

**Decolonizing the teaching method and
experience for the students at the dance teacher
department at the Amsterdam University of the
Arts.**



Academy of Theatre and Dance
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Empirical research

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Table of content

1. Motivation	3
2. Introduction	4
2.1 Relevance	5
2.2 Problem statement	6
2.3 Goals	6
3. Core concepts	7
4. Theoretical research	9
4.1 Decoloniality	9
4.2 Coloniality of gender	10
4.3 Indigenous knowledge	11
4.4 Embodied knowledge	13
4.5 Transformative learning	13
4.6 Social justice in art education	14
5. Research question	16
6. Methodology	17
6.1 Research type & tools	18
6.2 Research Group & Sample	19
6.3 Research design	20
6.4 Data collection	20
6.5 Operationalization	21
6.6 Validity	22
7. Results	22
7.1 Results of the questionnaire (closed questions)	23
7.2 Results of the questionnaire (open questions)	24
8. Conclusion	29
9. Recommendation	30
10. Discussion	31
11. Literature list	32

1. Motivation

It's early in the morning while we all gather at the airport ready to check in for our flight to Senegal. After everybody gave up their luggage, we are ready and anxious to experience this trip together since we will be sharing rooms with each other for four weeks. During our flight, we had a stop in Madrid for a few hours and after this we flew to our destination. Once we arrived, it felt exciting to step out of the airplane, feeling the breeze and smell of the land. We took our luggage and stepped onto the bus that came to pick us up. It was late in the evening when we arrived at the village, Toubab Dialaw. Everyone was already sleeping, it was dark and cold. The next morning all dancers and musicians gathered outside to welcome each other with a nice introductory ritual. We all stood in a circle and there was a calabash with water in the middle of the circle. Everyone had the chance to step in the middle of the circle and greet the group while using the water in the calabash. This moment felt warm and welcoming to be there with everyone present.

The Docent Dans (DD) department at the Amsterdam University of the Arts (AHK) prepares its students for a trip to Senegal from the first year on. As part of the DD curriculum within the second and third year the students undergo an exchange program at the Ecole des Sables in Senegal. The Ecole des Sables is a creative community space in Senegal located in Toubab Dialaw founded by Germaine Acogny. Her son, Patrick Acogny, is at the moment the artistic director of the school. They curate artistic research and exchange programs for European and West-African dancers.

When the trip was about to happen our excitement was very high, since it would also be the first-time visiting Africa for most of us. But as excited as we were there were also some worries and uncertainties leading up to the day we left. With the day of departure around the corner David felt the need to ask the artistic leader of the DD education, at that time, for a talk. A talk about worries since David's father was from what used to be the Senegambia and he had experienced a culture clash on several occasions throughout his life. Therefore, David was very well aware of the potential conflicts that could arise by visiting an African country having a Western European mindset. Especially as an openly queer man. It was an internal conflict. David was looking forward to connecting more with the culture of his ancestors but was also scared of rejection for being queer. David was then sent through to talk about this

issue with the artistic director of the Ecole des sables. In that talk David was reassured that he had nothing to worry about since there were other queer people in Senegal and how they were safe because they didn't act like it out in public.

Mina also found herself in conflict, leading towards the Senegal trip. In discussion with family members over the Senegal trip their first reaction was: “People are killing each other there; they are poor and where are you staying?”. It was shocking to hear that this was their first reaction. It also was a moment of realization that most people in the Caribbean see global news about Africa and only remember the unpleasant situations. Additionally, talking to friends on the island about the history of the Dutch islands, when it comes to the slavery past, is a difficult discussion knowing that our ancestors come from Africa. In the primary and secondary education system of Aruba there is not much written about this topic.

Looking back at this stage of uncertainty around the preparation for the Senegal trip, it left us wishing for more guidance from the DD education. And as much as the DD education feels like home to us, the preparation for going to a place with such colonial history and gender inequalities could have been much deeper.

2. Introduction

In recent years, creative protests have appeared around the world, offering more than slogans or concrete demands. They also offer performative gestures and collective presences (Bala, 2017). Many British students are now calling for a greater representation of black and minority ethnic (BAME) authors to be included on their reading lists. Despite Rhodes Must Fall's first protest eight years ago, resistance and skepticism still surround the campaign to decolonize the curriculum (Reporter, 2019). Art studies in higher vocational education and universities in the Netherlands leave a lot to be desired when it comes to the flow of students with a non-Western migration background (Duff & Vrije Universiteit, 2022). Therefore, some groups are underrepresented at cultural institutions such as art museums, making it difficult for everyone to identify with the Dutch cultural offer (Duff & Vrije Universiteit, 2022). Martinez-Vargas (2020) mentions that in South Africa the history of higher education, there have been both spaces of dominance and platforms of counter-hegemonic discourse. To think about decoloniality and decolonization in contexts such as South Africa, it is vital to understand what universities teach, under what epistemic systems, and how and by whom scholars think (Martinez-Vargas, 2020). McCarthy-Brown (2014) explains that it is common

in the United States for an organization to have a mission statement describing its goals and its desired means of achieving them. Despite their efforts in the United States of America (USA) to diversify, many dance-educational institutions lack the resources to overcome decades of monocultural aesthetics, programming, and curriculum structures (McCarthy-Brown, 2014). In contrast, these institutions are incompatible with the cultural capital that students bring with them, which can lead to educational failure, emotional distress, or identity difficulties. Martinez-Vargas (2020) argues that the university alienates its student body from its cultural background.

At the Amsterdam University of the Arts, Academie of theater and dance every course has its own vision and study program. For the dance teacher department it is essential that students in the Dance Teacher Training program learn how to teach an art subject. In addition to stimulating and developing talent, the program is designed to make students competent in the transmission of dance in all its forms: on stage and in the classroom, in theory and practice. A key component of the program is developing the student's artistic vision (*Visie*, n.d.). Also the students follow academic practice that involves development of research and writing skills that runs as a central thread through the program's curriculum. Students research (trans)cultural contexts and histories of dance and art, pedagogy and didactics (*Visie*, n.d.).

A transcultural process revolves around two key concepts: "Other" and "becoming" (Renzi, 2004). Furthermore, a crucial aspect of 'differences' is that they are integral personalities capable of embracing 'Otherness' when viewed from different cultural perspectives (Renzi, 2004). In other words, people can represent different cultures within their own, and their own cultures within others'. It is not possible to imagine them as being in opposition to one another, thus eliminating their boundaries (Renzi, 2004). Wall and Tran (2016) explains that the facilitator facilitates a transcultural dance between tutor and student(s), adapting to each other's needs, preferences, and experiences in a learning environment. Based on these theories the following research question has been formulated: *What is the most effective way for the dance teacher department in higher education to approach their students in the transcultural vision in relation to social-justice in the arts ?*

In order to answer this main research question we will pose sub-questions which aim to answer this question. Those questions will be stated in the subsequent section.

2.1 Relevance

In 2018, the diversity & inclusiveness platform was established within the Academy for Theatre & Dance (ATD) and is responsible for developing policy and developing and implementing the various initiatives to achieve a consistent approach (*Diversiteit & Inclusie*, n.d.). As far as diversity policy is concerned, the dance teacher department is a forerunner (Koot, 2018). A transcultural curriculum was developed by the DD education in 2014-2015 in collaboration with Ecole des Sables under the direction of Patrick Acogny (Koot, 2018). Furthermore, the consistent acceptance policies for students and teachers have resulted in a more diverse student population (Koot, 2018).

Learning can be integrated with the cultures, languages, values, and worldviews of students when local knowledge is integrated (Martinez-Vargas, 2020). Based on these theories this research is initiated.

