Developing creativity in exceptional young dancers: An investigation of the Dance4 Centre for Advanced Training (CAT) programme

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Abstract

This research study is an investigation on the development of creativity in dance training for exceptional young dancers in the UK. The aim for this research is to articulate how creativity is conceptualised in dance training and to provide insight into how creativity might be further nurtured. The Dance4 Centre for Advanced Training (CAT) programme, a pre-vocational training programme for young dance talents aged 11-18 in the East Midlands, is the primary field of study. Through an ethnographically informed approach to dance studies, this qualitative research provides a multi-dimensional narrative. As the researcher, I take on the role of both a non-participatory observer as well as an active dance teacher in the programme, allowing for the teaching and learning of dance at Dance4 CAT to be examined from both the periphery as well as within. The notion of modalities of learning is proposed as a new approach in conceptualising how learning is achieved in dance training. In order to capture findings from the ethnographic field, the *Replication-Discovery Model of Creativity in Dance Learning* is devised to illustrate the relationship between pedagogic intent, modalities of learning and creativity. Through investigation, reflection and development of pedagogical practices and curriculum design, this research aims to contribute to the future development of the Dance4 CAT programme as well as training for exceptional talents in dance both nationally and internationally. This study argues for dance training that embraces the integration of multiplicities stemming from the agency of young dancers as a possible way of nurturing creativity.

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Overview

This thesis begins with an introductory chapter that offers a general description of the ethnographic field of the Dance4 CAT programme; its background in relation to Dance4 as a regional dance organisation as well as how it is situated within the network of national CAT programmes. This is followed by an outline of the methodology employed for this research; an ethnographically informed approach to dance studies that provides a comprehensive exploration of the ethnographic field. Finally, ways in which data is collected and analysed is summarized in the data collection and data analysis sections respectively.

Following the introduction, the first chapter outlines past and present models of dance education in the UK, setting the scene for offering visions beyond the current landscape presented as part of this research study. Varying ideological stances regarding pedagogic intent behind contemporary dance training is highlighted. Extending from existing models, the notion of *dance education of multiplicity* is proposed as a new way of capturing the current climate in the UK. Furthermore, *dance education of integrated multiplicity* that focuses on breadth as well as interrelatedness of learning experiences is offered as a possible direction towards which dance training can be developed in order to further nurture creativity.

The second chapter examines creativity as an area of study and ways in which different theoretical perspectives inform this research study. Topics related to scope of creativity

research such as magnitude of creativity (Big C Creativity/little c creativity) and aspects of creativity (*product, process, place* and *person*) are introduced as issues of interest commonly found in creativity research and literature. Two main strands of creativity theories are highlighted in this chapter including systems theory and cognitive theories of creativity. Systems theory offers a macro view that conceptualises creativity in relation to interactions between various systemic components. Cognitive theories (such as *path-of-least-resistance, remote association, conceptual combination* and *problem-solving/problem-finding*) offer micro views that primarily explore creativity in relation to cognitive processes. These theories complement each other to inform the reading and analysis of the ethnographic field of the Dance4 CAT programme.

The ethnographic field is extensively referenced in chapters 3 and chapter 4, providing detailed accounts of ways in which creativity is perceived and manifested at Dance4 CAT. Chapter 3 focuses on the audition; how talent is perceived and identified in the talent identification process. Particular attention is given to how creativity appears to be used as one of the ways in which students' potential appears to be identified. This chapter explores the extent of which creativity may be used as a possible indicator of potential in a domain specific context.

Chapter 4 is an expansive chapter that provides detailed insights to ways in which creativity manifest itself through studio-based training at Dance4 CAT. Two new features that can be seen as significant contribution towards dance studies and creativity research are introduced in this chapter. Firstly, the notion of *modalities of learning* is presented as a new way of conceptualising how learning is achieved as opposed to

simply considering named sessions as being the assumed categorisation of learning experiences. As argued in this chapter, various modalities of learning appear to lead to a wide range of creative phenomena observed at Dance4 CAT. Learning at Dance4 CAT seems to primarily fall under four modalities of learning; that is *learning set movement material, improvisation, creating movement material* and *creating choreographic work*. Each of these four modalities of learning are discussed in relation to case studies drawn from extensive fieldwork conducted at Dance4 CAT. Secondly, as a new way of capturing the vast findings from the ethnographic field, the *Replication-Discovery Model of Creativity in Dance Learning* is developed. Through this new model, modalities of learning are examined in relation to pedagogic intent, highlighting ways in which they lead to the four prominent types of creative phenomenon observed in the ethnographic field including *creative embodiment, creative decision-making, creative response* and *creative co-authorship*.

The final chapter explores creativities beyond those which already exist in the Dance4 CAT programme, offering possible insights toward future development that may allow creativity to be furthered nurtured in dance training. The discussion begins by further unpacking the notion of agency mentioned throughout the thesis. As agency arguably underpins creativity of all kinds, recognising dance artists as agents also acknowledges their role in the construct of creativity. Therefore, a possible way of further nurturing creativity in dance training is arguably to allow students to further exercise agency in their learning. In relation to such proposal, two main directions of possibilities are explored. Firstly, modalities of learning previously discussed are revisited to explore ways in which they may be enhanced. Secondly, finding unique connections between different

learning experiences is advocated. These strategies point at the recalibration of power within dance learning environments and the adoption of a more student-centred approach to dance learning so that students can have more opportunities to exercise agency, and therefore, further develop their creativity.

Introduction

Since its establishment in 2004, the national Centres for Advanced Training (national CATs) in Dance have become an important part of the dance ecology by nurturing the talents of the next generation of dance artists in the UK. This research is an in-depth investigation of the Dance4 Centre for Advanced Training (Dance4 CAT) programme, specifically focusing on the development of creativity in dance training. Although creativity has been widely researched in the field of education, literature on creativity in dance education is relatively limited. Rather than being the primary focus of studies, creativity is often touched upon as a subsidiary theme in dance education research and often lacks depth and comprehensiveness in the way it is discussed. This research examines creativity specifically in the context of the Dance4 CAT programme including ways in which creativity is perceived, conceptualised and nurtured in the training of young dance talents.

This research project is co-funded by Dance4 and Middlesex University through a three-year studentship award for the researcher (inclusive of expenses for the research). An open call for a doctoral researcher to lead on the research project was advertised along with the topic of research study proposed by Dance4. Upon submission of a written application, an interview, and a trial studio-based session for Dance4 CAT students, I was recruited as the sole researcher to take on the research project.

The supervisory team of this research study consists of three members including Professor Vida Midgelow, Dr. Victoria de Rijke and Paul Russ. First Supervisor Vida Midgelow is Professor in Dance and Choreographic Practice at Middlesex University and Vice-chair of the Board of Dance4. Second Supervisor Victoria de Rijke is Associate Professor and Research Director of CERS in the Department of Education at Middlesex University. External Supervisor Paul Russ is Artistic Director and Chief Executive of Dance4. Through ongoing dialogue, they offer guidance and expertise throughout the course of the research project.

The original research topic proposed by Dance4 identified *creativity* and *artistry* as two areas of interest for which they were keen on gaining further insight in relation to their Centre for Advanced Training (CAT) programme. Upon consultation with the supervisory team, a decision was made early in the process to refine the scope of the research in order to provide an in-depth and comprehensive investigation. As a result, creativity development in the context of Dance4 CAT became the primary focus of this research study.

Throughout the course of this project, research activities are for the most part conducted independently; although Dance4 and Middlesex University are funders of the study, decisions around the overall direction and the framework of the research are primarily made solely by the researcher. During the course of the research, Dance4 and Middlesex University have posed limited influence over its contents and are informed of the progress mainly through my interaction with the supervisory team. The

organisations pose minimal authority over decision making during the course of the research project.

In addition to financially backing the project, Dance4 supports the research through offering access to their CAT programme as well as their archival materials. Access to the programme facilitates the ethnographic approach to dance studies employed for this research project as it allows fieldwork to be conducted within the programme. Access to archival material allows for insight related to the development of programme from the time it was first established, giving context to ways in which the programme has been shaped to its current form. The open access not only enables detailed discussions around the past and the present of the Dance4 CAT programme, it also informs potential future developments of the programme that are proposed in the final chapter of this thesis.

This next section provides background information about the national Centres for Advanced Training (national CATs) programme and Dance4 Centre for Advanced Training (Dance4 CAT) programme, followed by the description of the methodological framework and research methods employed in this research.

<u>National Centres for Advanced Training (national CATs) in Dance</u>

Established in 2004, the Centres for Advanced Training (CAT) in Dance is a national network that provides non-residential specialist training for young talents in the UK aged 10-18. There are currently nine CAT programmes serving different regions of the country including:

Dance4 CAT, Nottingham

Dance City CAT – Dance City Academy, Newcastle

Dance East Academy, Ipswich

DanceXchange South Asian and Contemporary Dance CAT, Birmingham

The Place CAT – London Contemporary Dance School, London

The Lowry CAT, Salford Quays

Trinity Laban CAT – Trinity Laban Conservatoire for Music and Dance, London

Swindon Dance Youth Dance Academy, Swindon

Yorkshire Young Dancers (ballet and contemporary strand), Leeds

Prior to the establishment of the national CATs, highly specialist training for young dance talents was available mainly through residential programmes. Specialist boarding schools with dance as part of their curriculum[1] were funded by the Music and Dance Scheme through support from the Department of Education. To receive specialist training in dance, young talents often had to leave home and forego the opportunity of receiving their education through mainstream academic schools in order to commit to rigorous dance training at residential programmes. For young dancers who chose to remain in regular schools, there was limited systematic specialist dance training designated to help them continually develop and to excel in their craft. Upon recommendation from the Music and Dance Scheme Advisory Group (MDS, 2001, 2002, 2003), national CATs were established by the Department of Education in collaboration with regional dance organisations to fill in such gap in training for young dance talents.

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[1] These include the Royal Ballet School, Tring Park School, Elmhurst School (affiliated with Birmingham Royal Ballet) and Hammond School.

As pointed out in the report by the advisory group, the national CATs were founded in order to "designate a chain of advanced training centres for talented children in dance, to cover all regions in the country" (MDS, 2003).

According to the national CATs, the aim of the programme is to "cultivate artists at a critical stage in their development, in order to prepare them for entry into the world's leading vocational dance schools and onto successful and rewarding careers in the arts" (National CATs, 2016). In this sense, the national CATs appear to position themselves as pre-vocational training programmes that have clear intention of nurturing young talents that aspire to work in the dance sector in the future. As the CAT programmes are to a certain extent driven by the aim of training dancers for the profession, its purpose may be more akin to vocational training programmes in dance rather than youth dance programmes that are more recreational in nature.

Since each CAT programme is operated independently by their respective organisations, the ethos of individual CAT programmes often corresponds with the overall ethos of their host organisations. As a result, the training offered varies from one centre to the next; on a macro scale, each CAT programme differs in the curriculum and the style of dance which they offer[2], and on a micro level, the individual classes delivered by the teachers and guest artists also varies from one centre to another. The host organisations can loosely be separated into two main types including conservatoires and regional dance organisations. Dance4 CAT, for instance, is a major part of the learning and youth dance

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[2]   The majority of CATs focus on training in Contemporary Dance. Some centres however do offer other strands including South Asian Dance (DanceXchange), Urban Dance (Swindon), Ballet (Yorkshire Young Dancers), and Circus (National Centre for Circus Arts as a sister programme run by The Place).

initiative of Dance4 as a regional dance organisation. Artists affiliated with the organisation are strategically woven into the CAT programme and form a major part of Dance4 CAT. For this reason, the ideological standpoint and artistic direction of Dance4 is closely linked to that of the Dance4 CAT. In this sense, rather than being purely an educational entity, the Dance4 CAT programme can be regarded as a training programme where artistic and curatorial choices are also at play, giving Dance4 CAT its unique identity within the national CAT network.

Dance4 Centre for Advanced Training (Dance4 CAT)

First established in 2009, the beginnings of the Dance4 CAT programme coincided with the arrival of Paul Russ who has since been serving as the Artistic Director of the organisation to date. Russ was appointed to continue the work of his predecessors Jane Greenfield and Nicky Molloy. As noted in dance artist Rosanna Irvine's doctoral research, Greenfield was responsible for "establishing Dance4's position as an international organization that supports challenging and experimental dance practices" (Irvine, 2015, p. 14-15) during her eleven-year tenure. Such tradition of bringing in influence from European conceptual dance continues today and runs through all aspects of the organisation including the Dance4 CAT programme.

Since its early days, Dance4 CAT has grown considerably and have a total number of 43 students in the 2013-14 cohort. Students at Dance4 CAT vary in their experience in dance and have all been chosen to participate in the programme from the formal talent identification process of the audition. The Dance4 CAT programme meets regularly on Saturdays during school terms, offering its participants weekly specialist dance training

in contemporary dance. Besides the core Saturday sessions, students also participate in dance classes near their homes during the week.

A typical Saturday's training at Dance4 CAT consists of three main components; ballet/Pilates class, contemporary technique class and creative workshop. The following table illustrates the typical schedule of a regular Saturday session.

Schedule for Dance4 CAT			
Group 1		Group 2	
10:30-11:45	Pilates/Ballet	10:30-11:45	Ballet/Pilates
11:45-12:15	Break	11:45-12:15	Break
12:15-12:30	Tutorial	12:15-2:15	Creative workshop
12:30-2:00	Contemporary technique	2:15-2:45	Break
2:00-2:30	Break	2:45-3:00	Tutorial
2:30-4:15	Creative workshop	3:00-4:15	Contemporary technique

Figure 1 Sample schedule of regular Saturday session at Dance4 CAT programme

Contemporary technique classes and creative workshops are featured in the programme throughout the year, while Pilates and ballet classes only take place for half a term before they switch over; for example, students in Group 1 taking Pilates for the first half of the term will switch over to ballet in the second half of the term, while students in Group 2 taking ballet for the first half will switch to Pilates. This alternation takes place in all three

terms during the year.

