a kind of mask that obscures real technique / technique comes of its own accord if you perform the steps correctly	Technique in dance is like, as I see it, the framework of a building. Just as with a building, the framework forms a basis which you can refer back to. Without this basis, it's almost impossible to stay upright. This concept can also be applied to dancing. / technique serves as a tool for a dancer, which he or she can fall back on. But to be or become a real dancer, much more is required.	



IV. Self-assessment form

	<p><b>Self Evaluation 5 o'clock class</b>  <b>Name:</b>  <b>Date:</b>  <b>Checklist requirements for group work/production/presentation</b>  <b>Indicate what best applies to you: O (unsatisfactory), M (mediocre), V (satisfactory), G (good), E (excellent)</b></p>
<b>O/M/V/G/E</b>	<b>Developing technique</b>
	I am in control of my body
	I perform the exercises correctly
	I add dynamic contrasts to a movement phrase
	I can move from out my centre, the pelvis
	I dance with variations of power
	I have a good balance
	I can position my body and limbs precisely
	I can initiate a movement from multiple points in my body
	I understand the logics of difficult coordination
	I can let go and dare to make mistakes
	I'm flexible
	I move with resistance (inner tension and relaxation)
	I can apply flow to a movement phrase
	<b>Dedication and perseverance</b>
	I show commitment during the lesson
	I have an active attitude to learning
	I'm punctual for lessons
	I apply corrections correctly
	I inform my teachers in good time if I have to miss a lesson
	I leave the lesson only after obtaining permission from the teacher
	I accept corrections
	I'm physically fit
	I work at developing my fitness
	<b>Visualization</b>
	I give a 'personal' interpretation of a movement
	I know how to use my body
	I can identify with different emotions during dancing
	I can imagine how 'energy lines' work in my body
	<b>Expression</b>
	I follow the teacher's lead