2.2 Problem statement

At the Amsterdam University, it was pointed out by participants in the diversity discussion circles that teachers often lack the expertise, tools, and techniques to work with students from different backgrounds and to include their perspectives (Wekker et al., 2016). In BNNVara's opinion piece, media scholar & culture lecturer Kartosen - Wong (2017) argues that Dutch teachers/lecturers only see half and one-sidedly when they wear Western, white, or European glasses. In addition to revealing phenomena in multiple ways, a diverse and inclusive curriculum also places Western, white, and/or European theories into perspective and context as visions rather than universal theories (Kartosen-Wong, 2017). In Leiden, the Netherlands, a new collective of faculty and students want to spark debate about the decolonization of education and research (Bongers, 2021). One of the teachers, Smith, teaches the master's elective course 'Decentering International Relations'. He states that students can also teach us a lot. *'I am currently mentoring a student who is researching how afrobeat music and videos present a different picture of Africa than the classic Western view'* (Bongers, 2021). Bongers (2021) concludes that taking a step back from our own frame of mind is necessary. Author and professor Wekker et al., (2016) explained that to enhance social justice at Universities,

the Diversity Commission at the University of Amsterdam focused on diversity on two levels: diversity of people and diversity of knowledge (Wekker et al., 2016).

This research will make use of these two focus levels which is, diversity of people and diversity of knowledge to evaluate if this is the case in the DD education and what is still missing in students' experience.

2.3 Goals

This research has the aim to evaluate the students' experience based on cultural background and identity during the DD education and come up with tools that are needed for their future practice. It consists of three stages where the experience of the focus group, third year students of the DD education, (DD3) will be examined and evaluated.

Firstly, we will observe the students during the inclusive pathway training (IPT) with Aminata Cairo. Secondly, the core concepts of this research, decoloniality and coloniality of gender will be introduced to them in a physical session in relation to the IPT by making use of the archive method as a tool, which is based on their embodied knowledge during the DD education. As a transformative learning experience. The last stage of the research goal is an active evaluation with the focus group (DD3) on the entire process.

3. Research Questions

The purpose of this research is to look into the current state of the study program at the dance teacher department, the students' experience in regards to social justice, decoloniality & queer theory and how The Inclusive Pathway Training (IPT) could contribute in the way students formulate their vision in the arts for their future practice. The following research question has been formulated:

What is the most effective way for the dance teacher department in higher education to approach their students in the transcultural vision in relation to social-justice in the arts ?

To find an answer to this research question, four sub-questions were formulated:

1. How does the Dance teacher education program transfer knowledge to their students in relation to their transcultural vision?
2. In what ways does the Inclusive pathway training contribute to the students' experience at the dance teacher department ?
3. What skills do the students need for them to be able to articulate their physical, artistic, and pedagogical vision for their future practice?
4. What is the impact of social justice in the arts on the student's experience?

4. Core concepts

In this segment we will be using the term decoloniality to research differences in the education policy in what is written and what is being taught in theoretical and physical classes in the DD program. Observing through a decolonial lens in the context that is being observed in the DD program will be consciously connected to a frame that may be rooted in this theoretical research. *“Decolonization at its basic level is about learning to envision knowledge in different shapes & formation (Bala, 2017). Where we persistently train ourselves to recognize how such epistemic privileges are rooted in our disciplinary histories and challenge them on a continuing basis” (Bala, 2017).*

Decoloniality

In America, the idea of race provided legitimacy to the oppressive relations imposed by conquest. Following the colonization of America and the expansion of European colonialism throughout the world, a Eurocentric perspective of knowledge was needed for the subsequent creation of Europe as a sovereign entity, a theoretical perspective that viewed race as the naturalization of colonial relations between Europeans and non-Europeans (Quijano, 2000). Smith argues that anti-colonial discourses on colonialism and oppression have consistently emphasized the struggle to assert and claim humanity. As the struggle for humanity has generally been addressed within the context of humanism, human rights, a universal human subject, and the connection between being human and creating history, knowledge, and society, this struggle has been framed within broader discourses of humanism (Smith, 2013). Furthermore, Vázquez (2012) explains that modernity/colonialism exercises their hegemony over the world primarily through appropriation and representation, two overarching movements. These movements and historical perspectives will be further elaborated in chapter 5.

Coloniality of gender

Coloniality of gender, as defined by Lugones (2014), describes the analysis of radicalized capitalist gender oppression as a result of colonialism. Maria Lugones argues that gender is defined as a colonial import or construct (Mendoza, 2015). Butler (2011) describes gender as a social construct that is projected on someone's body, creating the sexed body. Halberstam (2008) defines the coloniality of gender as being queer and with that Halberstam means that

the understanding we have of gender today is outdated and that being queer should be seen as an alternative mode of communal living.

Being 'queer' or queer theory can be used as an umbrella term for the gender-discourse, as done by Halberstam (2008). And although Halberstam (2008) is very critical of contemporary queer theory; it is their view that the term queer should be defined as a mode in which alternatives can be created with other people. Halberstam's definition of the term queer could be seen as a parallel between the importance of communal learning within decoloniality. Halberstam also describes being 'queer' as a different take on the well-known narrative about childhood, marriage, and reproduction (Dinshaw et al., 2007) whereas Lugones (2010) is describing being queer as something that stems from colonial oppression and therefore should be deconstructed. This will be more elaborated in chapter 5.2.

Indigenous knowledge

Historically, indigenous knowledge pre-dating colonialism was regarded as primitive and unsophisticated; this cultural bias has obscured their structure and practice (Bruchac, 2014). Due to their view that Indigenous cultural traditions and territories are public scientific property, Western practitioners pose a serious threat to their integrity (Bruchac, 2014). Hence Cairo (2021) summarizes a few key aspects of indigenous knowledge: a perspective that all are related; knowledge based in local tradition, culture and experience; comfortability with a space of not knowing; and the pursuit of knowledge as the pursuit of justice (Cairo, 2021). In this regard knowledge of Indigenous peoples is defined as a network of beliefs, knowledge, and customs intended to preserve, communicate, and contextualize their relationships with their cultures and landscapes over time. Indigenous epistemologies are often defined as a combination of "knowledge" as facts, "belief" as religious concepts, and "tradition" as practices (Bruchac, 2014). This term will be further explained with the perspective of different authors in chapter 5.3.

Embodied knowledge

Phenomenologist Maurice Merleau-Ponty (1962, 1964) argued that it was the body, not simply the mind, that understood and experienced the world. Mind and body were interfused or entwined – embodied. Therefore, embodiment was the existential condition of being in the world (Barbour, 2004). On the other side, Theorizing by Grosz begins by observing that bodies not only possess "all the theoretical power of minds," but also make clear the

distinctions between gender, race, and age (Barbour, 2004). Also, interactions between bodies and their environments are influenced by both their socio-cultural and geographic contexts (Barbour, 2004). Anttila (2018b) explains within the performance perspective that it is possible to enhance the sense of community by sharing experiences related to performing as well as witnessing others perform. It may also make it possible for an education that celebrates diversity to be carried out in a safe environment. This research is looking for ways for students to feel more connected to each other and stories they carry from different cultural backgrounds. This term will be further elaborated on in chapter 5.4.

Transformative learning

As part of transformative learning, we become more aware of the contexts in which our beliefs and feelings are rooted, critiquing assumptions and particularly premises, assessing alternative perspectives, deciding to eliminate old perspectives in favor of new ones, synthesizing old and new perspectives, taking action on the basis of the new perspective, and incorporating the new perspective into the larger context of our lives (Dawson & Bola Avoseh, 2018). According to Kegan (2000) it is important to keep in mind that new ways of fostering transformative learning are shaped by changes in knowledge, comprehension, and a broader understanding that improve interpersonal and intrapersonal complexity capabilities. One way is to move learners towards greater epistemological complexity, constructive-developmental theory can help craft learning environments that better support transformative learning (Dawson & Bola Avoseh, 2018). The more complex the systems of meaning-making skills, the more capable they are of challenging dominant ideologies (Dawson & Bola Avoseh, 2018). In chapter 5.5 this will be extensively explained.

Social justice in art education

In Rawls's 1971 definition of justice, it is "the structure of society in which fundamental rights and responsibilities are distributed and how social benefits are shared" (Viggiano, 2020, p.25). Garber (2004) explains that an educational approach to social justice combines feminist, multicultural, disability rights, environmental and community-based pedagogies, critical pedagogy, and visual arts education. Also, educating social justice does not simply mean eliminating injustice, but also recognizing and enacting teaching which promotes an understanding of our students and ourselves within a broader social and cultural context

(Maguire & Lenihan, 2014). This research explores this term in section 5.6 to understand what this means in the arts and how academies could apply this theory for their study program.

5. Theoretical research

In this section the core concepts will be more broadly explained and substantiated for a better understanding of this research.