It should be noted that the teachers for ballet/Pilates and contemporary classes work with the students for a considerably longer period of time compared to the guest artists delivering the creative workshops. For instance, teachers leading ballet or Pilates classes meet with students for approximately 20 sessions during the year, while each guest artist only get to work with them for one to three sessions in total. As Hayley Arthur, Manager of Dance4 CAT suggests, core teachers (namely those who teach Ballet, Pilates or contemporary technique in the programme) provide students with a sense of continuity and consistency in the development of their dance technique. On the other hand, creative sessions[3] provide opportunities for students to experience a range of choreographic and movement practices introduced by various guest artists; be it learning specific repertoire or exploring choreographic tasks and creative processes, students are often guided by dance artists who are demonstrably currently involved in the field (mainly in UK and Europe) as practitioners. Similar to the format found in higher education settings, each block operates relatively independent from another; even though there may be common themes that cross over, they are essentially autonomous.

Training at Dance4 CAT can be seen as cultivating performing bodies that are capable of engaging with multiple influences; not only are students required to embrace a diverse range of contents throughout the day, they are also challenged to experience different

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[3] The terms creative session and creative workshop are used interchangeably in the context of Dance4 CAT. They reflect common uses in dance training, generally denoting classes where students engage in task-based or improvisation exercise as opposed to taught sequence. As is demonstrated later in this research study, these are problematic nomenclatures as creative tasks are also found in other classes such as technique classes.

choreographic and movement practices from week to week. This diversity within the programme demands students to cultivate multitudes of embodied knowledge. Such multiplicity provides a considerably wide range of experiences for the students. However, students may also feel torn between different types of practice without ever having enough time to fully delve into one.

In its pilot year (2009-10), the Dance4 CAT programme followed a less modular structure. Its original design was devised with dance educator Gill Clarke and emphasised more on the exploration of the dancing body rather than the learning of specific movement styles. According to Paul Russ, the shift from the more integrated approach in the pilot year to the separate sessions in the year after was primarily to allow students to better feed into vocational training institutions upon leaving the CAT programme. As Hayley Arthur points out, students worked with only one dance artist per day during the pilot year. For instance, dance artist Matthias Sperling would give a technique class or technical warmup for approximately 30 minutes and move on to a full day of movement exploration with the students that related to the profession project he was working on at that time. This structure was changed, however, in the subsequent year when Hayley Arthur started managing the programme as she saw a need of providing students with more technical training in both ballet and contemporary dance in order fulfil the programme's mission in preparing students for auditions for higher education institutions and conservatoire upon leaving Dance4 CAT.

Methodology – an overview

This research takes an ethnographically informed approach to dance studies in order to

provide vantage points from which teaching and learning can be examined. As the sole researcher of this study, I take on the roles of both a non-participatory observer as well as an active teacher in the Dance4 CAT programme. This combination of experience allows for an in-depth study of the relationship between pedagogical practices, curriculum design and creativity; not only am I able to observe the Dance4 CAT programme as an outsider, I am also able to become part of it and experience it as a teacher during the course of this research study. Moreover, the learning experience of students is examined through both the observations of their engagement in various activities led by other teachers as well as their participation in the classes I teach. Practical fieldwork for this research was conducted with ethical approval from Middlesex University and took place from April 2014 to March 2016.

As a dance artist with thirteen years of experience in dance teaching, my pedagogic practice poses considerable influence in the selection of research methodology during the initial phase of this research project. My experience has not only informed the ways in which this research study is conceived and designed but also impacts the ways in which the project continues to develop during the course of the research. Lived experience of teaching dance has instilled in me the appreciation of the unique nature of studio-based sessions in dance training as I have grown to recognise how dance classes are hardly ever exactly the same; even when the same lesson plan is used in delivering more than one session, the resulting learning experience may well be different when another group of students is involved. Before embarking on this research project, I have already noticed anecdotally the significance of interactions between teachers and students in the process of knowledge cultivation in dance. As can be seen later in this

thesis, the findings from this research appear to support such view; case studies outlined later in chapter 4 demonstrate how interactions in a studio-based setting are often sites of knowledge generation rather than simply processes through which knowledge is passed on. Therefore, in order to shed light on the nuances of studio-based learning and teaching in dance, adopting a research methodology that takes into account the details of teacher-student interactions seems to be most suitable for this project.

In order to examine creativity as manifested in the specific context of the Dance4 CAT programme, an embedded understanding of the nuanced nature of studio-based interactions is crucial. An informed researcher with knowledge in dance teaching is more likely to be capable of pursuing the kind of in-depth and context-specific exploration of creativity that this research requires. Adopting an ethnographically informed approach to dance studies emphasizes both the participants and the context in which they are situated. In contrast, other research approaches that isolate and test selected aspects of dance learning are likely to yield results that only reflect creativity in artificially designed contexts rather than in authentic dance training environments. For the reasons outlined above, an ethnographic approach to dance studies is chosen in order to provide suitable framing for this research project.

Traditionally, ethnographic study in dance situates itself in various disciplines including "anthropology, sociology, folklore studies, ethnology, cultural studies, performance studies and history" (Buckland, 1999, p. 1). In dance ethnography, and ethnography in general, it is common for the researcher to spend a considerable amount of time in the field in their investigation. The nature of the field in this research, however, is perhaps

best described as a temporal community of interest; one that gathers regularly (mostly Saturdays with other short intensive periods) for a specific purpose (training in dance). Since the Dance4 CAT programme is a community of dance practice rather than a community in which dance takes place, the participation of the researcher as an observer is, in comparison, not as immersive and extensive as other traditional ethnographic research in dance where the researcher may spend an extended period of time continuously with the community concerned. The participants of this research mainly consist of staff, tutors, visiting artists and students of the Dance4 CAT programme. As further discussed later in this section, primary data are collected through ethnographic research methods such as direct observations of various activities in the programme as well as interviews and questionnaires.

As illustrated by ethnochoreologist László Felföldi (1999), the precise objective or research question of ethnographic studies in dance often emerge from the fieldwork itself. Felföldi stated that "the majority of scientific problems are decided in the field" (1999, p. 63) and that "most primary data on human action in the social sciences are derived from direct observation and recordings of verbal reactions to and examination of the products and results of behaviour" (1999, p. 63). Although it is clear that the main site of fieldwork for this research is the Dance4 CAT programme and that the primary aim of the investigation lies in the investigation of creativity development, other topics such as agency and potential that come forth in this thesis depend largely on the data collected in the field. In addition, although research methods were clearly identified and planned prior to the fieldwork, there were also alterations and adjustments made during the course of the investigation in response to the data collected. Such fluidity is essential

in order to uncover the complex and nuanced intricacies that would otherwise be neglected had there been a rigid adherence to planned research methods.

It may be helpful to make a distinction between the methodological framework employed for this research and traditional ethnography; rather than claiming this study as an ethnography of the selected field, this research project is perhaps best considered as an investigation that takes an ethnographic approach to dance studies. Traditionally, ethnography as a research methodology suggests that a researcher takes on the position of an observer of the ethnographic field, a vantage point that is metaphorically distanced and detached from the participants being observed. My experience as a dance practitioner, however, provides me with the possibility of expanding the boundaries of what may be considered as standard practice in ethnography. As an experienced dance teacher, I am able to draw on my expertise in order to gain an additional perspective that adds depth to the narrative. In practice, as the sole researcher for the project, this means taking on both the roles of a non-participatory observer and an active participant of the programme as a dance teacher. Immersing myself into the programme allows for a comparison of my experience with those of other teachers' in the programme, a felt understanding rather than a superficial knowledge of their position within this specific context. It allows for observation of the selected field from another perspective; not only that of an outsider, but rather, as an active agent in the specific community. Therefore, even though this research is informed by an ethnographic approach, it distinguishes itself from ethnography as a research methodology in the more traditional sense.

It is also worth noting that objectivity of the researcher in qualitative research such as

this one should not be equated to being completely bias-free. According to Gouldner as quoted by Hall, objectivity "is not neutrality; it is realism concerning our own situation, desires, and interests. Here "realism" means being aware of the continual vulnerability of reason to interest and desire, of the limits that interest and desire impose on rational discourse" (1999, p. 128). A researcher will inevitably bring their personal experience to the research, which should neither be neglected nor eliminated. Instead, critical awareness of such bias should be maintained during the entire course of the research and the bias of the researcher should be included as part of the research findings in order to shed light on the possible effect it has on the study.

Aside from informing the design of this research as previously mentioned, my experience in dance teaching also influences the ways in which the project continues to develop during the course of the study. An ethnographic approach relies on astute awareness on the part of researchers to notice and to navigate through a diverse range of phenomenon emerging from the field. In order to make relevant observations and to collect and analyse data in an effective manner, domain-specific knowledge in dance is necessary for the process. My experience as a dance teacher, amongst wider knowledge as a dance practitioner, forms the basis from which observations are made. Therefore, the lens through which observations of the ethnographic field is made can be considered as one that is determined by my dance experience as the researcher.

As an informed researcher, the combination of theoretical and practical knowledge allows me to recognise possible patterns and themes emerging from the field and to provide appropriate responses where necessary including adapting the design of the

research in an efficient and effective manner. For instance, when observing the choreographic process led by other choreographers (case study 11), my lived experience as a dance practitioner is particularly useful in helping me identify possible shifts in the ways in which creative decisions are made in the process. Having had considerable first-hand experience in working as a choreographer and a dancer in the process of dance making, I am able to identify nuanced shifts in power dynamics that takes place between the teacher-choreographer and student-dancers in the choreographic process. Such observations made as I take on the role of a non-participatory observer has in turn influenced my thinking when I subsequently choreograph with the student (case study 10); as I am aware that dynamics in studio-based sessions may influence the ways in which creativity manifest itself in choreographic processes, particular emphasis is placed upon ensuring democratic decision-making is practiced as much as possible in an attempt to empower students through their learning. Responsiveness to the ethnographic field as such is only possible when experience and knowledge as a dance teacher and choreographer can be drawn upon as part of the research process.

In order to take into account the lens through which this research is conducted, it is perhaps useful to consider briefly my experience as a dance artist and the various influences that inform my artistic practice. I started my professional training in dance in musical theatre and American Modern Dance (particularly Limón). In recent years however, particularly since pursuing my masters and doctoral education in the UK, my work has been more influenced by British contemporary dance, European conceptual dance and somatic practices. I am a dance artist who works across borders and spends considerable amount of time immersed in the dance scenes of UK and Hong Kong

amongst other different area of the world (see appendix III for full bio). Working across cultures and movement styles as a choreographer, performer and dance teacher through the years has meant that embracing multiplicity can be regarded as an essential part of my existence. These experiences are all parts of the lens through which observations are made, impacting both data collection and qualitative data analysis during the course of this research.

Other research methodologies such as action research or self-study have been deemed less suitable in this instance as they often suggest specific agendas of their own. For instance, action research as a methodology is usually employed for the betterment of the subject's practice (Baumfield, Hall and Wall, 2013, Stringer, 2004). In addition, action research in education usually involve teachers examining their teaching practice in the specific context of which they are already a part of, which is different from my case in the context of Dance4 CAT. Although I have certainly gained new insight into my pedagogical practice during the course of this research study, developing my practice is neither its sole nor its primary focus. Similarly, self-study, a methodology commonly used by teacher educators in education conducting research on their teaching practice, is also very much focused on self-improvement of the researcher (Huxtable and Whitehead, 2016, Schulman, 2004). An ethnographic approach to dance studies, on the other hand, allows the narrative of my temporary role as a teacher at Dance4 CAT to come through in a way that is similarly valued compared to the narratives of other participants in this study. My taking on the role as a teacher at Dance4 CAT is primarily for the purpose of better understanding the experience of those who are part of the programme. Therefore, it is important that the research does not turn into a project that centres

around and focuses on solely my practice. It is with this clear purpose in mind that I apply the ethnographer's gaze upon the analysis of my own teaching and interaction with other participants. Admittedly, there may be some similarities between the methodologies mentioned above, yet the fine distinction between their purpose means that an ethnographic approach to dance studies seems most suited for this research project.

Data collection

As this research employs an ethnographic approach to dance study, a considerable range and volume of data is gathered from the ethnographic field of the Dance4 CAT programme. As the sole researcher of this research study, I am responsible for both gathering and analysing all primary data from the ethnographic field.

During the course of conducting fieldwork for this research study, data is gathered from my first-hand experiences of the studio-based sessions including non-participatory observation as well as actively teaching in the programme. These experiences provide insights that contribute to in-depth understanding of ways in which knowledge seems to be cultivated and learning appears to be achieved in the context of the Dance4CAT programme. Aside from experiencing these sessions in person, they are also captured in written form (field logs) as well as visual and audio form (video recording). These data are subsequently used as tools to revisit and re-live the experiences in order to provide meaningful analysis of the ethnographic field.

