

The user has diversity in the assimilation of information. Is it possible to adapt the system to it, so it can meet the learning needs of each individual user? For example, having more feedback while performing. This feedback can vary in its form, depending if the user is more visual or sound oriented.

Feedback helps to augment the experience. For example moving an arm and reaching a certain level of extension (and augmenting this action with sound or any other kind of feedback) will definitely give another way of experiencing the body in motion. The feedback will help the process of learning and assimilating.

Ways of Learning

Does the system include the precondition of how people learn? How is this cognitive information embodied?

Does the system include the nature of the user? We have users more visually oriented, or sound oriented. The user might need more or less repetition to finally arrive at the core of the proposal. The user has less or more need of experiencing the process in predetermined lengths of time. The user might need a deconstruction of elements in order to understand the proposition. The user goes from the periphery to the core, or from the detail to the big picture.

The system needs to know the several ways of assimilating/learning the information of the user and become more accurate in this sense.

John Taylor

The First Day

Before the IMK began my experience of the work and workshop of Emilio Greco and Pieter C. Scholten was limited. Having seen three or four performances and taking part in a one day workshop several years before I felt that I entered into this first lab as neither an expert nor a 'newbie'. I was certainly a dancer and a dance educator so I brought a lot of embodied knowledge and a desire for learning and experience with me. My role was to give feedback on my experience of the installation to the design team and to be inspired by the system in what might be its educational functionality.

The first day was largely a day of waiting for an opportunity to experience the installation. It was also a very social experience. We could all observe the participants in their maiden voyages within the imposing apparatus and could hardly withhold our commentary and insights with regard to the processes which we were observing. We broke into little groups discussing what we saw or sat quietly letting the echoes of what we saw happen in the installation resonate in our own bodies. We were already engaging in discourse and a learning process and most of us had not yet been involved in the primary experience itself. Dancers as artists

are social animals and this colors or dictates something of the nature of the way in which we learn.

What was my response to my first experience? My feeling was that the words were more important than the image. While it was reassuring to see the image of the master/teacher before me I did not want to copy, but rather sought to understand, to embody and to share the moment with him. How did his words relate to my in-body experience and my perceptions gleaned while watching others at work in the installation.

I was drawn out of the experiential by the technical elements of the installation. The camera was not always able to follow the movement within the installation. I was required to stand outside myself and place myself in a position where the camera could follow me if I desired accurate feedback. While this awareness might be required in a performance situation it is a distraction in a learning situation. In addition the feedback as a sort of rewards system was not subtle enough and it was too easy to learn to maximize the feedback already in the first experience of the installation. Further I wanted the voice to continue with me on my journey instead of finishing its story and



A group of students from ANK Modern Dance Department testing the Double Skin/Double Mind Interactive Installation during Inside Movement Knowledge Lab #4, October 2009, Amsterdam. Photo by Thomas London.

leaving me on my own. I wanted to be reminded of what I had already been told while I reflected on it and experimented with the concepts in my body. I was left alone too soon.

I certainly responded to the feedback and felt I better understood the concepts that Emio deals with; concepts that were now at least to some extent a part of me. For me, however, there was more to the experience than my time in the machine alone. I am an observer and I take with me all the information that I gathered while others were in the installation. This repetition and pre-reflection on my process within the installation allowed me to free myself from my dependence on the master/teacher. He was always with me offering examples and information but I was able to more fully concentrate on my experiences and reflect on my feeling of how successfully and completely I was understanding/ embodying the concepts with which I was being confronted. Though my focus was largely internal to sense within my body I was open to Emio's voice and the ambient sound which were my guides and aware of images and movement around me which stimulated me to continue my movement research.

I was excited. I am excited. Here is an interesting new tool in its birth stage. I am intrigued in how we can bring this to full growth and value as an educational tool.

John Taylor

Interactivity in Dance Education: Thoughts During the IMK Labs

A specific body defined by its inhabitant, a body that remembers past experiences and provides the potential of future ones. A body that has developed a way of moving over the years in response to artistic questions, those of specific artists. This specific body is central to this installation. The body of Emio Greco | PC in the workshop of *Double Skin/Double Mind*.

Background

While I describe the educational situation in the context of my own teaching, it can be said that the educational structures described by Howard Gardner can be used to analyse any teacher's class situation. That is not to say that there are no other methods of analysing learning situations. There most certainly are, but I find the system of multiple intelligences useful in my analysis and it has a relationship to current trends in 'student-centered' education.

As a dance teacher I have many tools at my disposal not the least of which are my own body, my voice, hands and the training and social traditions by which I have been formed. I may try to inspire and direct the development of the next generation but the work is in the hands of that new generation to

emerge from cocooned safety of the accumulation of information during their training to the assimilation and transformation of that information through their bodies and minds into a butterfly-bright assertion of creativity, freedom and individualism. The contemporary dancer of today is a freelancer moving from situation to situation in a wonderful cross-pollination of influences. Today's dancers must work as equals together with their choreographers to make new work and as such are as much responsible for the development of new trends in the dance. It is not enough to brilliantly execute the steps one has been taught.

So what are we looking for in a learning situation? Working together with a teacher is an intrinsically interactive situation at least in a Socratic sense. It is a dialogue where we share the space and information in a process of discovery, and this requires activity on the part of the student. The teacher leads the student to make these discoveries through his own mind and body at which point it is immediately owned by the student to do with as he or she sees fit (within the context of the training program). It is not given to him or her but is formed by active dialogue between student