5.1 Decoloniality

Understanding decoloniality is to go back in history to see where and when it all started according to decolonial theorists (Quijano, 2000; Maldonado-Torres, 2007; Vázquez, 2012). Quijano (2007) points out that Latin America was conquered, along with the cultures and societies that inhabit it, and a new world order was established, culminating five centuries later in the establishment of a global power covering all of the planet. Colonialism is rooted in contexts of discoveries and conquests of the Americas (Maldonado-Torres, 2007). Quijano (2000) explains that there are two fundamental axes of the new model of power that were established by two historical processes associated with the production of that space/time. The first was codifying the differences between conquerors and conquered in the concept of "race," a supposedly different biological structure that put some in a natural position of inferiority (Quijano, 2000). Assuming this idea as fundamental to the conquest, the conquistadors constructed relations of dominance around it (Quijano, 2000). Furthermore, through appropriation and representation, modernity/colonialism exercise their hegemony, their control over the world (Vázquez, 2012). Essentially, modernity's rule over 'the real' depends on these two modes of relating to the world as presence (appropriation and representation). In summary, the modern/colonial rule over 'the real' operates by controlling its production, visibility, and understanding (Vázquez, 2012). Also, identities were viewed as constitutive of hierarchies, places, and corresponding social roles, and therefore of the colonial dominance model that was being imposed, since these relationships were ones of dominance. Additionally, racial and ethnic identity served as basic social classification instruments (Quijano, 2000).

Hence Maldonado-Torres (2007) describes a new model for understanding the connection between the soul or mind and the body that was developed by the very relationship between

colonizers and colonized; in the same way, modern articulations of the mind/body serve as models for understanding colonizers and colonized, as well as the relations between men and women, particularly women of color. Lugones (2010) describes that a civilized person is either a man or a woman according to Europeans. Enslaved Africans and indigenous Americans were classified as animals and uncontrollably sexual, not humans in species. A European, bourgeois, colonial, modern man became a subject/agent, fit for rule, for public life, for ruling, for civilization, heterosexual, Christian, and a thinking and reasoning being (Lugones, 2010). As such, European and non-European peoples differ, as do lighter and darker peoples, a concept termed the color line by W.E.B. Du Bois (Maldonado-Torres, 2007). In the course of the civilizing transformation, memories were colonized, as were people's senses of self, intersubjective relations, relationships with the spirit world, and land, as well as the very fabric of their sense of reality, identity, and social, ecological, and cosmic organization (Lugones, 2010).

“Some suggest that the goal of anti-colonial feminist theory is primarily to analyze and challenge imperialistic and colonizing impulses within dominant feminist theories. Others suggest that anticolonial theory must influence political practices on the ground” (Mendoza, 2015, p.103). Ultimately Lugones (2010) uses the term coloniality, not just referring to a classification of people based on coloniality of power or gender. More importantly also the process of actively reducing people, dehumanizing them in order to fit them for classification, subjectifying them, and attempting to reduce them to being less than human (Lugones, 2010).

5.2 Coloniality of gender

Coloniality of gender, as defined by Maria Lugones (2014), describes the analysis of radicalized capitalist gender oppression as a result of colonialism. This gender oppression stems from colonial intrusion where colonized communities got destroyed and fragmented as separated and closed to each other (Lugones, 2014). The consequences of this gender oppression are still present today and can be understood as a continuation of a colonial intrusion: “The sexual difference in the modern colonial gender system is not the ground of gender, since the sexual difference in the colonized cannot be socialized as gender.” (Lugones, 2014, p.9).

Through a decolonial lens, Lugones argues that gender is defined as a colonial import or construct (Mendoza, 2015). This is a different definition or understanding of the term

‘gender’, Butler (2011) defines ‘gender’ to be a construct but a social one, that does not include a decolonial perspective or history. What these two definitions have in common is that they distinguish a difference between one's body and ‘the body’ that is put on an individual through a socially pre-existing and therefore colonial environment: “The sex/gender distinction and the category of sex itself appear to presuppose a generalization of ‘the body’ that pre-exists the acquisition of its sexed significance. This ‘body’ often appears to be a passive medium that is signified by an inscription from a cultural source figured as ‘external’ to that body.” (Butler, 2011, p.175).

What the definitions of being queer of Lugones (2010) and Halberstam (2008) have in common is the fact that they are aiming for new ways of communal interaction and see being queer as an alternative/original state of being. Through a decolonial lens the challenges a queer person faces today can be traced down to our collective colonial past and show how western ideologies still impact people who identify as queer (Mendoza, 2015). That is what Lugones (2014) describes as the “coloniality of gender”. An example for this within higher dance education is the research of McIntosh & Buck about “Queer failure” from 2022. “Trapped by broader homophobia in Western society, which sees male participation in dance as problematic regardless of sexuality, as well as narrow, institutional homophobia in Western theatrical dance training, young queer male dancers navigate a two-pronged attack” (McIntosh & Buck, 2022, p.174). As Lugones (2010) states that gender can be understood as a colonial import it is only evident that different concepts of gender have been existing within indigenous knowledge. “Thinking about the coloniality of gender enables us to think of historical beings only one-sidedly, understood as oppressed.” (Lugones, 2010).

5.3 Indigenous knowledge

Indigenous knowledge is a broad category within the academic arena which, although not commonly taught, is a multidimensional body of knowledge reflecting epistemological and ontological contributions from indigenous people of all over the world (Cairo, 2021). Academically it highlights the perspective of colonized and marginalized peoples, and hence great understanding of systematic inequalities in institutions, life experiences, but also in knowledge production itself (Cairo, 2021). According to Keane et al. (2016), as researchers, we expect to be ‘more human’ in the humanness of others, and reconnect to some of the

connections we have lost due to our severed thinking, so we open up more wonder rather than arriving at certainties and answers, and we can be more open-minded about the unknown.

Some key aspects of indigenous knowledge are: a perspective that all are related; knowledge based in local tradition, culture and experience; comfortability with a space of not knowing; and the pursuit of knowledge as the pursuit of justice (Cairo, 2021).

Furthermore, Bruchac (2014) defines indigenous knowledge as a transmission of knowledge that occurs formally and informally among kin groups and communities through social interactions, oral traditions, ritual practices, and other means. Hence, there is a major difference between dominant paradigms and indigenous paradigms because the dominant paradigms are based on the notion that knowledge is an individual entity: a researcher is an individual who searches for knowledge; knowledge is a thing acquired, and so knowledge may be owned by an individual. Knowledge is relational, so indigenous paradigms are based on this belief as for this research.

Throughout creation, knowledge is shared (Wilson, 2001). In addition to oral traditions, song, dance, and ceremony, Indigenous performances often convey truths about these relationships in a literal and metaphorical way (Bruchac, 2014). According to Knowles (2016), Indigenous and settler scholars alike should work to decolonize the field, the academy, and ourselves rather than appropriating Indigenous methodologies. Also, what would it mean for theater history students to view theater and performance from an Indigenous perspective, from the perspective of Indigenous understandings of time, history, story, memory, and space, place, and territory? What can Indigenous understandings of time and story contribute to rethinking theater history? (Knowles 2016). These questions could be formulated for the students within the DD education. To sum up the research method it will make use of the several aspects of knowing: narrative knowing, observational knowing, and relational knowing (Keane et al., 2016). Relational knowing is a result of both the researcher and the community being transformed, and by recognising and seeking the opportunity to learn from elders through 'studying-up' (Keane et al., 2016).

5.4 Embodied knowledge

Embodied knowledge emphasizes the role of the body in learning and relating to others. (Cairo, 2021). Body-related, pre-reflective experiences can be transformed into language,

concepts, and meanings when reflection continues after action in the form of sharing experiences and ideas. Interconnection between living, organic bodies and phenomenal bodies may be achieved in this way (Anttila, 2018). In the body schema theory it is typically described in psychology or neurology as the brain's representation of the body, the visual image of the body, or the mind's awareness of the body (Tanaka, 2011). A body schema allows a person to recognize their present posture and movement, as well as their spatial positions (Tanaka, 2011). Drew Leder explains that in the history of Western knowledge, the body has been discussed mainly in medical and pathological fields (Barbour, 2004). As a result of this neglected attitude towards the body, it seemed unimportant, even viewed as 'absent' in everyday life (Barbour, 2004). It is important to keep in mind that bodies function within a specific socio-cultural context, as well as within their geographical environment (Barbour, 2004). The body has historically played a vital role in empowerment, healing, and expression in many communities (Cantrick et al., 2018). Healing has long been associated with the body in indigenous cultures like African and Native American cultures (Cantrick et al., 2018). Cantrick et al. (2018) explains that movement and the body play an integral role in establishing holistic harmony between body, mind, and spirit. Additionally, Barbour(2004) emphasizes that it is important that embodiment does not take place in a vacuum, but includes consideration of the individual's racial, gender, and sexual identity, as well as their ability, history, and cultural background.