In addition to data collected from personally experiencing the programme at work, semi-

structured interviews and questionnaires are used to gain further insight to dance teaching and dance learning beyond what is observable in the studio-based sessions. Captured in written form, questionnaires focusing on learning experiences at Dance4 CAT allow for collection of data from a large number of participants and provide an opportunity for students to respond anonymously. Captured in the form of audio recording, the semi-structured interviews conducted with selected students and teachers of the programme provide nuanced insights such as attitudes and felt experiences related to dance learning and teaching. As referenced extensively later in chapter 4, the contents of the interviews are at times directly related to studio-based sessions observed during fieldwork. In addition, broader discussions around experiences of dance teaching and learning are also part of the conversations, providing contextual information that covers scope beyond the fieldwork of this research. These insights contribute to the overall narrative of this thesis and serve as a reminder that dance teaching and learning are cumulative processes that stretch well beyond the specific time and context highlighted in this research.

As previously stated, practical fieldwork for this research consists of two major components; the non-participatory observation of various activities of the Dance4 CAT programme and the active participation of teaching at Dance4 CAT. The data collection methods employed and the manner in which they are used are summarized here.

Non-participatory observation of Saturday weekly sessions

Duration: 8 weeks

The Saturday weekly sessions form the core part of the Dance4 CAT programme and

takes place weekly over three terms during the course of an academic year. The weekly

sessions include training in ballet/Pilates and contemporary dance technique, delivered

primarily by the core teaching staff of the programme. Creative workshops, on the other

hand, are led by visiting artists who each work with the students for approximately one

to three weeks. As the researcher, I conduct non-participatory observation in these

sessions and data is collected in the form of video recordings and text-based field logs.

Non-participatory observation of Easter choreographic intensive

Duration: 4 days

Easter choreographic intensive takes place during the Easter break when the regular

Saturday weekly sessions are at recess. These sessions differ from the Saturday weekly

sessions as the students work intensively with a choreographer in creating new

choreographic works. The finished works are then performed at various occasions during

the year. As the researcher, I conduct non-participatory observation during the

choreographic process and data is collected in the form of video recordings and text-

based field logs.

Non-participatory observation of other activities in the programme

Duration: Throughout research period

Besides the studio sessions illustrated above, this study also covers various aspects of

the Dance4 CAT programme so as to provide a detailed account of their respective

influence on the development of creativity in young dancers. These activities include

taster sessions and auditions for prospective students, rehearsals, performances and

theatre visits, all of which are integral to the Dance4 CAT programme and contribute to

the overall development of the students. Data is collected in the form of text-based field logs.

Active participation of teaching contemporary technique classes

Duration: 9 weeks

The contemporary technique classes are usually taught by some of the core teachers of the Dance4 CAT programme. Over the course of this research, I have taught 11 classes for each of the two groups in the programme, simultaneously taking on the role of a teacher and a researcher in order to examine both the teaching and learning of contemporary dance in these studio-based sessions. This period aims to emulate the experience of that of core teachers in the programme. Data is collected in the form of video recordings and text-based field logs.

Active participation of leading February choreographic intensive

Duration: 5 days

The February choreographic intensive is an additional intensive that is set up for the purpose of this research. There are usually two choreographic intensives in a year (Easter intensive and Summer intensive) where students have the opportunity to work with a visiting artist in order to create finished works. During the February intensive, I work with a group of students who volunteer to be part of a choreographic process and take on the role as a choreographer and researcher in order to examine the process of dance making. This period and the additional pre-performance rehearsal in July aim to emulate the experience of that of visiting artists and choreographers working with Dance4 CAT. Data is collected in the form of video recordings and text-based field logs.

Interviews / Conversations

Duration: Throughout research period

A number of semi-structured interviews (approximately 45 mins each) have been conducted for this research with participants of Dance4 CAT including selected students (18), teachers (4), visiting artists (4) and staff (1). The sampled students are selected to reflect the diversity in age, gender, ethnicity and experience in dance that exists within the programme. Teachers and visiting artists interviewed are sampled from those whose sessions at Dance4 CAT are observed. These interviews centres around participants' current and past experience in dance and particular focus is placed on their experience at Dance4 CAT. They aim to provide additional contextualisation beyond what is observable in the studio-based sessions and to allow for an additional layer of understanding. The interviews are conducted by myself as an informed interviewer; as I have been involved in the programme as a teacher and researcher, the experience influences both the interviewees and I in our conversation. Yet it is also precisely this unique relationship that I have had with the participants that allows me to draw out nuances that would have been otherwise overlooked by an impartial outsider. In addition to these interviews, this research also draws on ongoing discussions that I have with Dance4's Artistic Director/Chief Executive Paul Russ about the organisation. These interviews/conversations are documented using voice recording.

Questionnaires

Two questionnaires are used in this research, both of which are used in order to gather information about the studio-based sessions that I led at Dance4 CAT. The questionnaire

about my contemporary technique classes is distributed to all students while the questionnaire about the February choreographic intensive is only distributed to those who participated in the intensive. This data collection method is used in order to capture information which might have been overlooked due to possible shortcomings of other data collection methods used in this research. For instance, my dual role as the teacher and interviewer may have made it difficult for students to share their thoughts regarding my teaching at the interview due to my presence. The questionnaires, therefore, provide an alternative channel for participants to address comments they have regarding my teaching.

Data analysis

Even though the process of this research can be considered as comprising loosely of three parts including conducting practical fieldwork (collecting data), revisiting and analysing data collected, and presenting findings, these stages are neither completely separate nor are they strictly sequential in practice. The following section attempts to explore some of the intricacies within the layered, non-sequential processes and ways in which they operate in relation to one another. The organic fluidity between data collection and data analysis arguably allows for the kind of richness in the resulting narrative that is demonstrated in this qualitative research study.

As the sole researcher responsible for collecting as well as analysing the data for this research, it is neither useful nor realistic to treat the two processes as being completely isolated from one another. Take for instance the non-participatory observation of studio-based sessions during fieldwork at Dance4 CAT, the written field log used to capture

observations can hardly be considered as a purely descriptive, non-biased document. Instead, it is an account of the studio-based sessions as seen through the lens of the researcher. Besides being a tool that tracks what is seen and heard during observations, the field log often contains thinking around potential themes and patterns that emerge as notes are being taken, all of which can be considered as early analyses of observations made at the ethnographic field. Some of these early thinking is later further developed into concepts and models that become part of the overall findings in this thesis (see chapters 4 and 5). Early analyses of observations made during the studio-based sessions in ethnographic field also influence subsequent conversations such as the semi-structured interviews. Hence, rather than being regarded as processes that are completely separate, data collection and data analysis in this research should be treated as processes that closely inform and work in relation to one another.

Moreover, rather than treating data analysis as a research process that neatly follows the collection of data, it is perhaps more useful to consider it as the processual thinking and refining of ideas emerging from and informed by observations of the ethnographic field. As previously mentioned, data analysis arguably takes place partly as data is being collected. At other times, data analysis, as it is perhaps more commonly understood, takes place when the collected data is re-examined. In other words, qualitative data analysis actually takes place throughout the course of fieldwork and well into the write up of this thesis. Therefore, data analysis in this research can hardly be considered as purely the sequential process which follows data collection.

Since data collection and data analysis are both conducted by the same researcher,

reviewing the data becomes as much about (re)familiarising myself with the experience in the ethnographic field as it is about making it foreign. The collected data is familiar in the sense that it is mostly collected from contexts which I have experience in person; it captures the events that take place as I am witnessing them unfold in front of me. Video recording of studio-based sessions, audio recording of interviews, and field log of observations are all gathered in contexts which I have lived. Familiarity of the context and the data potentially allows for finding connections and spotting possible recurring themes and patterns to take place in a more organic manner. On the other hand, reviewing the data can to some extent make the ethnographic field foreign, allowing me to experience the original contexts from greater distances and to see things from a different perspective. Particularly for the studio-based sessions that I lead and semi-structured interviews that I conduct, my active involvement in the given context means that I am essentially part of it. Examining the data retrospectively gives me the opportunity to take into account the possible influence I may have posed to the context.

The extensive process of revisiting all the data collected can be considered as re-living lived experience from greater distances which includes watching video recording of studio-based sessions, listening to the audio recording of interviews, and studying questionnaires collected from the participants and field logs gathered during observation. Written notes are taken when the materials are reviewed, with particular emphasis being placed on creativity as manifested within the context of dance training at Dance4 CAT. The notes comprise of direct observations as wells as insights and ideas that emerge during the course of revisiting the data. As an informed researcher, my expertise in dance practice and education are fully utilised when revisiting and

processing the data, and as a result, yielding analyses that highlight relevant themes. Data is revisited again as and when appropriate during the course of the project, with transcription and cross referencing of data taking place when necessary. All of these processes contribute to the richness of the final narrative that is this thesis; multiple voices from participants combine with insights from the researcher and relevant theoretical and practical knowledge from other sources in order to support the arguments.

When compared with other methods, reviewing and analysing data as described here may not be the most time efficient. Yet upon consideration, it is deemed most appropriate for this research as it allows for nuanced intricacies to be teased out in ways that may have been overlooked otherwise. Analytical tools such as Nvivo and Leximancer often place emphasis on text as the basis of analysis. In the case of this research, however, a large volume of data contains information which are not text-based. Non-textual information such as verbal intonation in interviews or movements and gestures during studio-based sessions cannot be adequately accounted for if purely text-based analysis is employed. In order to process the complex and nuanced data, a researcher with experience in dance practice and dance education is perhaps the more appropriate candidate as they can draw upon their expertise when processing and interpreting the data, offering analyses that are more relevant and more meaningful to the context.

The ways in which data collection and data analysis inform one another in a layered and non-sequential fashion can perhaps be best illustrated through the process of developing the new conceptualisation of dance learning proposed in this research study

(see chapter 4). During initial observation of studio-based sessions at Dance4 CAT, there appears to be some noticeable differences in students' attitude towards learning (refer to case studies in chapter 4). This prompted early thinking around whether differences in attitude relates to the supposed nature of sessions (i.e. ballet, contemporary technique, creative workshop, etc.) or whether it is the types of activities in which they are engaged (i.e. learning set movement material, improvisation, etc.) that influence their approach towards learning. These early observations and thinking inform subsequent investigations; when semi-structured interviews are conducted, questions related to this theme are used to drive some of the conversations. Data from the interviews seems to suggest certain preconceptions exist around the supposed nature of sessions which then in turn affects participants' perception of what is expected of them. Combining the knowledge above with insights from past experiences I have had as an informed researcher, a new way of conceptualising learning in dance training is proposed in this research, highlighting the differences between how learning is presupposed to take place versus how learning is achieved in practice. Details of the new conceptualisation of dance learning and case studies which supports it are further explored in chapter 4.

Aside from the aforementioned new conceptualisation, the development of new model regarding creativity in dance learning proposed as part of the findings for this research is similarly layered and organic, details of which are further explored in later chapters. The development of the first iteration of the new model is introduced at the beginning of chapter 4, grounded by case studies drawn from the ethnographic field that contextualise the content of the model. Later in chapter 5, a second iteration of the

model expands on the original in order to provide insight towards future development of the ethnographic field, contributing to the enhancement of creativity development in training for young dance talents.

This research, unlike other traditional ethnographic research which departs purely from the investigation of the chosen field, does have a predetermined focus, namely, the investigation of creativity. For this reason, it is possible to utilise other studies that have variously been undertaken on other CAT programmes by dance educator Emma Redding and Kerry Chappell, dance psychologist Sanna Nordin-Bates and childhood studies expert Debbie Watson amongst others. Their studies (Chappell, 2007, Redding, Nordin-Bates and Walker, 2011, Walker, Nordin-Bates and Redding, 2010, Watson, Nordin-Bates and Chappell, 2012) have anticipated the kinds of data that may emerge during fieldwork in this context. However, this research should not be regarded as a direct extension of previous research, for although the chosen field may be similar (i.e. the CAT programmes), the aim, methodology and scope of this research are distinctly different from previous studies. Past research studies on the CAT programme have primarily been conducted from the point of view of non-participatory researchers. This research study however is conducted from both participatory and non-participatory vantage points. Previous studies do, however, inform this research by providing knowledge towards the wider context of neighbouring ethnographic fields (i.e. other national CAT programmes) amongst which the Dance4 CAT programme is situated. This allows for comparison to be made in order to articulate the findings of this research not as an isolated entity, but rather, as contribution of new knowledge towards training for young dance talents in the UK nationally.

In summary, data analyses include specific accounts of verbal and physical interactions that take place between teachers and students, with particular attention being paid towards how the notion of creativity is connected with teaching and learning in dance training. Field log used to collect data is not only a means of recording such incidences, but also the site through which initial data analysis is conducted. This is later cross-referenced with video recording of the classes to ensure the trustworthiness of data collected and to provide an opportunity for further analysis of such activities. Questionnaires and interviews allow participants to share their personal experience with regards to the programme in a holistic manner. The interviews, conducted in a semi-structured manner, allow the researcher to simultaneously analyse and respond to the answers and comments given by the participants to further the discussion in a constructive manner. Triangulation is possible when data collected through these various methods are cross-referenced with one another in order to form a comprehensive understanding of the ethnographic field. In this thesis, the names of student participants have been replaced with a pseudonym in order to protect their identity while the names of other participants such as teachers and staff of Dance4 CAT are used in order to credit their work in the programme.

The primary goal of data analysis is to provide insight towards creative phenomena observed in the diverse range of activities that students engage in through their training. Creativity, as is evident in this research, is a complex concept that cannot be easily explicated by a singular definitive meaning. The widespread usage of the term means that it has taken on very different meanings and implications depending on the context,

for instance, academic disciplines and epistemologies, towards which its user is inclined. This study not only draws upon creativity research from various disciplines, but also incorporates the perceptual interpretation of such concept by participants in the field so as to allow for a metaphorical exploration of creativity within the specific context of the Dance4 CAT programme. Rather than finding the conclusive meaning of creativity, the aim of this research is to recognise the many different creativities that exist in the programme.