5.5 Transformative learning

There are many approaches and definitions of transformative learning. Transformative learning entails a learning process that uses engaging and experiential explorations with the goal of reaching deep, regenerating and embodied changes within the person that they can use to implement change at the communal level (Cairo, 2021). Dawson & Bola Avoseh (2018) mentions different ways of transformational learning for example, the constructivist-developmental theory examines how we can view reality from increasingly complex perspectives as we mature. Under transformational learning comes also emancipatory learning; it is oriented toward social change rather than individual transformation. Social emancipation involves challenging oppressive social structures and transforming them.

Another approach or definition on transformative learning comes from Jack Mezirow. Within that approach there is a clear distinction between habits of mind and a point of view that together form a frame of reference (Mezirow, 1997). Habits of mind are, according to Mezirow (1997), abstract ways of thinking and feeling that are influenced by assumptions that constitute a set of codes which could be cultural, social, educational, political or psychological. Whereas a point of view is an articulated habit of mind within a constellation of beliefs, value systems and/or feelings that shaped an interpretation (Mezirow, 1997). Through transformative school support, students can reorient themselves and make new senses by moving beyond past barriers and moving into a hopeful directional future where they will discover that they have the power to lead lives very different from what they had known until their enlightenment (Dawson & Bola Avoseh, 2018). Mezirow also says that transformative learning leads to autonomous thinking: “We transform our frames of reference through critical reflection on the assumptions upon which our interpretations, beliefs, and habits of mind or points of view are based” (Mezirow, 1997, p.7).

5.6 Social justice in art education

According to Souto-Manning & Winn (2017), social justice is about recognizing the brilliance and resourcefulness of members of historically marginalized communities, and it requires rejecting racist, colonialist, and assimilationist assumptions, which often keep harmful power hierarchies in place. Garber (2004) lists an example of a social justice practice from Lea and Pekka Kantonen. Working in Mexico, Lapland, Estonia, Slovakia, and Finland, the Kantonens have worked with indigenous and non-indigenous youth (Garber, 2004). Photographs of the youth are taken in their favorite places as they explore their own identities in relation to place. The project's results are impressive, but its central focus is working with the youth and the educational institutions with which they are affiliated (Garber, 2004).



Favourite place of Isabel Cruz Gonzalez. Aboreachi, Rarámuri village in Northern Mexico 1999–2002.

Figure. 1

Garber (2004) discusses social justice in art education and states that education for social justice puts the goals of social engagement up front, where they cannot be mistaken.

Educating social justice does not simply mean eliminating injustice, but also recognizing and enacting teaching which promotes an understanding of our students and ourselves within a broader social and cultural context (Maguire & Lenihan, 2014). Giroux states that by utilizing "the principles of justice, liberty, and equality," social justice education encourages students to be critical citizens, who live and act within community and society as critical citizens (Garber, 2004). "Education is about healing and wholeness. It is about empowerment, liberation, transcendence, about renewing the vitality of life. It is about finding and claiming ourselves and our place in the world." (Hooks, 2013, p.43).

By learning how to resist oppressive power that subjugates or exploits them or other people, students reclaim their voices as part of an empowerment process, not to acquire personal power over others or goods (Garber, 2004). Furthermore, Maguire & Lenihan (2014) states that as a result of engaging students in critical reflection, dialogue, and action related to social justice teaching and learning, they were able to provide ideal spaces for their collective and individual flourishing as well as the enhancement of their own teaching practices through this process. "(...) but in order to help students investigate both the different ideological interests that construct these cultural products and the relationships between knowledge and social and historical constructs." (Garber, 2004, p.6). Maguire & Lenihan (2014) concludes that in order

to create a teaching and learning environment that is enriching and equitable for all students, teachers concerned with social justice must strategize a curriculum that includes multiple voices and learning styles. By supporting students in such a way, students are empowered to determine their own future educational path as well as their current actions and responsibilities (Maguire & Lenihan, 2014).

The inclusive pathway training (IPT) by Dr. Aminata Cairo is a training method which helps participants with developing skills to facilitate inclusive learning spaces (Cairo, 2021). Dr. Aminata describes the aim of the IPT as: “It aims to build people’s confidence in using basic skills and to act as change agents in their respective environments (Cairo, 2022). Participants go through a range of activities based on a set of skillset themes. These activities draw from a variety of sources including theater, psychodrama, games, and psychology (Cairo, 2021). The Inclusive Pathway Training is taught through fifteen skillset and five main themes. This research will use the three main themes to evaluate the students' experience which are, indigenous knowledge, embodied knowledge, and transformative learning in relation and historical perspective of decoloniality, coloniality of gender and social justice in the arts. As a result, this study will seek to answer the research questions in chapter 3.

6. Methodology

This chapter explains the methodology of the research. The research-form and research-design are described, as well as the method of data collection using students' experiences with the use of a physical class and questionnaires. Finally, the method of data processing is discussed in more detail.

6.1 Research type & tools

This empirical research is problem analytic, consisting of qualitative and observational research towards decolonizing methods within the dance curriculum in higher education. The aim of this research was to measure the students' experience in relation to the transcultural vision in connection to social justice, decoloniality and queer theory. To measure the students' experience the focus group was observed during the Inclusivity Pathway Training with Aminara Cairo and the students filled in a questionnaire based on the main and sub questions formulated.

This research is considered mixed-method based, the questionnaire existed out of open and closed questions. Closed questions to measure statements and answers in a quantitative manner. This made the experience of the DD students as tangible as possible. Whereas the open questions of the questionnaire gave the students a chance to answer in a more detailed and problem-oriented way. McIntosh & Buck (2022) suggest that descriptive open-ended questions in research can establish a sense of context for the participants. The choice to combine open and closed questions was made to detect a precise answer from the DD students. (Find the questionnaire in the appendix #1). During the classes of Aminata Cairo, the inclusive pathway training, DD-3 was observed on their reactions to this training. This approach was based on the 5 pillars of the Lectorate of Social Justice and Diversity in the Arts. **BRON LECTORAAT**

1. Relationality
2. Temporality
3. Transformation
4. Cost

5. Joy

Finally, this research made use of an archived method in the dance practice as a tool to measure the students body and mind memory experience in the process of looking into effective ways for the DD program.

The questionnaire was used to determine how the DD3 students experience the IPT sessions that address social justice. Indications such as physical attitude, the questions being asked during the IPT sessions, facial expressions that show a state of mind and the overall attitude of the DD students, while discussing themes such as social justice were giving a more detailed answer to the questions this research has been looking into. It has been a conscious choice to name this research tool, looking instead of observing. From a decolonial point of view, one is never simply observing a space without bringing their own history, values and interpretations into that space. The observer has a particular history that contributes to what is being observed. The term “looking” suggests that the observer is a human that is “looking” at another human, with his/her/their own historic context.

6.2 Research Group & Sample

Given that dance-teacher departments in higher education differ, depending on the school or institution, the choice to facilitate this research at the Docent Dans department of the AHK (Amsterdam Hogeschool voor de Kunsten) was made since the positions of an alumni gives David Cham & Layzmina Emerencia a unique insight of the entire education. Based on this aspect of reflection the choice to work with the third year students of the DD department was made because the third year is where a student is still in classes full-time.

Within the 4th and last year of the study the students are working much more individually with schedules, internships and opinions often not aligning. The third year is a check-in moment for every student to see and feel if they are ‘ready’ for the working field. DD3 was chosen as a focus group based on the fact that the DD3 students would go to Senegal in the same year that the research is happening. Starting the school year 2023/2024, David Cham & Layzmina Emerencia began to observe DD3 with the IPT sessions that were held by Dr. Aminata Cairo. After that David & Layzmina started introducing themselves personally to DD3 during their mentor classes to explain the research and answer any possible questions of

the students. Additionally the consent forms were collected from DD3 for this research. The students were free to choose if they want to be part of this research or not. Hence, the DD3 followed the IPT session of Aminata Cairo, which this research is also part of.

After DD3 went on their Senegal trip David & Layzmina organized two moments to work with DD3 through the questionnaire but also reflect on their experiences around the Senegal trip and if it had an impact on them regarding the themes of this research: social-justice, decoloniality and coloniality of gender. This form of data collecting seemed to fit the participants as well as this research. A session would be held in a dance studio at the Academy of Theater and Dance (ATD), in order for the students to make use of their mind and body experience for the following part of the questionnaire.

Number of participants: 12

8 participants used She/Her pronouns

4 participants used He/Him pronouns

6.3 Research design

During the research which was held in two sessions with DD3, the following way of research design has been used.

Session #1: During this session it started by introducing the tools to create a safe space where everyone feels seen, heard and understood. These are the rules and terms Aminata Cairo uses during the IPT: breath, open, brave, “pass”, gezellig (cozy), conscious, language, patience, ‘vegas’ rule. The students started in a circle where they received an introduction of the session that they will follow for an hour. The first moment of movement they did was with the archived method in dance where they shared collective experience through their body knowledge. Archived method is a tool where archive of the body is an act of love attuned to the foreclosing force of reason. The body-self is seen as an ever-changing, ever-unbecoming thing, as a ball of matter and time scrambled together (Singh, 2018). It is a way of facing oneself rather than turning away from it. In addition, it is a way of thinking and feeling about the body's unbounded relationship to other bodies (Singh, 2018). At the end of this movement session, the students shared their experiences with what they felt, seen and heard with a short

explanation, movement or sound. In the appendix there is a short video fragment where you hear and see the different experiences of this first session.

Session #2: This second session took place a week after the first session in the dance studio with less than half of the class. There were eight students that showed up to evaluate. The aim of this session was to evaluate and reflect on the students' experience with the theory that we use for this research. The IPT evaluation tool was used for this working session, this is further explained in section 6.4.

6.4 Data collection

In order to find an answer to this problem-analytical research the method to collect data was based on the IPT (Inclusive Pathway Training) by Dr. Aminata Cairo. The IPT principles helped as inspiration to formulate a precise way of collecting data. Based on the focus-group of this research which is a class of 3rd year students in higher dance teacher education, the choice was made to work with two out of the 5 themes of the IPT: Embodied knowledge and indigenous knowledge. **The process of collecting data happened in three stages.**

Stage one was based on the (IPT) theme indigenous knowledge. Based on this theme terms such as decoloniality and coloniality of gender were introduced to the focus group (DD3). This helps to prepare the participants for further discussions and gives more context to the process itself.

Stage two based on the (IPT) theme embodied knowledge, a physical session will be facilitated with the participants. Within this session the participants will be actively engaged in the archive method. By having a physical workshop and data collecting process the importance of embodied knowledge gets underlined. This is especially relevant as the research is looking into higher dance teacher education. The workshop ends with a questionnaire, in which the participants can give answers to the introduced questions. Find the research tools in the appendix.

The questionnaire consisted of 14 questions that were formulated from and based on themes of our theoretical research. 10 multiple-choice questions and 4 open questions about the student's experience in relation to social justice, decoloniality and coloniality of gender.

Lastly, in **stage three**, the themes of indigenous and embodied knowledge come together in an evaluation. This evaluation is based on the IPT evaluation tool by Gabriela Acosta Camacho. The evaluation serves as a full circle moment where participants can openly and physically reflect on the IPT process and the research. read more about this evaluation session in section 7.3.



6.5 Validity & Reliability

The participants of this research signed a consent form that gave them the freedom to choose not to participate in a specific aspect of the research, that being a IPT session or a research tool of this research. Since this research was facilitated in collaboration with Dr. Aminata Cairo and the SJDA lectorate the consent forms cover the entire process of the students going through this school year. Furthermore, the students were free to not sign the consent form. The questionnaire was answered anonymously.

Additionally it was a conscious choice to keep a certain amount of distance when it comes to the 3rd year students of the DD. This was done in order to stay neutral in this research and make room for our experiences as alumni but at the same time not project those on to the current DD students.

7. Results

The multiple choice questions measured the students' experiences. To measure the level of agreement and disagreement the closed questions of the questionnaire were constructed according to a likert -scale (Allen & Seaman, 2007). 1= Yes, 2= Yes, but, 3= More or less, 4= No, 5= Comment. The 5th option to every multiple choice question is to comment and explain why an answer is not falling in between the “1=Yes” and “4=No” spectrum.

Table 1.

Results of the questionnaire (closed questions)

Themes/Questions	Yes(1)	Yes, but (2)	More or less (3)	No (4)	Comment (5)
Q1. Transcultural vision connected?	3 (25%)	4 (33,3%)	3 (25%)	/	2 (16,6%)
Q2. Social Justice/ exploitation?	2 (16,6%)	/	4 (33,3%)	6 (50%)	/
Q3. Choice based on identity?	/	1 (8,3%)	9 (75%)	2 (16,6%)	/
Q4. Guidance as a dancer?	3 (25%)	3 (25%)	5 (41,7%)	1 (8,3%)	/
Q5. Guidance as a maker?	2 (16,6%)	2 (16,6%)	3 (25%)	5 (41,7%)	/
Q6. Guidance as a teacher?	9 (75%)	2 (16,6%)	1 (8,3%)	/	/
Q7. The term “Decoloniality” ?	1 (8,3%)	2 (16,6%)	2 (16,6%)	7 (58,3%)	1 (8,3%)
Q8. Coloniality of gender/ queer ?	2 (16,6%)	7 (58,3%)	2 (16,6%)	1 (8,3%)	/
Q9. Transcultural vision after Sengal ?	7 (58,3%)	1 (8,3%)	1 (8,3%)	2 (16,6%)	1 (8,3%)

The closed questions of the questionnaire were formulated based on the theoretical frame and give answers to sub-questions of this research.

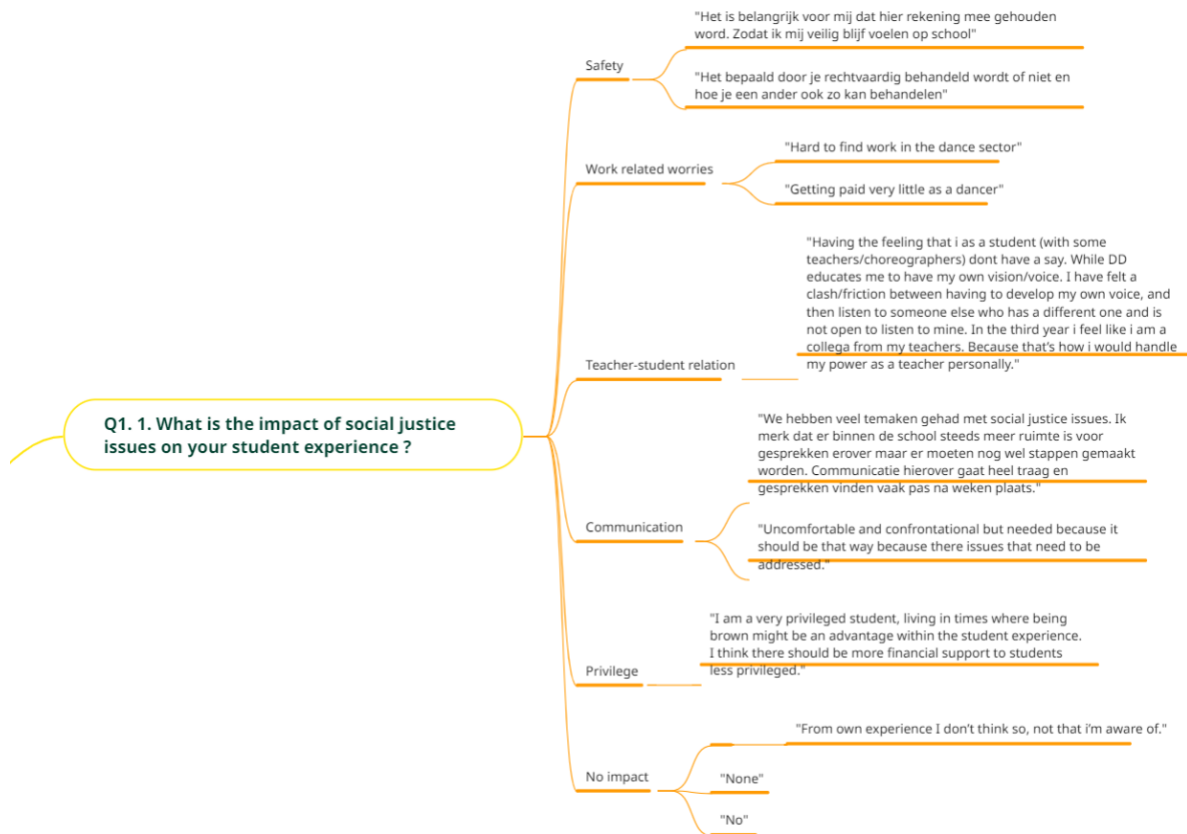
Regarding the transcultural vision of the DD it is evident that the 3rd year students think that the vision is somewhat connected throughout their education since 33 % answered the first (closed) question with “2= Yes, but”. What is noticeable is that 58% agree that the trip to