Chapter 1 - Dance Education in the UK

As discussed in the introductory chapter, the Dance4 CAT programme occupies a unique position in the UK dance ecology, offering specialist dance training for exceptional young talents. Although it is pre-vocational in nature, a large number of its alumni have since gone through further professional training and have pursued a career in dance in the UK and internationally. Hence, a thorough investigation of the Dance4 CAT programme requires not only an introspective gaze towards the programme itself, but also an understanding of its relationship within the wider context of dance training, education and the profession.

This chapter outlines past trends of dance training and education in the UK as discussed by dance educator Jacqueline M. Smith-Autard as the *Modern Educational Dance* model, the *professional* model and the *midway* model (2002). Current practice, however, is proposed in this chapter as being more suitably described as *dance education of multiplicity* wherein young dancers are not only required to demonstrate fluency in various movement styles, but also need to acquire skills beyond that of a performer. As an extension of this current trend, this chapter argues that the future of dance training and education in the UK might best be focused on an integrated sense of multiplicity stemming from the agency of the students. The merit of diversity in dance training and education is recognised, yet equally important is the manner in which students make use of a wide range of knowledge gained in ways that are unique to them as individual young dance artists. Instead of regarding a diverse curriculum as a passive model that merely

responds to the demands of the profession, this chapter argues that a diverse curriculum which focuses on catalysing connections between various types of knowledge can be an active way of fostering creative thinking and learning.

Smith-Autard's *The Art of Dance in Education* (2002) was first published in 1994, a few years after the implementation of the then newly introduced National Curriculum in 1988 (DES, 1989, 1991). In this first statutory curriculum in the UK, dance was placed as part of physical education, arguably contributing to the wider perception of dance being recognised primarily for its benefits as a physical activity (similar to competitive sports and games) rather than an artistic form in education. It was under such context that Smith-Autard argued for the aesthetic case of art of dance in education, that dance was an activity with a unique artistic value and should be recognised as such. Her work echoed the voices of others in the dance sector such as the National Dance Teachers Association (NDTA, 1990) who advocated that "the concepts employed in dance education place emphasis on artistic, aesthetic and cultural learning" (NDTA, 1990, p. 2). Since then, advocating for the artistic and aesthetic value of dance in education continues to be a challenge for dance educators in the UK (Bannon and Sanderson, 2000), particularly at times when the National Curriculum is re-evaluated.

In arguing for the art of dance, Smith-Autard (2002) makes the distinction between the notion of dance training and dance education in that the former is driven primarily by the agenda of training dancers to work in the profession. In contrast, dance education according to Smith-Autard generally denotes dance as an artistic experience taking place within the structure of compulsory education in the UK (Smith-Autard, 2002, p. viii). Such

distinction is arguably less rigid in the current landscape; as discussed later in this chapter, even though professional training is still very much driven by training dance artists for the profession, there seems to be more attention placed on the broadening of training beyond that of a skilled performer, allowing for the cultivation of a more comprehensive artistic practice. In this sense, there seems to be somewhat of a blurring of lines between dance training and dance education. To a certain extent, it is within the space between dance training and dance education that the Dance4 CAT programme is situated.

Modern Educational Dance

Smith-Autard (2002) considers Rudolf Laban as one of the most influential figures in the early development of contemporary dance in the UK. Rudolf Laban published his seminal work *Modern Educational Dance* in 1948 and has had significant influence on contemporary dance education in both the UK as well as internationally. The *Modern Educational Dance* (MED) model he proposed was considered to be "the consensus practice" (Smith-Autard, 2002, p. 4) of contemporary dance education until the early 70s. It provided the theoretical framework for the teaching of the then newly emerging practice of *"la danse libre"* (Laban, 1975, prefatory note) or the *"free dance"* (Laban, 1975, prefatory note), the original terminology for what is now more widely known as Modern Dance.

Laban regards Modern Dance as "the movement expression of industrial man" (Laban, 1975, p. 3) in that it can be seen as a form of response towards modernisation. He cites Isadora Duncan as an example and argues that the emergence of Modern Dance is a

response to an industrial lifestyle that could "counterbalance the disastrous influence of the lopsided movement habits arising in contemporary working methods" (Laban, 1975, p. 6). Modernism had brought with it a new way of life where the individual seemingly had become part of a metaphoric machine; fitting into society as one small part of a much larger apparatus and repeatedly performing specific but repetitive tasks in the labour of production. In this sense, one could argue that "*la danse libre*" is a dance form that can be regarded as liberating man from the subjugation of modern life.

Since the beginnings of Modern Dance, it has been viewed as a form of resistance towards modernisation and therefore it is only natural that the ideals behind the *Modern Educational Dance* model also follow a more humanistic and person-centred approach. Laban's philosophy of dance education is more focused on the development of the individual rather than training dancers for a career in dance. He states that "in schools where art education is fostered, it is not artistic perfection or the creation and performance of sensational dances which is aimed at, but the beneficial effect of the creative activity of dancing upon the personality of the pupil" (Laban, 1975, p. 11-12) that is of the greatest importance. According to this approach, the dancing body is not necessarily equated with the performing body, for it is the experience of dancing itself that is central to *Modern Educational Dance* rather than performativity.

In *Modern Educational Dance*, Laban proposed the following as the three tasks of dance education: 1) To foster children's innate urge "to perform dance-like movements [as] an unconscious form of outlet and exercise introducing them to the world of the flow of movement, and strengthening their spontaneous faculties of expression" (Laban, 1975,

p. 12), 2) "to preserve the spontaneity of movement and to keep this spontaneity alive up to school-leaving age, and beyond it into adult life" (Laban, 1975, p. 12), and 3) to foster artistic expression by aiding them in creating dances appropriate for them as well as to take part in "communal dances produced by the teacher" (Laban, 1975, p. 12). These ideas were published at the same time that Laban opened the Art of Movement Studio in Manchester in 1948 and have since not only impacted the development of dance in schools but also provided the basis for community dance approaches or philosophies.

This proposal in *Modern Educational Dance* sits in stark contrast when compared to dance education in the UK today, a time when the value of dance education (or perhaps arts education in general) seemingly needs to be constantly justified by enumerating the transferable skills and the benefits towards learning abilities in other core subjects areas in school. Grossick and Kaszynska (2016) points out the apparent hierarchy of disciplines and learning outcomes in the national curriculum and the irony of the value of arts having to be measured in relation to its contribution to the learning of core subjects such as mathematics amongst others. Laban, on the other hand, considers the art of movement and its place in education simply de facto. He argues that dance education is rooted in basic human instinct and there is "the intuitively felt need of almost everybody to obtain, if not inspiration, at least information concerning one of the most powerful features of man's bodily and mental make-up, movement" (Laban, 1975, p. 7). Such view shares a similar sensibility with Howard Gardner's notion of multiple intelligences (1993), where bodily-kinaesthetic intelligence is regarded as equal and not subsidiary to other forms of intelligences such as verbal-linguistic or logical-mathematical.

Although the *Modern Educational Dance* model may no longer necessarily be considered as the consensus practice in the UK as it once was during its heydays, focus on the expression of the individual and "its affective/experiential contribution to the participant's overall development as a moving/feeling being" (Smith-Autard, 2002, p. 4) can still be found in the field. Classes in creative dance, expressive movement and dance therapy often draw on Laban's work as they tend to advocate the experience of the mover over the perfect execution of codified dance movement. Laban believes that "instead of studying each particular movement, the principle of moving must be understood and practised. This approach to the material of dancing involves a new conception of it, namely, of movement and its elements" (Laban, 1975, p. 10) which focuses more on the discovery nature of dancing. This egalitarian approach to dance education has since been somewhat displaced by the *professional* model; a product-oriented approach commonly found in vocational dance training settings.

Professional model

In comparison to Laban's work, the *professional* model (Smith-Autard, 2002) represents quite the opposite end of the spectrum in dance education; if *Modern Educational Dance* is a person-centred approach to dance education, the *professional* model is perhaps best described as product-oriented dance education. Smith-Autard described the *professional* model as having the aim of producing "highly skilled dancers and theatrically defined dance products for presentation to audiences" (Smith-Autard, 2002, p. 4). The professionalisation of dance education which came into prominence in the 60s and 70s meant that the goal of dance education gradually steered away from personal

development to the far more pragmatic objective of feeding dancers into the dance profession. The *professional* model suggests that dance education is a form of vocational training; a means through which dancers acquire the relevant skills to meet the demands of the job market. As Smith-Autard states, "this product-based model is that which is used fully and expertly by our professional dance training schools and colleges where the aim is to produce dancers as performers" (Smith-Autard, 2002, p.5). According to such a view, the ultimate goal of dance education is therefore to be employed to dance.

Not only does the *professional* model suggest a product-oriented kind of dance education, it also implies a kind of dance culture that is choreographer-centred where dancers are employed as instruments to realise the artistic vision of the creative choreographer. One of the features of the *professional* model is its focus on technical training, and in the 60s and 70s, this often meant technical training in the style of particular choreographers. "The emphasis on skilled bodily performance in most cases required concentration on one technique only in the time available. This meant that if, for example, the Graham technique was the medium, the students might become very skilled and knowledgeable in this small part but would remain ignorant of dance as a richly diversified whole" (Smith-Autard, 2002, p. 7). Therefore, these choreographer-centred techniques can be regarded as the patterning of one's body to fit into the set ideals and aesthetics of specific choreographers who have apparent hierarchical power over dancers. Contemporary dance techniques developed by leaders of Modern Dance such as Cunningham, Graham and Limón are methods that each choreographer developed in order to train (or equally, one can say to change, mould or augment) the dancing body to one that complies with what the choreographers desired.

Metaphorically speaking, the choreographers are Michaelangelos while the dancers are their Davids; it is the choreographers who are regarded as the true artists while the dancers are merely objects of their art.

As a result, what is sacrificed in the *professional* model of dance training is that dance students appear to no longer be at the heart of dance education. The dancing body, rather than being an entity with agency, is reduced to a means through which choreographic geniuses express themselves. In this sense, it is an enslaved body; the role of the dancer is merely to play a small part in the social apparatus of the wider dance industry. The lack of agency over one's body is further discussed later in chapter 5 through the work of philosopher Michel Foucault which seems to be relevant to a certain extent to the *professional* model. Ironically, the *professional* model appears to go completely against the original spirit of "*la danse libre*" (Laban, 1975), as there seems to be a very limited sense of freedom in the dancing body according to such a view.

However, dance education today is rarely about training the dancing body in only one style. As is discussed in latter parts of this chapter, current dance education tends to value multiplicity rather than singularity. The dancing body, in this sense, can be considered somewhat freer than what is described in the *professional* model of the 60s and 70s. Having said that, the repercussions of the *professional* model can still clearly be felt. For instance, there is still a strong inclination towards using employability as the measure of success for dance education; almost all the debates about dance education (or even education in general) cite rates of employment of graduates as the quantifiable indication of success of training programmes. Therefore, although the dancing body may

no longer be enslaved by the style and aesthetics of a singular choreographer, it is still very much bound by the notion of the market-driven performing body suggested in the *professional* model.

Midway model

Smith-Autard (2002) advocates the *midway* model (or the *art of dance* model) as an attempt in bringing together the strengths of the two aforementioned distinct approaches to dance education previously discussed. She draws upon the characteristics of both the *Modern Educational Dance* model and the *professional* model in order to provide a balanced and well-rounded approach to dance education, focusing on "creating, performing and viewing dances" (Smith-Autard, 2002, p. 29) as the three main processes for dance education. Since the introduction of the *midway* model in 1976, the influence of Smith-Autard's framework can be seen widely in UK dance education[4]. To this day, the model remains very much prevalent in certain parts of the field; one only need to briefly look at the current syllabus for GCSE and A-level dance to see its influence, as choreography, performance and dance appreciation (or critical engagement for A-level) remain as the subject contents through which dance students are assessed (AQA GCSE Dance and AQA A-level Dance Syllabus, 2016)

The following table highlights the major features that have been taken from previous models of dance education and incorporated into the *midway* model.

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[4] As Smith-Autard points out, the midway model (or the art of dance model) "was strongly advocated in … Calouste Gulbenkian Foundation report Dance Education and Training in Britain (1980). It is also the model implicit in the UK National Curriculum (2000), GCSE, AS and A level syllabuses (2001-2) for schools and in current degree courses in universities... as a model of 'good practice'" (Smith-Autard, 2002, p. 3).

EDUCATIONAL	MIDWAY			PROFESSIONAL
Process	Process + Product			Product
Creativity Imagination Individuality	Creativity Imagination Individuality	+	Knowledge of public artistic conventions	Knowledge of theatre dance repertoire
Feeling Subjectivity	Feeling Subjectivity	+ +	Skill Objectivity	Skill acquired Objectivity
Principles	Principles	+	Techniques	Techniques
Open Methods	Open	+	Closed	Close methods
Creating	THREE STRANDS Composition Performance Appreciation OF DANCES Leading to ARTISTIC EDUCATION AESTHETIC EDUCATION CULTURAL EDUCATION			Performing

Figure 2 Table to demonstrate features of the art of dance in education model (Smith-Autard, 1994, p. 26)

The *midway* model is admittedly a fairly attractive proposal for dance education, not least as learning aims can be clearly identified and accounted for through different products in assessments. Smith-Autard identifies three distinct strands or processes including creating, performing and appreciating, leading to what she labels as artistic education, aesthetic education and cultural education. "The *products* – dance compositions, dance performances and dance appreciation – are the outcomes of their learning and it is these products that can be assessed" (Smith-Autard, 2002, p. 29). For this reason, the *midway* model remains highly regarded in certain areas of dance

education. The categorisation offers a seemingly objective way to conceptualise various aspect of dance education. Yet it is also precisely these very clear categorical distinctions that make it an unrealistic model, especially when it is the "art of dance" that is concerned. Dance, rather than being treated as a form of art as the name of the model suggests, is treated more as a subject to be taught. Artistic processes, in reality, are often far more fluid and messier than what can be accounted for under the labels of creating, performing and appreciating. It is often in the synergy between these processes that new ideas emerge and true discoveries are made. If one adheres to these strict categorical separations, the novelties that emerge in between will be overlooked during the learning process. The emergent nature of various activities in dance education will be further explored in chapter 4 in relation to the practical context of the Dance4 CAT programme, shedding light on the importance of finding fluidity instead of separation between these strands proposed by the *midway* model and revealing the nuances of the emergence of novelty in the learning of dance.

Instead of establishing binary opposites or finding the midway between them, it is perhaps more worthwhile to recognise the spectrum of approaches to dance teaching that exist between them; individual teachers often employ pedagogies that fall somewhere on that spectrum, and hence, rather than aspiring to find a model of "best practice", dance teaching is perhaps better envisioned as a fluid space through which individual teachers can meander as they find approaches appropriate to specific contexts. Smith-Autard suggests "the processes of creating, performing and viewing dances and the overall appreciation gained from these experiences can be defined as artistic education in that the learner is coming to know more about the art form itself"

(Smith-Autard, 2002, p. 30). She also admits that "it is difficult to disentangle artistic from aesthetic education, since in all dance art experiences they are interdependent" (Smith-Autard, 2002, p. 30), yet this research further argues that such separation is neither necessary nor realistic. Recognising that artistic practice, and, by extension, artistic education, is at times less organised than one might desire. Although the *midway* model appears to cover more grounds than previous models, the different strands that it advocates risk becoming items of a checklist to be checked off rather than a space that allows for exploration.

Dance education of multiplicity

The *midway* model appears to remain as an adequate illustration of dance education at key stages 1-3, GCSE and A-level in the UK. Higher education and conservatoire training in recent years however have turned towards placing an emphasis on the notion of multiplicity in both the training of the performing body as well as in preparing students for the range of roles that they may play as dance artists in the profession. Dance education of multiplicity can be seen as both a response to the reality of the job market (a turn towards a portfolio career in dance) as well as a change in the nature of artistic practice (a more democratic way of dance making) in the field of dance.

Multiplicity of the performing body in the field

The notion of multiplicity of the performing body began to emerge in the 1990s. Terminologies such as "body eclectic" (Davida, 1992), "hybrid bodies" (Louppe, 1996) and "hired body" (Foster, 1992)" started to appear as part of the discourse in dance studies and are used to address both the positive and negative aspects of dancers that

operate within and amongst multiple movement styles. Although the focus of their discussions may have been different, most of these writers seem to describe a sense of the postmodern fragmentation of the performing body where dancers are faced with the need to demonstrate fluency in a range of movement styles and to prove their ability in dealing with different working methods in their unique ways. Such phenomena are perhaps most apparent in the lives of independent dance artists who often work with different choreographers from one project to the next, or even simultaneously. Recent literature such as dance artist Jennifer Roche's account of her experience and those of other dancers also confirms this trend. In her book entitled *Multiplicity, embodiment and the contemporary dancer: moving identities*, she points out that "increasingly, mainstream choreographers cast for the lifetime of a production rather than maintaining a full-time company over a number of years, so dancers must embrace a peripatetic lifestyle and follow where the work opportunities lead" (Roche, 2015, p. 8-9). In this sense, the notion of multiplicity of the performing body is regarded as a form of resilience towards market demands; dancers have to be versatile and adaptable in order to make a living in the field. However, Roche's notion of "moving identity" (Roche, 2015) suggests that embracing multiplicity is not simply about switching between external influences and that dancers develop unique movement signatures in the process. Therefore, Roche's notion of *moving identity* can be seen as a concept that recognises the agency of the dancer's performing body.

Multiplicity of the performing body in dance education

When the notion of multiplicity of the performing body was first introduced, it was mainly used to describe dancers working in the profession. Yet its influence can now also

be seen in dance education, particularly in vocational training for contemporary dance artists. Most higher education programmes with vocational-style training in contemporary dance consist of technical classes in a number of codified contemporary dance techniques such as Graham Technique and Cunningham Technique. Furthermore, their training is likely to be supplemented with other movement-based classes; from classical ballet to release-based technique, Gaga technique, improvisation, etc. Rarely are students immersed in one kind of technique or modality of learning for an extended period of time. Students may take a module in Cunningham Technique for one term, which may be dropped and replaced with released-based technique in the next. Although training in conservatoires may spend more hours on movement-based classes compared to HE, they often share a similar kind of eclecticism in their curriculum. In addition, visiting guest artists are often invited to conduct workshops for shorter periods of time where each brings their unique histories of movement or shares part of their current creative process with the students. It appears that the notion of multiplicity of the performing body is equally, if not more drastically, advocated for in the arena of vocational dance training than it is in the profession.

Although multiplicity of the performing body is a phenomenon that can be seen in both the profession as well as in the realm of dance education, it has also faced considerable criticism. In recent years, there have been heated debates in the field regarding the current state of dance education in the UK, the most recent of which was sparked by a press release issued by three prolific dance artists in 2015. Choreographers Akram Khan, Hofesh Shechter and Lloyd Newson claimed that within dance education in the UK, "the students, more often than not, lack rigour, technique and performance skills" (Arts

Industry, 2015). Akram Khan further stated that "the training the young dancers go through in the UK is not supporting them in the rigour, technique and discipline that I am looking for in a dancer" (Hemley, 2015). This is a concern that had been raised by Emilyn Claid who points to the fragmented sense of multiplicity being the core of the issue. She argues that "institutional contemporary dance training in British postmodern, post-Enlightenment culture has became one of breath, not depth… there are so many many performance and body-mind techniques available that the dilemma facing contemporary dance is not the elitism of a particular system, but the mixture and merging of many" (Claid, 2006, p. 140). Therefore, the notion of multiplicity of the performing body maybe regarded by some to be a form of resilience towards a diverse market, yet its blessing can very well be its precise weakness when the dancers end up becoming jacks of all trades and masters of none.

Multiplicity of roles in the field

In addition to the versatility and multiplicity of the performing body being a kind of expertise that is valued in the field of dance in the current climate, dance artists are also increasingly required to take on other roles in their career beyond that of a performer. As Susanne Burns suggests in her article on entrepreneurship and professional practice, "the working life of most dancers will be a portfolio career – made up of different strands that may include the practice of dance as a performer and/or choreographer" (2007). This seems to increasingly be the trend for graduates completing tertiary education or vocational training in dance, for the reality is, there simply are not enough vacancies in dance companies to accommodate all graduates working as performers on full-time contracts. As Graham Watts, Chairman of Critics' Circle Dance Section in the UK, points

out, conservatoires and HE institutions "are producing hundreds of graduates and there are very few paid jobs as contemporary dancers" (Clark, 2015). Roche points out that "a successful career in contemporary dance generally denotes mobility and versatility" (Roche, 2015, p. 8). Other practitioners working in the profession also express similar views; an ideal career as an independent dance artist consists partly of fixed employment and partly of flexible freelance work (Burns, 2007). It appears that the multiple roles that dance artists play is, on the one hand, a reality of the profession, yet on the other, also the preferred mode of dance artists working today.

Multiplicity of roles in dance education

If the profession is increasingly demanding that dance artists perform multiple roles in their professional lives, it is not surprising to see that vocational training in dance has also followed a similar kind of trajectory. Veronica Lewis, Principal of London Contemporary Dance School, points out that it is the responsibility of the school "to nurture the uniqueness of its young artists and support their individual talents and creative development in order to ensure that contemporary dance remains vibrant, innovative and above all contemporary" (Hemley, 2015). This implies that the aim of conservatoire training is no longer limited to producing dancers that are suited for employment at large-scale dance companies, but also, to nurture the development of young dance talents that may have very different artistic and career interests. Similarly, Watts argues "schools have to produce dancers with a rounded education, not just going for the same 15 elite jobs. Otherwise 235 kids would be left on the scrapheap" (Clark, 2015). The "elite jobs" to which Watts is referring are the full-time performance positions in well-known dance companies, which are at times, incorrectly perceived to be higher

in the implicit hierarchies than other different roles within the profession (Aujla and Farrer, 2016). Perhaps dance education that recognises and advocates for the multiplicity of roles of dance artists in the profession is one way to help address such bias.

The notion that a balanced and well-rounded education in dance is one that recognises the multiple roles that dance artists play is nothing new. In fact, the previously mentioned *midway* model already suggested that dance education should not simply be about training performers but should also concern other facets of the art form such as dance making and appreciation. The multiplicity of roles demanded of dance students, graduates and professionals seem to always be on the rise. For instance, entrepreneurial skills have been highlighted as essential for the current generation of independent dance artists (Burns, 2007, Aujla and Farrer, 2016). As pedagogues, how can we ensure that dance students can find their own unique identity amongst all these multiplicities? How can we ensure that the diverse experience offered in training programmes can be of benefit to the students rather than leaving them torn between all that is demanded of them in an education of multiplicities?

Towards dance education of integrated multiplicity

From the discussion above, there appears to be a general consensus in both the dance profession as well as in the world of dance training that multiplicity is not only desirable but also essential in contemporary dance practices. Yet is mere multiplicity sufficient? Perhaps multiplicity allows dance artists to be more resilient when faced with the ever-increasing range of demands that the art form and the profession seem to be imposing upon them. However, "if mixing approaches occurs as a result of circumstance rather

than design, for example because of the requirements for earning a living in the case of the freelance dancer... this creates a worrying outcome in which the movement can remain superficial and mimetic'" (Roche citing Louppe, 2015, p. 10). This argument highlights the problem of adopting multiplicity merely as a response to external demands in a passive manner. Claid expresses a similar kind of dilemma when faced with the challenge of shifting between different choreographic styles, stating that "embodying a different style for each piece proved exhausting and unfeasible. There was no time to let go, un-do, re-think and allow the body-mind knowledge to do its work" (Claid, 2006, p. 67). This results in what she describes as "middle mush" (Claid, 2006, p. 140), a kind of generality in movement that lacks definition and precision. Dance scholars Susan Foster (1992) and Laurence Louppe (1996) are both critical about training through multiple systems, for even if deep exploration and embodiment of each styles could be achieved, "the subject's consciousness becomes fragmented and the references structuring the practice of the body become dispersed" (Louppe, 1996, p. 64) as a result. How are dance students and dance artists, then, supposed to find refuge in this predicament?

As this research argues, a possible resolution is to consider the integration of multiple influences rather than multiplicity alone. Integrated multiplicity emphasizes the dance artist as an active agent; rather than being torn between different influences and practices, the dance artist should be regarded as the central site where multiple influences meet, develop, amalgamate and flourish on the artist's own accord. Similar to Roche's argument, "locating dancers as individual sites of knowledge and experience dramatically challenges the notion that they must be either aligned clearly to one

choreographic approach or be unknowable, unmarked and thus, nowhere" (Roche, 2015, p.15). The notion of integrated multiplicity empowers dance artists and promotes a sense of agency, resisting the kind of passivity that may exist when merely chasing after diversity.

It should be noted that the notion of integrated multiplicity is not only applicable to dance artists working in the profession, but also very relevant to, and arguably ought to be advocated in the realm of dance education as well. At the moment, vocational dance education in the UK resembles an elaborate buffet display; institutions offer a wide range of classes and there is no shortage of diverse and varied experiences in programmes. Yet there seems to be the assumption that students will somehow automatically make connections between the segregated "dishes" of a compartmentalised curriculum. Little attention seems to be given to the interconnectedness of these diverse experiences; more often than not, students lack the time, space and, most importantly, the freedom, to individually draw these experiences together in a manner that is unique to them. There appears to be an urgent need to strengthen the sense of agency in dance education; be it in vocational or pre-vocational training, dance education should empower young artists to develop their unique voices rather than simply mimicking the voices of others. This is further explored later in chapter 5 which looks beyond existing creativities, arguing for the integration of multiplicity as being a possible way forward in fostering creative learning in dance.

At a time when creativity is increasingly becoming one of the prime agendas in education, it should be noted that mere diversity is not enough to encourage creative

thinking. As argued through the *Replication-Discovery Model of Creativity in Dance Learning* introduced in chapter 4, creativity is more prevalent when exploratory rather than banking learning is encouraged. Although diverse experience in dance may help students to gain the required knowledge for them to be creative in dance, it does not automatically result in creative thinking. True creativity lies in the ability to discover the interconnectedness between diverse experiences and elaborating upon them to produce something new. Hence, in addition to offering a diverse range of contents, dance training programmes should consider whether or not they are actively encouraging and supporting students in integrating them in order to nurture their creativity.

This research aims to examine the Dance4 CAT programme as a case study of how creativity is being envisioned and nurtured in training for young dance talents. Dance4 CAT appears to be a programme that recognises the importance of the agency of young dance artists within their diverse curriculum; as their publicity material suggests they "want to empower you [young dance artists] to take ownership of your [their] own learning and development as future artists" (Dance4, 2016). This research explores to what extent young dance artists are regarded as active agents in dance training and how "moving identities" (Roche, 2015) are perpetually being constructed through dance learning. Such identity construction is, without a doubt, an ongoing project that continues beyond the training programme, yet through this qualitative study, one may gain a deeper understanding of the beginning of such identity construction. Moreover, this research suggests that agency goes beyond that of the moving body and influence all aspects of dance artists' practices.