Senegal contributed to their understanding of the transcultural vision of DD, by answering with “1=Yes”. The students were not familiar with the term decoloniality as seen by the results that state 58% of the students answered the closed question about the term decoloniality with “4=No”.

In terms of guidance of the DD education, the students find that they are getting enough guidance when it comes to their development as teachers since 75% of the students answered this question with “1=Yes”. Whereas 42% of the students answered with “4=No” when asked about guidance of the DD education in regards to their development as makers/choreographers. When asked about events around social justice or racial exploitation 50% of the students answered with “4=No”.

7.2 Results of the questionnaire (open questions)

Q1. What is the impact of social justice issues on your student experience ?



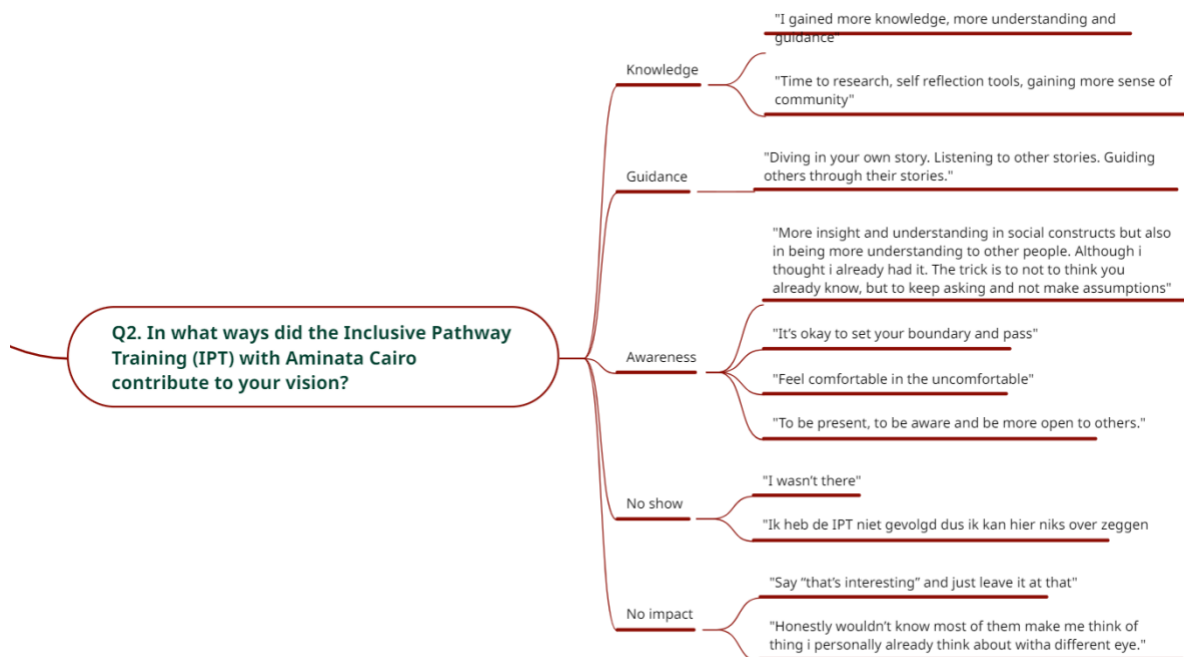
Labels:

- Safety, "Het is belangrijk voor mij dat hier rekening mee gehouden word. Zodat ik mij veilig blijf voelen op school"
- Work related worries, "Hard to find work in the dance sector"
- Teacher-student relation, "Having the feeling that i as a student (with some teachers/choreographers) dont have a say. While DD educates me to have my own vision/voice. I have felt a clash/friction between having to develop my own voice, and then listen to someone else who has a different one and is not open to listen to mine. In the third year i feel like i am a collega from my teachers. Because that's how i would handle my power as a teacher personally."
- Communication, "We hebben veel te maken gehad met social justice issues." Ik merk dat er binnen de school steeds meer ruimte is voor gesprekken, maar er

moeten nog wel stappen gemaakt worden. Communicatie hierover gaat heel traag en gesprekken vinden vaak pas na weken plaats."

- Privilege, "I am a very privileged student, living in times where being brown might be an advantage within the student experience. I think there should be more financial support to students less privileged."
- No Impact, "None".

Q2. In what ways did the Inclusive Pathway Training (IPT) with Aminata Cairo contribute to your vision?



Labels:

- Knowledge, "I gained more knowledge, more understanding and guidance"
- Guidance, "Diving in your own story. Listening to other stories. Guiding others through their stories."
- Awareness, "To be present, to be aware and be more open to others."
- No Impact, "Say "that's interesting" and just leave it at that"
- No Show, "I wasn't there"

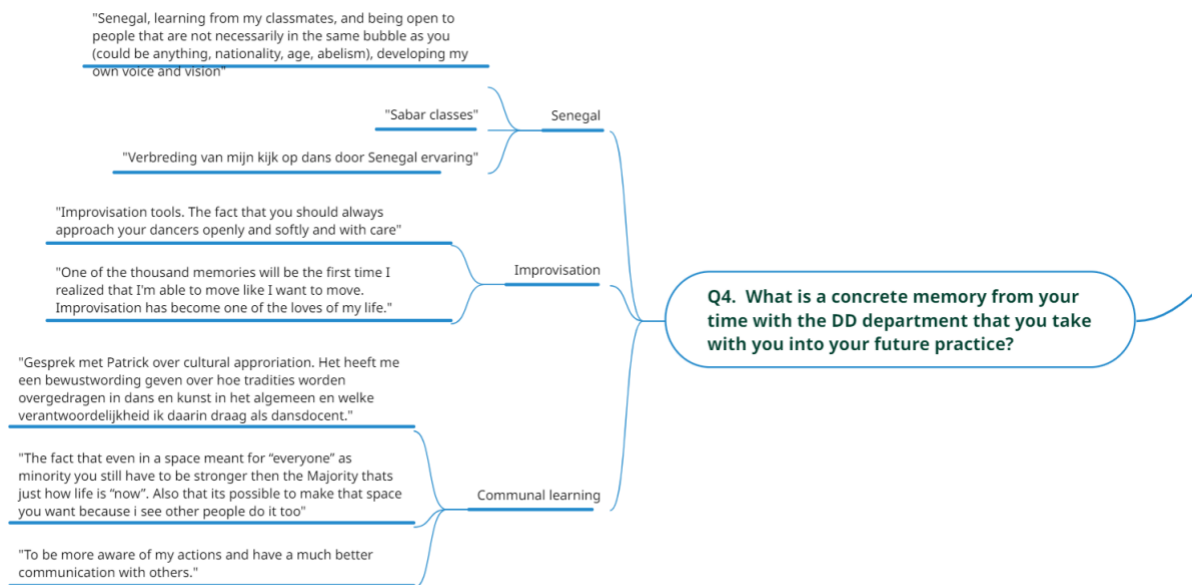
Q3. What were your views on social justice in the arts before the Inclusive Pathway Training (IPT) and how is it now ?