This chapter illustrated past trends that have been prevalent in British dance education and argued for dance education of multiplicity as being the current model of contemporary dance training in the UK. The notion of integrated multiplicity has been proposed as a future developmental direction towards which dance training could be developed. A central feature of the Dance4 CAT programme lies in students' engagement with a range of movement and choreographic practices introduced by teachers and visiting artists. In order to maximize the benefits of such diverse experiences, focus needs to be placed on encouraging students to find unique novel connections *between* these practices. As is discussed in the following chapter, novelty is one of the conditions constituting creativity and, therefore, encouraging students to find novel connections between different aspects of their learning is essential to the development of creative dance artists.

Chapter 2 – Research and Literature on Creativity

In this chapter, a range of creativity theories are considered in order to provide starting points from which the discussions of the ethnographic field of the Dance4 CAT programme can take place. The chapter begins by introducing two broad ideas related to the scope of creativity research and the ways in which they may be relevant to this research study. Firstly, the notions of Big C Creativity and little c creativity are introduced as common ways of conceptualising the magnitude of creativity in research. The problematics of such dichotomy, particularly in research studies related to dance training, are highlighted. Secondly, various aspects of creativity including *product, process, person* and *place* amongst others that research has traditionally focused on are outlined here. Rather than focusing on specific aspects (or specific Ps as referenced in later discussions in this chapter), this research takes a broader approach and explores varying aspects of creativity as they emerge in the ethnographic field. Following the broad contextualisation, the chapter then focuses on systems theory and cognitive theories of creativity as the two types of theoretical stances that seem to be most relevant to this research study; even though other creativity theories have also been consulted, systems and cognitive theories seem to have informed my observations and my analysis of the ethnographic field the most during the course of this research. Along with my background as a dance artist, these theoretical stances provide an overall framing that help shape this research study.

Creativity is a term that is used in a wide range of contexts. Within academic discourse,

research studies in creativity are often multi-disciplinary, drawing upon theories from various fields including cognitive and developmental science, visual arts, performing arts as well as education, to name but a few. Each discipline brings to the discussion the distinct set of values and beliefs from its respective epistemology and focuses on different aspects of creativity. This array of vantage points results in varying ways of conceptualising creativity. While some of them have similar concerns, others have conflicting views that spark heated debates. Although distinct in nature, these theories need not be regarded as definitively separate as aspects of one type of creativity theory may overlap with another. When used alongside each other, such as in the discussions of case studies in chapter 3 and 4, the different types of creativity theories provide a more comprehensive understanding of the ethnographic fieldwork. Complementing vantage points can potentially minimize biased discussions based on a single theoretical stance.

Even though various theories may conceptualise creativity in many different ways, there appears to be a general consensus that *novelty* and *appropriateness* are considered to be the two fundamental elements which constitutes creativity; it is not enough for an idea to be original or unique, but must also be suitable or useful in some ways in order to be considered creative. These conditions, however, can be interpreted rather differently from one type of creativity theory to the next. For instance, systems theory of creativity (Csikszentmihalyi, 1988, 2013, 2014, Csikszentmihalyi and Wolfe, 2014) is concerned with introducing novel products to a domain and in which "gatekeepers" in the field determine the products' appropriateness. Problem-solving theories (Ericsson, 1999, Kozbelt, 2008), on the other hand, place the emphasis on finding original solutions

to ill-defined problems, the appropriateness of which is measured by their suitability in relation to the source question concerned. The notion of novelty and appropriateness are further discussed in relation to the ethnographic field of Dance4 CAT in chapter 3 and 4 and the two theories above are both discussed in greater detail later in this chapter. As these theories vary in their focus, their mixed application to the creative phenomena observed at Dance4 CAT allows for the illustration of a comprehensive picture of the ethnographic field.

Big C Creativity and little c creativity

The notions of Big C Creativity and little c creativity are commonly used to distinguish the levels of creativity in creativity research. Educator Peter Merrotsy (2013) identified the mostly likely origin of this dichotomy as being from the field of cultural studies and was later appropriated by the field of creativity studies. Big C Creativity (Merrotsy, 2013, Runco, 2014) primarily refers to creativity that possesses seminal significance in its domain; those that have the ability to shift or even define/redefine the domain in which it operates. For instance, most people would likely agree that the works of Picasso demonstrate Big C Creativity (even if his works are not to the individual's taste) because of the significant influence his works have had in shaping the domain of western contemporary art. Big C Creativity is often discussed in relation to demonstrable creative products: for instance, seminal choreographic works such as Ballet Russe's *Rite of Spring* or Pina Bausch's *Cafe Müller* are canonical pieces that significantly changed the perception of those in the domain of dance and beyond. Unsurprisingly, creativity of such kind is rare. Little c creativity (Merrotsy, 2013, Runco, 2014), on the other hand, generally refers to the creativity of everyday life that is experienced by anyone on a daily

basis. This can range from discovering a new way to tie one's shoelaces to using a unique metaphor to describe the weather. Little c creativity, therefore, is ubiquitous in nature and allows for discussions of creativity beyond those related to the creative geniuses of specific domains.

Despite having been referenced extensively in creativity studies, the Big C/little c dichotomy has also been critiqued by some as being limiting and reductionistic. Psychologist Morris I. Stein, for instance, argues that the tendency for creativity researchers to focus on Big C Creativity "causes us to overlook a necessary distinction between the creative product and the creative experience" (Stein, 1953, p. 312), for it focuses primarily on what is achieved in the end rather than the process that gives rise to such outcome. This led to James Kaufman and Ron Beghetto's introduction of the Four C model (Kaufman and Beghetto, 2009), which introduced mini c (self-perceived creativity) and Pro C (professional creativity) as two additional levels of creativity, both of which aimed to fill in the gaps of the original Big C/little c dichotomy. Other researchers have suggested ways of conceptualising creativity beyond simply examining its magnitude, such as "objective and subjective creativity" (Stein, 1953) and "historical and psychological creativity" (Boden, 2003). These categorisations allow the conceptualisation of creativity to steer away from the traditional hierarchy that has been assumed in creativity debates. Creativity scholar Mark Runco claims that neither the original Big C/little c dichotomy nor any kind of categorization, for that matter, is ideal in conceptualising creativity. He argues that there should be more emphasis on "continuity and an avoidance of categorization" (Runco, 2014, p. 132) in order to avoid the conceptualisation of creativity to halt at the level of taxonomy.

This research aims to explicate the nature of the creative phenomenon observed in the ethnographic field rather than to categorise creativity in relation to an assumed hierarchy. Runco suggests, "the best approach may be to completely avoid the noun 'creativity', and instead only use the adjective 'creative'" (Runco, 2014, p.132). The term *creativity* may at times be too broad to offer detailed insights and using the adjective *creative* allows for more "specificity (i.e., what is the adjective modifying?) which, in turn, would require that the particular expression of creativity is made explicit" (Runco, 2014, p. 132). This approach is adopted as much as possible in this research in order to illuminate the nuanced nature of specific creative phenomenon.

Ps of Creativity

In order to understand the varying points of concern of different creativity theories, the four Ps of creativity (Rhodes, 1961) are introduced here as a useful way of conceptualising specific facets of creativity that are of concern in different theoretical stances. Mel Rhodes, an educational scientist specialising in creativity, identified *product, process, place/press*, and *person/personality* (Rhodes, 1961) as four main facets commonly emphasized in creativity research. Recent variations on this traditional framework introduced by other writers have included *persuasion* (Simonton, 1990) and *potential* (Runco, 2003), emphasizing facets of creativity that have been less discussed in past literature. Before going into the details of each, it is perhaps worth noting that creativity theories often touch upon more than one of these facets. In systems theory of creativity (Csikszentmihalyi, 1988, 2013, 2014, Csikszentmihalyi and Wolfe, 2014) for instance, *product* and *place/press* are emphasized in illustrating the interaction between

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different components of a systemic network while *process* (which refers primarily to cognitive processes in Rhodes categorisation) is less mentioned in the discussion. Depending on the nature of the study, researchers conducting research on creativity may choose to align their work with certain theories over others based on the facets of creativity they want to highlight.

To take each 'P' in turn, the notion of *product* in creativity research often refers to concrete works that are deemed to have creative merit. According to Rhodes, "when an idea becomes embodied into tangible form" (Rhodes, 1961, p. 309) such as an art piece or a scientific invention, it can be considered as a creative product. Traditionally, creativity theories that focus on products primarily refer to works of the highest creative achievement as being objects worthy of study. For instance, in visual arts, it is mostly creative achievements of iconic paintings like *The Mona Lisa* or *The Starry Night* rather than more ambiguous cases such as a painting by a 5-year-old child in an art lesson that are examined.

Due to the tangible nature of creative products, some argue that it allows for more quantitative objectivity; since they are "available for viewing or judging [...] inter-rater reliability can be readily determined" (Kozbelt, Beghetto and Runco, 2010, p. 24). As objective as it may appear, what constitute as works that have creative merit might rather be seen to be highly subjective. Creativity tests such as the Consensual Assessment Technique (Amabile, 1982, 1983, 1996), which measures the creativity rating of a creative product, operate on the basis that experts in a given domain are presumably the best judges of how creative a product is in the domain concerned. Even

though the test does consider the combined judgement of more than one expert, it may still be hard to argue that complete objectivity can be achieved. In addition, the notion of product can also be problematic in and of itself; for instance, in the case of dance, are choreographic works the sole creative products in the domain or can other aspects of a dance artists' practice also be considered as creative products? This is mentioned later in this chapter in discussions of the systems theory and is further discussed in chapter 4, which argues for broadening the notion of creative product; embodiment of movement, for instance, is also considered as a kind of creative product worthy of discussion in this research study.

The *process* aspect of creativity as categorized by Rhodes (1961) refers to cognitive processes; stages of thought that lead toward or result in creative thinking. The assumption behind such categorization is that creativity resides in the cognitive mechanism of individuals. Concepts such as the *path-of-least-resistance* (Ward, 1994, 1995, Ward, Dodds, Saunders and Sifonis, 2000, Ward and Kolomyts, 2010, Ward, Patterson, Sifonis, Dodds and Saunders, 2002), *remote association* (Mednick, 1962), *conceptual combination* (Estes and Ward, 2002, Mobley, Doares and Mumford, 1992, Mumford, Baughman, Maher, Costanza and Supinski, 1997, Sternberg and Lubart, 1995, Ward, Smith and Finke, 1999, Ward and Kolomyts, 2010) and *problem-solving/problem-finding* (Ericsson, 1999, Kozbelt, 2008) are all rooted in processes related to cognition. However, the conceptualisation of process as being restricted to the cognitive means that inter-personal processes are often less discussed.

In contemporary dance practices, creative processes are sometimes the collaborative

effort of more than one individual. Psychologist and educator Robert Keith Sawyer illustrates the notion of *group creativity* (Sawyer, 2003) through his depiction of jazz musicians in jams and theatre practitioners in improvisational theatre and argues for the idea of "groups as collaborating creative entities" (Sawyer, 2003) which is echoed in discussions of co-authored works in chapter 4 and 5 of this research. This notion broadens the scope of process beyond that of one's mind to that of a group at an interpersonal level as it de-emphasizes the idea of the lone creative individual, providing an alternative way of conceptualizing the process aspect of creativity. Both of these notions are further discussed in chapter 4 in which case studies demonstrating both notions of process are discussed.

The third facet that Rhodes (1961) explores in the Ps is *place/press* (from pressure), the circumstances under which creativity is manifested. This facet examines the relationship between the person and the environment; the systems view which is discussed later in this chapter is one example of a theoretical stance related to *place*. Other theories associated with *place* discuss factors that are considered to be stimulants that foster or obstacles that hinder creativity (Amabile, Burnside and Gryskiewicz, 1999, Basadur, 1987, Soriano de Alencar and Bruno-Faria, 1997). A wide range of factors including physical, structural, perceptual and interpersonal are all found to influence creative behaviours. The general view seems to be that creativity tends to flourish when opportunities for independent explorations are provided and when originality is supported and valued (Amabile, 1990, Witt and Boerkem, 1989). This view may appear to be somewhat of an obvious deduction, however, it is perhaps worth noting that the impact of place/press can vary rather drastically from one individual to another. For

instance, as this research study's fieldwork reveals, freedom may be regarded by some as a condition under which they could be most creative, yet for others, the lack of limitations/boundaries can be the precise hinderance which stops them from thinking or performing in a creative manner. This is further discussed in later sections in this chapter concerning the concept of problem-finding and problem-solving as well as in the section on creative response in chapter 4 where participants express varying views on what kind of place/press encourages their creativity to flourish.

Lastly, creativity theories that focus on *person/personality* are often derived from characteristics of highly creative individuals, that is, people who demonstrate the most exceptional creative achievements in their domain. Through studying personality traits such as motivation, openness and autonomy (Barron, 1995, Helson, 1972) that are linked to undisputedly creative individuals, theorists point to such traits as being possible indicators of one's creative potential. More contemporary theories (Galeson 2001, 2006), though, tend to consider person/personality as being one of the many factors that contribute to creativity. The notion of person/personality is most prominent in typological theories of creativity (Feist 2010, Prabhu, Sutton and Sauer, 2008, George and Zhou, 2001) in which certain types of individual are considered to be more creative or are predicted to have more creative potential than others.