Labels:

- Tools, "I knew it was there. I knew how to see it. But now I know better how to deal with it in the situation and within myself."
- Ongoing, "I have a hard time answering this question, i dont know (yet)"
- No Impact, "Its about the same because i am a person that thinks allot about safe a fair for everyone and what that means not on paper but in the real word."
- No show, "I wasn't there"

Q4. What is a concrete memory from your time with the DD department that you take with you into your future practice?



Labels:

- Senegal, "Senegal, learning from my classmates, and being open to people that are not necessarily in the same bubble as you (could be anything, nationality, age, abelism), developing my own voice and vision"
- Improvisation, "One of the thousand memories will be the first time I realized that I'm able to move like I want to move. Improvisation has become one of the loves of my life."
- Communal learning, "The fact that even in a space meant for "everyone" as minority you still have to be stronger then the Majority thats just how life is "now". Also that its possible to make that space you want because i see other people do it too"

"Gesprek met Patrick over cultural appropriation." " Het heeft me een bewustwording geven over hoe tradities worden overgedragen in dans en kunst in het algemeen en welke verantwoordelijkheid ik daarin draag als dansdocent."

7.3 Results evaluation tool

At the end of the evaluation session we asked the students to fill in via mentimeter their experiences in a few words or one sentence. In figure 2. There are the experiences the students filled in.

What do you take with you from this research process ?



Figure. 2

During this research process with the third year students there were personal and touching stories heard about what the students experienced during the DD education.

8. Conclusion

To further answer the question “*What is the most effective way for the dance teacher department in higher education to approach their students in the transcultural vision in relation to social-justice in the arts ?*” and how the IPT training contributes to the student experience. The answers of the sub-questions as well as the results of this research are collectively forming conclusions.

This research is examining if the IPT could be an effective way for the DD education to approach their students in their transcultural vision and identity as a dancer/teacher. Besides this tool, this research looked into different possible theories that could add to the knowledge and experience of the students. Regarding the transcultural vision of the DD it is evident that the 3rd year students think that the vision is somewhat connected throughout their education since 33 % answered the first (closed) question with “2= Yes, but”. What is noticeable is that 58% agree that the trip to Senegal contributed to their understanding of the transcultural vision of DD, by answering with “1=Yes”.

From the results (Table 1) of the students' expertise and understanding of the term decoloniality shows that students are not familiar with the term decoloniality according to the definitions of Vasquez and Quijano. 58% of the students answered the closed question about the term decoloniality with “4=No”. Furthermore, the students were introduced to the concept of coloniality of gender during the research sessions. Most of the students were not familiar with the term coloniality of gender. Also, their interpretation over coloniality of gender is closer to Halberstam's (2008) definition of being queer than Lugones' (2010) definition of coloniality of gender. When asked about if the DD education is providing enough guidance towards their ‘queer’ students, 58% (Table 1) answered with “2=Yes, but”. None of the students of the current 3rd year are identifying as ‘queer’ and were hesitant to answer on ‘queer’ students behalf.

In regards to indigenous knowledge the 3rd year students of the DD education elaborated on their time with the DD education in one of the open questions (Q4). The trip to Senegal seemed to be a key memory for most of them because of the Sabar classes (traditional Senegalese dance) and overall broadening of their visions for the future. Based on the definition of Bruchac (2014) about indigenous knowledge being a transmission of knowledge through social interaction, ritual practices, song and/or oral tradition it is clear that engaging

with indigenous knowledge is what the students have actually witnessed in Senegal and what they are taking with them after the education.

Barbour(2004) emphasizes that it is important that embodiment does not take place in a vacuum, but includes consideration of the individual's racial, gender, and sexual identity, as well as their ability, history, and cultural background. In figure 2, chapter 7.3 the students mentioned that they take the experience of embodied knowledge with them as an essential experience for their future practice.

With the importance of embodied and indigenous knowledge, as stated by Aminata Cairo (2021) and the transformative learning theory by Mezirow (1997) in mind it is plausible for the DD students to have a transformative learning experience with embodied and indigenous knowledge as frames of reference. The Senegal trip and the IPT as part of the DD education's curriculum offer their students access to both learning experiences. Thus, as the theory mentions, educating social justice does not simply mean eliminating injustice, but also recognizing and enacting teaching which promotes an understanding of our students and ourselves within a broader social and cultural context (Maguire & Lenihan, 2014). For example one of the students describes their experience with social justice issues is mainly centered around teacher-student relations. "Having the feeling that I as a student (with some teachers/choreographers) don't have a say. While DD educates me to have my own vision/voice. I have felt a clash/friction between having to develop my own voice, and then listen to someone else who has a different one and is not open to listen to mine. In the third year i feel like i am a colleague from my teachers. Because that's how I would handle my power as a teacher personally."

9. Recommendation & limitations

(No citation, what do we suggest and how was this research limited.)

Based on the theoretical frame of this research that is created around theories of decoloniality, coloniality of gender, embodied & indigenous knowledge and the results of this research we make the following recommendations.

As the importance and need for embodied & indigenous knowledge manifests throughout the results it is clear to see how the students' identities are connected to these theories. Therefore we recommend the DD education to facilitate more moments of reflection that are based on embodied knowledge, for example with the archive method, guiding their students to explore their identities. This recommendation to the DD education is also based on the fact that the results show that their students feel as if they are given all the tools to become a teacher but lack support in their guidance around their students' development as dancers and makers.

We recommend that dance teacher departments in higher education incorporate aspects of decoloniality, embodied and indigenous knowledge into their curriculum based on the results that show how DD3 students were embracing being introduced to these theories. The approach of the DD education at the Amsterdam University of the Arts, could function as a pilot for other dance teacher educations with their incorporation of the IPT into their curriculum. Additionally would an incorporation of the IPT into dance teacher departments in higher education contribute to their students having an transformative learning experience and getting the tools to deal with social justice issues in their workfield. This helps students to broaden their horizons in terms of their social and political vision but also introduces them to the importance of embodied and indigenous knowledge as part of their frame of reference.

This insight asks dance teacher departments in higher dance education to facilitate guidance for their students to explore and incorporate embodied and indigenous knowledge into the study program in order for their students to formulate their vision as a dancer, teacher and maker in the workingfield.

A limitation that this research has been confronted with was the fact that this research has been facilitated in cooperation with the DD education and the Inclusive Pathway Training (IPT) of Aminata Cairo and its research team. This collaboration has immensely contributed to this research but could also be seen as a limitation. The process of collecting data as well as the reflection had to be scheduled during the study-hours of the 3rd year students. This

research had to adapt to the already existing schedule of the DD education and the IPT sessions. Another limitation towards this research was the fact that the 3rd year students went to Senegal during this research. This made the process of data collection more difficult. Furthermore, 10 students of DD3 were missing during session 1.

10. Discussion

(feedback - derrick:

The discussion section is one of the final parts of a research paper, in which you both describe, analyse and interpret the findings. You need to explain the significance of those results and tie everything back to the research question(s))

Discussie: een korte zin uitleggen hoe we erop zijn gekomen. Spiegelbeeld van TK

We kijken ernaar als onderzoeker en professionals als docent dans visie ...

Discussie: waarom is het belangrijk voor DD en Nederland ?

Dit is groter dan DD

Can this also be applied for non dancers

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12. Appendix

1. Operationalization

Abstract concept	Q1	Q2	Q3	Q4
Dimensions	1.individual process 2. connection vision statement	1. personal effect 2. IPT	1. formulation 2. identity 3. working field	1. Equality 2. Community art 3. Awareness
Labels	Safety Work related worries Student-Teacher relation Communication Privilege No Impact	Knowledge Guidance Awareness No Show No Impact	Tools Ongoing No Show No Impact	Senegal Improvisation Communal learning

*This is a summary of the operationalization table.

1. Questionnaire

https://docs.google.com/forms/d/e/1FAIpQLSe8ddJqmx8ueH5PCKrBZp_ELP0y1AZ26I8XPqHjvNYYiVXOCA/viewform?usp=sf_link

Ver. 2 Questionnaire qualitative research

Dear DD3,

We are doing our empirical research for the Master study arts in Education. For this research we have chosen to work with our former study program which is the Dance teacher department (DD). Our experiences during the program were mostly positive, but we also encountered moments where we felt less connected to who we are in comparison with what the program provided. Because of our experiences and stories we would like to work with you, the 3rd year students, since you are further in the program and also almost ready for the last year.