Beyond the widely accepted four Ps, other iterations of the basic model have incorporated *persuasion* (Simonton, 1990) and *potential* (Runco, 2003) as issues that had previously been overlooked in creativity studies. The notion of *persuasion* and its link to creativity explores ways in which something or someone comes to be considered

creative by others; the mechanism through which a work or an individual finds its place as having creative merit in a particular domain. It frames creativity in relational terms, and as such, shares similar concerns with those identified in the social perspective of creativity (Amabile, 1990) and Csikszentmihalyi's systems model (1988). While research around the persuasion aspect of creativity tends to focus on significant creative achievements rather than those of the everyday, in this research study, it is primarily discussed in relation to how creative achievements of students may be recognised and acknowledged in an educational setting. Rather than interpreting persuasion as being solely about how masterpieces become canons in a specific domain, the focus here is mostly on how creative outputs of students are perceived by their peers, teachers and visiting artists. The notion of persuasion is present throughout this research as appropriateness of novelties that have been introduced constantly play a part in dance learning.

Potential as a facet of creativity captures the less acknowledged and more ambiguous budding possibilities that are often neglected in creativity debates. The notion of creative potential (Runco, 2003) offers the opportunity to shed light on groups such as children rather than the exceptional creative individuals recognized by various creative domains. It calls for the awareness of "everyday creativity and the creative potentials of children and others who may have most of what it takes but require educational opportunities or other support before they can perform in a creative fashion" (Kozbelt, Beghetto and Runco 2010, p. 25). Runco (2008) points out that there is seemingly a perceived hierarchy; with theories of creative performance being treated as seemingly more worthy of study than creative potential. It is important to recognize the

problematics of such a hierarchy when dealing with research concerning the creativity of youngsters. As Runco argues, creative potential should not be assumed to be less valuable than creative performance, for there needs to be more recognition that "creative expression is sometimes personal and not easily compared with normative standards. The creative efforts of children, for example, are often original and meaningful for youngsters but not in comparison with some larger norms" (Runco, 2003, p. 318). "Normative standards" and "larger norms" here refer to the least ambiguous cases of creative achievement, that is, those demonstrated by generally recognized creative individuals such as Darwin, Einstein or Picasso. This research aims to flatten such hierarchy and considers creative achievements of students as being equally worthy of discussion. Runco argues that it is mostly creative potential that one should focus on when discussing the creativity of youngsters, stating that "if we acknowledge that creativity need not impress experts in a particular field, it is much easier to accept children's original insights as creative, at least in the everyday domain and personal sense" (Runco, 2003, p. 319). Discussions around potential, particularly in chapter 3 on talent identification and chapter 4 in relation to studio-based sessions at Dance4 CAT, reveal the nuances of how it may be recognised and acknowledged in an educational setting.

When considered in isolation, the different Ps of creativity outlined thus far perhaps only provide a partial or biased understanding of creativity. Isolating aspects of creativity in research may perhaps first appear to allow for in-depth study of specific aspects of creativity. Yet neglecting certain aspects in the reading and analysis of any given context could potentially create the impression of a hierarchy between different aspects of

creativity. As argued in this research study, it is in the interaction *between* the different facets of creativity where one may locate the nuances of creativity. By examining these various facets of creativity in the Dance4 CAT programme, this research offers possible insights into the interrelatedness of the Ps in a practical setting.

Consider briefly how different Ps may be relevant in the context of dance training. A dance teacher, for instance, often deals with multiple facets of creativity at any given moment. They often have to recognise the *potential* and achievement of students even when they may not be easily identifiable. They are regularly aware of the *process* as well as the *product*; ensuring that the students have the suitable guidance they need to challenge their thinking as well as to be able to meet external goals such as performances and auditions. They frequently have to deliver content that has been previously planned whilst also being sensitive to the response of students and adapt on the spot in order to create a suitable environment for learning. From my experience as a dance teacher as well as observations made as part of the fieldwork for this research study, it seems fairly challenging to isolate certain aspects of creativity when practice is concerned. If a teacher focuses only on one of the above without acknowledging the other aspects of creativity, the overall learning environment may be compromised. As argued in this research study, teaching is rarely simply a process through which knowledge is passed on to students. It is a juggling act in which teachers strive to find a balance between different teaching goals and cater to the wide range of demands that arise in the process. In the practical setting of a studio-based session, there may be times when certain aspects of creativity are featured more than others, yet other aspects of creativity, at least from my experience as a dance teacher and researcher during this study, seem to

remain very much prevalent.

An understanding of the inter-relatedness between different facets of creativity provides a gateway through which one can grasp the wide and varied theories of creativity. The theories introduced here are by no means an exhaustive list. The aim of the selection here is to provide relevant theoretical lenses that can be useful in providing a critical analysis of the fieldwork conducted at the Dance4 CAT programme. This trans-disciplinary theoretical framework allows for the examination of the specific context from multiple vantage points, providing a more nuanced conceptualisation of creativity.

Following on from discussions around the scope of creativity research, this section focuses on systems theory and cognitive theories of creativity as the two main types of theoretical stances that have had the most influence in informing the observations and analysis of the ethnographic field in this research study. As demonstrated in the discussions to follow, systems theory and cognitive theories have distinct approaches to conceptualising creativity. These macro and micro views complement each other, and when brought together by a dance artist taking on the role of a researcher, may provide a unique understanding of the ethnographical field which blends theoretical stances and lived experiences.

Systems theory of creativity

In the following section, an outline of the systems approach to creativity as developed by Psychologist Mihaly Csikszentmihalyi will be provided, followed by an illustration of how the model might be applied to specific contexts such as the Dance4 CAT

programme. Csikszentmihalyi's *Systems Model of Creativity* (1988) is significant as rather than examining in isolation the individual aspects of creativity (such as the person, the process or other Ps mentioned in previous section); the systems model incorporates various aspects of creativity in its discussion. It examines the network of relations surrounding creative phenomena and how such a network operates in the construct of creativity, framing creative merit as something designated by gatekeepers of a domain as part of a wider systemic structure. The discussion will then shift towards the implications that the model holds in regards to envisioning creativity. The final part of this section will be a discussion on the limitations of the model and how it might be expanded upon or reimagined to bring out the nuances of the context in this study.

Prior to his systems approach to creativity, Csikszentmihalyi's early research was focused primarily on the process aspect of creativity (Csikszentmihalyi and Getzels, 1973, Csikszentmihalyi, Getzels and Kahn, 1984). Like many other researchers in the 70s, he initially "assumed that one could understand creativity with reference to thought processes, emotions, and motivations of individuals who produced novelty" (Csikszentmihalyi, 2014). Yet he became increasingly frustrated with the idea of regarding creativity as a purely intra-psychic process. In an early longitudinal study of artists, Csikszentmihalyi and others (Csikszentmihalyi, Getzels and Kahn, 1984) found that individuals who seemed to demonstrate high creative potential ended up not pursuing art as a profession while others who displayed less of what is regarded as creative attributes went on to become successful artists. Such discrepancy could not be explained by cognitive or typological theories of creativity (both of which focus heavily on the person); if individuals demonstrate traits associated with creativity, they should,

presumably, go on to have great creative achievement in their respective domain. How can one account for the discrepancy between an individual possessing creative traits and the lack of creative achievement in a domain?

Rather than focusing on the question of what creativity is, Csikszentmihalyi turned his research focus to exploring where creativity may be located. He claims that there is a need to "abandon the Ptolemaic view of creativity, in which the person is at the center of everything, for a more Copernican model in which the person is part of a system of mutual influences and information" (Csikszentmihalyi, 1988, p. 336). His system approach suggests that "creativity is best conceptualized not as a single entity, but as emerging from a complex system with interacting subcomponents – all of which must be taken into consideration for a rich, meaningful, and valid understanding of creativity" (Kozbelt, Beghetto and Runco, 2010, p. 38). As such, unlike other psychological or cognitive theories which locate creativity in the minds of individuals, the premise of Csikszentmihalyi's systems model lies in creativity being situated between three interacting components; *the domain, the field* and *the individual*. He defines domain as "a culture that contains symbolic rules" (Csikszentmihalyi, 2013, p. 6) including conventions and standards shared and upheld by individuals under which it operates. These individuals form what constitutes as the field, a close-knitted network of individuals from the wider society. In this model, the individual concerned is the person who introduces the novelty; an original innovation that in some ways challenge the pre-existing conventions of the domain. In order for such novelty to be deemed creative, the field's experts or "gatekeepers" must validate the novelty, as it is these experts who determine whether or not such novelty is appropriate and worthy of being incorporated

into the domain. Once assimilated into the domain, the novelty changes the domain itself and becomes an integral part of its symbolic culture. This will, thereafter, influence other individuals who bring their original innovation into the domain.

As Csikszentmihalyi suggests in his co-authored article with Rustin Wolfe (2014), the systems model is comparable to the Darwinian notion of evolution. In evolution, genetic variation emerges as a result of genetic mutation. Whether such variation goes on to become a trait of the species depends on 1) whether such trait is desirable for its survival and 2) whether such trait could be passed on to the next generation. Genetic mutation alone is not a sufficient condition for evolution; if the trait is not desirable for the survival of the species, it is unlikely that it will become a dominant trait. Similarly, in the construct of creativity, a novelty that is not deemed to be suitable by the field is unlikely to be incorporated into the domain. Therefore, the systems approach to creativity regards novelty or original innovation as only one of the conditions of creativity; validation from the wider field also plays a significant part in determining the creativeness of an original innovation.
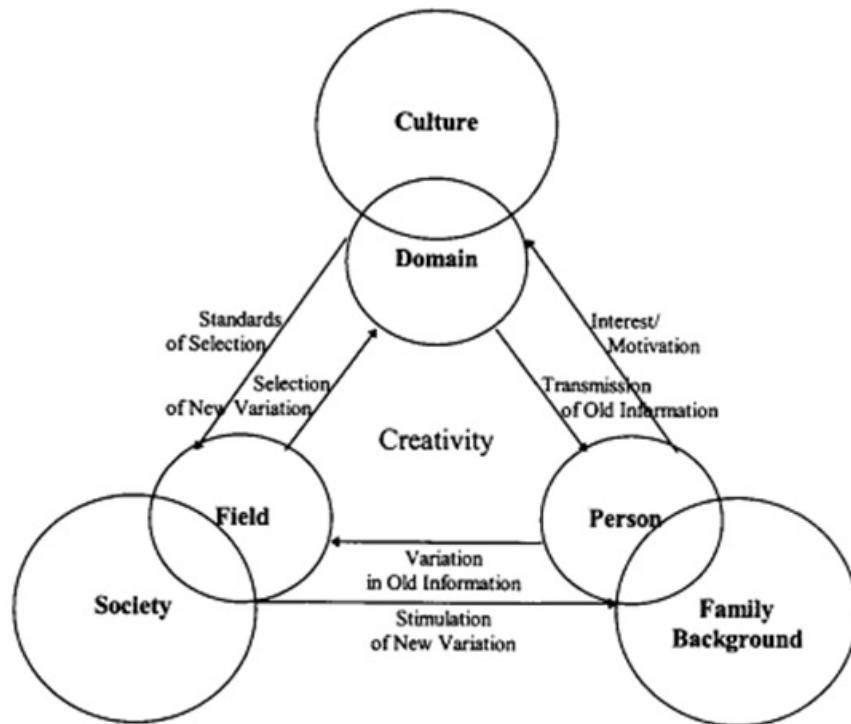
Figure 3 The systems model of creativity (Csikszentmihalyi, 2014, p. 166)

The person, the field and the domain

The following section considers briefly the Systems Model of Creativity in relation to the Dance4 CAT programme. It aims to provide a brief contextualised understanding of the model by illustrating how various components correspond to different elements within the training programme. Detailed anecdotal accounts of the ways in which these components interact with one another are further discussed in chapter 3 and 4 through the illustration of audition and studio-based sessions at Dance4 CAT.

The *person* in the systems model refers to the individual who introduces novel products to a domain. In this research study, the persons of concern are students of the Dance4 CAT programme. During the course of the programme, students spend most of their time

in studio-based sessions engaging with a range of activities led by dance teachers and visiting artists. In due course, different types of original innovations emerge. From the creation of new choreographic phrases to the discovery of alternative ways of performing codified dance movements, students generate a range of novelties (both in the material and conceptual sense) during the course of learning. Although Csikszentmihalyi's model considers novelties to be generated by students (the persons), it should be noted that the model also acknowledges the influence of the domain in the introduction of novelties. According to the systems model, it is the "transmission of old information" (Csikszentmihalyi, 2014) from the domain, which in this case refers to knowledge of dance that informs students' creation. Therefore, the person in Csikszentmihalyi's model should be more accurately described as the individual, having been informed by existing knowledge in the domain, that introduces novel products to the domain.

Csikszentmihalyi defines the *field* as an entity that includes "all those persons who can affect the structure of a domain" (Csikszentmihalyi, 1998, p. 330). According to this definition, the field of contemporary dance consists of a vast number of individuals including dance students, dance teachers, dance artists, choreographers, artistic directors, dance researchers, and policy makers amongst many others. For the purpose of this research, however, people that have direct influence on the students of Dance4 CAT are discussed in greater detail in later chapters while those that have less direct influence on the students are only mentioned here briefly.

Fellow students and teachers are perhaps the most immediate field of influence at

Dance4 CAT, both of whom are extensively referenced throughout this research study. Joined by their peers in forming a community of interest, students collectively participate in various activities in the Dance4 CAT programme, constantly influencing one another in both the acquisition and cultivation of knowledge as well as the generation of novelties in their learning (see chapter 4). Therefore, it can be said that fellow students are one of the most immediate contact they have with the field as their development in the domain of contemporary dance is for the most part alongside fellow learners who are at similar stages of learning. Besides fellow students, teachers and dance artists who lead various sessions at Dance4 CAT also greatly influence the students. Not only are they sharing their knowledge of contemporary dance (or other physical forms through the lens of contemporary dance) with the students, they are also implicitly responsible for their creative development; this includes instigating and encouraging the emergence of novelty in studio sessions as well as recognising and acknowledging their creative potential and achievement where appropriate. For these reasons, dance teachers and visiting artists can be considered as direct gatekeepers of the domain in the context of the Dance4 CAT programme. Their assessment of novelties arising from studio-based activities, as can be seen in chapter 4, influence the ways in which creative merit may be designated in the context.