Research question: *What is the most effective way for the dance teacher department in higher education to approach their students in the transcultural vision in relation to social-justice in the arts ?*

Our research in short:

We are looking into our experiences and what we have missed when it comes to social justice, decoloniality and all queer theory within the DD department.

We encountered a missing gap in the study program which was: the lack of pre & after care in articulating the student's vision regarding identity and cultural background as it relates to their (future) dance practice.

Also the social-justice aspect when discussing different topics in dance and teaching methods.

Our mission is to connect the missing gaps within the DD education system for the students. By creating and holding space for everyone, creating tools for new perspectives and reflecting on experiences for future students of the DD education.

Below you find a few multiple choice and open questions about your own experience.

Thank you for your contribution to our research. With this information we can evaluate the outcome and formulate a few recommendations for the study program.

David Cham & Layzmina Emerencia

* Indicates required question

What are your pronounce?

He/ Him

She / Her

They/ them

X

1. Do you feel like the DD education's transcultural vision and your experience as a student are connected?

*

Yes, I experience a connection between the transcultural vision and my experience as a student

I understand it and can explain it

I understand it but cannot explain it

I dont understand it

No, everything seems disconnected

Other:

Comment

Your answer

2. Have you ever been confronted with social exploitation during the study program?

*Think of internships or other activities in & outside of the ATD building.

Yes, many times

Quite often

Sometimes

Never

Comment below If yes, what was your experience?

Comment

Your answer

3. Have you ever been confronted with a situation in which someone made a decision based on your skin colour or cultural background?

*

Yes, many times

Quite often

Sometimes

Never

Comment below

Comment

Your answer

4. Do you think the DD education is providing enough pedagogical guidance in terms of your development as a dancer?

*

Yes

Yes, but not enough

More or less

Not really

Comment below

Comment

Your answer

5. Do you think the DD education is providing enough pedagogical guidance in terms of your development as a maker?

*

Yes

Yes, but not enough

More or less

Not really

Comment below

Comment

Your answer

6. Do you think the DD education is providing enough pedagogical guidance in terms of your development as a dance teacher ?

*

Yes

Yes, but not enough

More or less

Not really

Comment below

Comment

Your answer

7. Did the DD education introduce you to the term decoloniality?

*

Yes

I heard it before

More or less

No

Comment below

Comment

Your answer

8. Do you think the DD education is approaching their queer students in an effective way ?

*

Yes

More or less

No

Rather not answer

Comment below If yes, what is your experience?

Comment: What is your experience?

Your answer

9. Did the trip to Senegal contribute to your understanding of the transcultural vision of the DD department?

*

Yes

No

More or less

I still dont understand the transcultural vision of the DD department

Comment below If yes, what is your experience?

Comment

Your answer

Open questions:

Q1. What is the impact of social justice issues on your student experience ? *

Q2. In what ways did the Inclusive Pathway Training (IPT) with Aminata Cairo contribute to your vision? *Name 3 aspects

Q3. What were your views on social justice in the arts before the Inclusive Pathway Training (IPT) and how is it now ?

Q4. What is a concrete memory from your time with the DD department that you take with you into your future practice?

2. Databoom

[Databoom - Mind Map \(mindomo.com\)](http://mindomo.com)

3. Evaluation questions

1. Which of these themes resonates with you the most in relation to the transcultural vision of the DD ?
2. Which of these themes resonates with you the most in relation to the IPT ?
3. Which of these themes resonates with you the most in relation to you as a dancer?
4. Which of these themes resonates with you the most in relation to you as a maker?
5. Which of these themes resonates with you the most in relation to you as a teacher?
6. Which of these themes resonates with you the most in relation to social justice in the arts ?
7. Which of these themes resonates with you the most in relation to the Senegal trip?
8. Which of these themes resonates with you the most in relation to your student experience ?

4. Answers during the IPT evaluation tool

What do you take with you from this research process ?



5. Consent Form



Amsterdamse Hogeschool
voor de Kunsten

STUDENT FORM

APPLIED RESEARCH CONSENT

SKILL DEVELOPMENT IN DANCE EDUCATION WITH THE USE OF THE INCLUSIVITY PATHWAY TRAINING

This form is used to clarify your participation in the applied research project entitled ***How to stay engaged in the story (Using the Inclusivity Pathway Training)*** under the auspices of the Lectorate of Social Justice and Diversity in the Arts.

The principal investigator for this research is Dr. Aminata Cairo, Lector Social Justice and Diversity in the Arts.

Purpose

This research study will explore the potential impact on the learning experience and teaching skill development of dance education students with exposure to the Inclusivity Pathway Training.

Duration

The duration of the total project is from November 2022 through April 2023. You will engage in the research during class time, but there is an activity that will require outside class time.

Activities

Participants agree to participate in the following activities:

- Undergo two IPT sessions
- Participate or contribute in the creation of a dance/movement activity for the IPT
- Record your created dance/movement activity for learning purposes
- Participate in reflection with your classmate and the researchers
- Fill out a Learner Report
- If you choose you can contribute in a more in depth interview, but it is not required
- Be recorded either audio and/or video for learning purposes

Benefit

The findings will be shared within and outside the AHK and will be used for further study and educational development.

Cost

You will not be compensated for participation in this project.

Risk

There is limited to no risk involved. Images and recordings will become part of an educational video that will be shared for learning and research purposes. If you do not want to be recorded please let your assigned researcher know. You can voluntarily participate in an interview. There might be a level of discomfort with the questions, but respondents are always free to not answer any question, or to terminate an interview.

Disclosure of Alternative Procedures:

There is no alternative procedure for participating in this study. The only option is to not participate if an informant disagrees with the selected research procedures.

Confidentiality/Transparency

This research project is designed to share our findings with the public as much as possible. Consequently video clips or audio clips may be shared on the public website. However, video content will be edited before sharing to assure as much as possible that personal, compromising content will not be shared.

Contact

If you have any questions about participating in this study, please feel free to call the Lector of Social Justice and Diversity in the Arts Aminata Cairo at 06 51028526.

I consent by signing below that

I agree to participate in this project and will provide feedback on my experiences. That I will not have more than two excused absences. That part of the data will be shared with the public.

Name of participant (please print)

Date

Signature

Date

Witness

Date

6. Operationalization

Step 1

Abstract concept	Indicators	Dimensions	Subdimensions	Labels
Knowledge transfer to students in relation to transcultural vision (Q1)	Safety Student-Teacher relation Privilege	1.individual process 2. connection vision statement	1.1development 1.2 autonomy 2.1 theoretical guidance	-Safety -Work related worries -Student-Teacher relation -Communication -Privilege -No Impact
Effect of Inclusive pathway training (IPT) to the students' experience (Q2)	Awareness	1. personal effect 2. IPT	1.1realizations 2.1 tools 2.2 contribute	- Knowledge -Guidance -Awareness -No Show -No Impact
Developing skills for students to articulate their physical, artistic, and pedagogical vision for future practice (Q3)	Skills	1. formulation 2. identity 3. working field	1.1explore 2.1 growth 3.1 best practices	-Tools -Ongoing -No Show -No Impact
Impact of social justice in the arts on the student's experience (Q4)	Communal learning	1. Equality 2. Community art 3. Awareness	1.1 gender 1.2 cultural background 2.1 interdisciplinary	-Senegal -Improvisation -Communal learning

			3.1 respect	
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Step 2

Dimension	sub dimension	Label
Individual process	Development	Work related worries
	Autonomy	Student-Teacher relation
Connection vision statement	Theoretical guidance	Communication Safety Privilege

Dimension	sub dimension	Label
Personal effect	Realizations	Awareness No show
IPT	Tools	Knowledge Guidance
	Contribute	No Impact

Dimension	Sub dimension	Label
Formulation	Explore	Ongoing
Identity	Growth	No Show No Impact
Working field	Best practices	Tools

Dimension	sub dimension	Label
Equality	Gender	Improvisation
	Cultural background	
Community art	Interdisciplinary	Communal learning
Awareness	Respect	Senegal