The more expanded field considered in this research is perhaps the members of the audition panel and staff of Dance4 CAT; people that students encounter during the course of the programme who may not be directly involved in their learning on a regular basis. As discussed later in chapter 3, the creative potential of young dancers is assessed before they enter the programme. Creative potential, alongside other selection criteria,

is used to determine an individuals' suitability for the programme. The audition panel act as a group of gatekeepers who determine whether individual dancers qualify to be part of the training programme for young dance talents. Therefore, the panel possesses considerable influence on the ways in which creativity is envisioned in the programme. In addition, even though students may not come into direct contact with staff members of Dance4 on a weekly basis, their decisions also influence the construct of creativity in this context. For instance, their responsibility of forming the audition panel, programming the dance teachers and visiting artists and selecting performances for student theatre trips are just a few examples of how the decisions they make may contribute to shaping the students' perception of the domain. The students' knowledge and perceptions of the domain of contemporary dance is likely to also influence the ways in which they perceive creativity within this specific context.

Besides the immediate field mentioned above, there is also a wider field that exists beyond the Dance4 CAT programme itself, which will only be sparsely referenced in this research. This wider field consists of individuals from the nine other national Centres for Advanced Training programmes (previously outlined in the introductory chapter), other dance studios, schools, institutions, and funding bodies for contemporary dance training, and finally, anyone that is involved in the domain of contemporary dance. As they are not part of the immediate field in relation to the students of Dance4 CAT programme, their influence on the students is much harder to trace and to be accounted for in this study. Due to the scope of this study, it is not realistic to incorporate a detailed study of all the individuals that constitute the field. This research focuses primarily on those who have the most impact on the student of the Dance4 CAT programme.

However, one should recognise that the field of contemporary dance is far wider than what can be captured in this research and the potential influence that this wider field may have on the students of the programme should be noted.

As previously mentioned, Csikszentmihalyi refers to the *domain* as "a culture that contains symbolic rules" (Csikszentmihalyi, 2013, p. 6) cultivated and shaped by the relevant field. The domain concerned in this research is primarily contemporary dance as it reflects the nature of the Dance4 CAT programme as a training programme for young talents in contemporary dance. However, this does not mean that the students are exposed exclusively to contemporary dance technique and contemporary creative practices in the programme. Their training incorporates other dance styles (predominately ballet but also other styles such as musical theatre dance and hip hop) and body conditioning training (Pilates). These activities are, in the context of the Dance4 CAT programme, viewed through the lens of contemporary dance as a domain and support students in their training of contemporary dance.

It is worth noting that this research study captures the domain of contemporary dance primarily as manifested through Dance4 as an organisation. The symbolic culture of contemporary dance is rather dispersed; the domain has and continues to draw influence from ballet, modern dance, postmodern dance and other contemporary movement practices to name but a few. As can be seen through the depiction of the ethnographic field in later chapters, the artistic practices of dance artists working with Dance4 tend to be generally experimental and experiential in nature; for the most part, these artists seem to demonstrate a certain degree of influences from somatic practices

and value discovery and the emergent in studio-based experimentations. The domain of contemporary dance as manifested at Dance4 CAT seems to be one that places emphasis on the individual agency of dancers rather than stylistically based. It is in this particular realm within the domain of contemporary dance that students at Dance4 CAT receive their training.

Implications and limitations

From the brief outline above regarding the interaction between *the person, the field* and *the domain* in the context of the Dance4 CAT programme, one can see that Csikszentmihalyi's Systems Model provides a theoretical standpoint from which different players in this ethnographic field may be considered in discussions around creativity. This approach allows for the conceptualisation of the environment (or *place* from the Ps previously discussed) to be considered as an ubiquitous part of creativity instead of warranting creative merit to individuals alone. As Csikszentmihalyi suggests, one "cannot study creativity by isolating individuals and their works from the social and historical milieu in which their actions are carried out" (Csikszentmihalyi, 1988, p. 325), for it is in the interaction between these components that the notion of creativity emerges.

Even though the systems model seems to offer a perspective suitable for conceptualising the multifaceted ethnographic field, one should recognise some of the potential limitations it has when applied to the analysis of the Dance4 CAT programme. The following section points to two aspects of the model that may be problematic when applied to the context of training for young dance artists, namely 1) its focus on Big C Creativity and 2) the notion of creative product, and how such limitations may be

accounted for in this research study.

Csikszentmihalyi's systems model as it was originally developed focused mainly on Big C Creativity; how works regarded as having the highest creative achievement entered the domain and became forces redefining a domain. As illustrated by some of the examples he used in explaining the model (Csikszentmihalyi, 2014), only a small number of creative products have the power to significantly transform a domain. Csikszentmihalyi offers limited insight into how creativities may change domains in a more subtle and nuanced manner. Furthermore, how big a shift does there need to be in order for novelties to be considered as influential changes to the domain is also not clearly defined.

Consider the work of the students in the context of this research. It is unlikely that the novelties which they bring will significantly transform the domain of dance in the same way that the work of renowned dance artists may. Csikszentmihalyi and Wolfe claim that "learning can be seen as a rehearsal and preparation for later creativity, when the student has mastered the content of the domain to the point that he or she can make a genuinely valuable innovation to it" (Csikszentmihalyi and Wolfe, 2014, p. 168). According to this view, the mastery of the content of the domain appears to be considered as a prerequisite for creative performance; without a high level of competency in a domain, the creativity that individuals demonstrate has little value. Although it may be true that the work of students may not have suffcent power in redefining the domain, this research study takes the view that the creativities they demonstrate have the potential to shift the domain in nuanced ways. As previously mentioned in discussions around Big C Creativity and little c creativity, it is creative

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phenomenon as observed in the ethnographic field rather than the magnitude of creativity that is of primary interest in this research study.

To some extent, this research study facilitates the interaction between the field and the domain as it makes visible the creativity students demonstrate in learning and argues for their value and worthiness. In chapters 3 and 4, various kinds of creativities are discussed as observed in the course of students' learning at Dance4 CAT, providing detailed accounts of interactions between the person and the field. Through conducting this research, the creativities that young dance artists demonstrate in their learning are highlighted, allowing their creativities to be better recognised by the wider domain of contemporary dance. The recognition of creativity of student as depicted through this research study may contribute to future shifts in the domain of contemporary dance, particularly in the realm of training for young dance artists

Aside from the magnitude of creativity, another potential limitation of the model in the analysis of the Dance4 CAT programme may be the notion of creative product. For the most part, the premise of Csikszentmihalyi's systems model lies in a creative product being introduced by a person into a systemic network. Traditionally, the notion of product in creativity research primarily points to finished works of art such as paintings (Csikszentmihalyi and Getzels, 1973, Csikszentmihalyi, Getzels and Kahn, 1984) or scientific inventions such as trains and lightbulbs (White, 1978, Friedel, Israel and Finn, 1986). Yet the notion of creative product could be problematic in and of itself, for exactly what is considered to constitute creative "product" may not be as clear as one may hope. Consider the notion of product in the context of this research where the domain in

question is contemporary dance. Should one consider the product of contemporary dance to be the choreography (the movement vocabulary, the dance phrase, the choreographic work) or the manifestation of the choreography (the performance, the dancing)? The former may not be adequately discussed without the latter, which makes it highly problematic to refer to the choreographic work rather than the performance of it as being the creative product in contemporary dance.

In this research study, a broader definition of creative product is used in the discussion. If one considers the act of dancing as being the creative product, then non-performance situations such as dance lessons could also be framed as situations where creative products emerge. One could even consider the embodiment of movement as a creative product in the domain of contemporary dance (see chapter 4). Therefore, the scope through which one determines the term creative "product" could affect the ways in which creativity is envisioned. Widening its definition could provide a different understanding of what is being introduced as a novelty within various contexts. For instance, in this research, which primarily concerns an educational context, the broadening of the concept of creative product could help one to recognize creative potential and achievements beyond that of choreography. Other creative products, such as the ways in which students interpret, perform or create movement are all considered as outlined in chapter 4.

As illustrated here, the systems approach offers a macro view of the emergence of creativity by exploring the interaction between systemic components. However, this view offers limited insight as to how an individual comes to introduce novelty into a

system in the first place. The systems model points to old information from the domain being passed on to the person as the source that informs the production of novelty. However, it does little to explain the process through which a person makes use of old information in order to introduce new variants to the domain.

Cognitive theories of creativity

Following on from the systems approach to creativity, this section offers a micro view by looking at ways in which cognitive theories related to creativity can deepen our understanding of the ethnographic field. Four concepts are presented here including the path of least resistance, remote association, conceptual combination and problem-solving/problem-finding. These theories conceptualise creative processes as essentially intrapersonal in nature. Concluding this section, Sawyer's notion of *group creativity,* which explores creativity emerging between collaborators in co-creation situations, is revisited in order to offer an interpersonal perspective accounting for the limitation that the cognitive view has towards creative process.

The systems approach to creativity offers a macro view in that it locates the emergence of creativity in relation to wider social systems. Yet one cannot deny the person as an essential component in the construct of creativity. As the systems approach to creativity subsumed discussions around the person into social relations, the nuances that individuals bring to the construct of creativity are often overlooked when the systems view is adopted on its own. The strength of the systems approach lies in the fact that it takes into account the roles that external agents play in the construct of creativity, yet it does little to account for how novelties are introduced by individuals in the first place;

that is, how does a person come to introduce a variant into a social system deviating from the existing conventions of a domain? This research study takes the view that creativity resides neither purely in the person nor the system, but rather, both entities play an essential part in its construction. For instance, an understanding of both the thought processes of students and how they are influenced by the surrounding environment can perhaps lead to a more comprehensive understanding of creativity in the context of the Dance4 CAT programme.

Cognitive theories of creativity, which have their roots in cognitive psychology and cognitive science, examine fundamental cognitive processes as a means to explain how original ideas are generated by individuals. As the aim of this research study is not to outline all cognitive research in creativity, only four concepts out of the vast array of perspectives are presented in this section. As previously mentioned, theories selected here act as a means of framing the data collected in the fieldwork and illuminate issues that are brought forth by the practical fieldwork. Therefore, cognitive theories such as those that aim to measure creativity using psychometric methods are beyond the scope of this study. Although psychometric and other cognitive theories may have their merit in creativity research, the goal of this research is not to measure creativity, but rather, to provide insight as to how creativity is manifested, perceived and nurtured in the context of the Dance4 CAT programme.

Path-of-least-resistance model

One of the ways in which researchers in cognitive creativity envision the emergence of novelty is to consider how individuals draw on existing knowledge in generating new

ideas. Psychologist Thomas B. Ward and fellow researchers (Ward, 1994, Ward, 1995, Ward, Dodds, Saunders and Sifonis, 2000, Ward, Patterson, Sifonis, Dodds and Saunders, 2002) suggest that a person retrieves existing information in their mind as a starting point when introducing novelty. This view implies that creative innovations, rather than suddenly appearing out of the blue, originate from the person's existing knowledge. Ward proposed the *path-of-least-resistance model*, stating that "when people develop new ideas for a particular domain, the predominant tendency is to access fairly specific, basic-level exemplars from that domain as starting points, and to project many of the stored properties of the instances onto the novel ideas being developed" (Ward and Kolomyts, 2010, p. 97). The model is supported by historical anecdotes (White, 1978, Friedel, Israel and Finn, 1986) and laboratory research where this tendency is found to be present in both real-life scenarios as well as in constructed environments that focus on specific domains or specific aspects of conceptual structures.

In the context of contemporary dance for instance, dance artists often draw upon their knowledge in the domain and make use of knowledge they have gained from past experiences when generating something new. The sources from which they draw may include fundamental movement concepts of western theatre dance (such as time, rhythm, space and lines) or specific movements from codified dance styles (such as ballet, modern dance, contemporary dance and urban dance). According to the *path-of-least-resistance model*, dance artists are likely to make only slight changes to the existing knowledge from which they draw in producing new variations that closely resemble the source when initially generating novelty. The smaller the changes are, the closer they are to replicating the old rather than generating something new.

In this research study, the notion of the *path of least resistance* is primarily discussed as a concept that teachers seem to try to encourage students to go beyond in their training, particularly in occasions where originality is the main focus of the learning experience. As previously mentioned, ideas developed from path of least resistance are likely to closely resemble what is already in existence, hence the degree of originality tends to be relatively low (Ward and Kolomyts, 2010). For instance, if students draw inspiration closely from movement phrases they learned in classes or rely solely on their habitual ways of moving when generating movements, it is unlikely that the outcomes would be highly creative. Various case studies depicted later in chapter 4 demonstrates the pedagogic strategies teachers use to encourage students to go beyond such approaches, challenging them to go further than the most immediate impulses in their learning.

Remote association

If one considers the path-of-least-resistance, or the small step beyond existing knowledge, as being the initial tendency when new ideas are introduced, how does one account for ideas that are further away from the source? The notion of *remote association* (Mednick, 1962, Milgram and Milgram, 1978, Runco, 1985) explores the multiple steps that one takes in order to arrive at more far-flung ideas. Psychologist Sarnoff Mednick (1962) suggests that ideas (also referred to as associates or associative elements) are chained together in a lineage through associative processes. Ideas closer to the original source, such as those depicted in Ward's *path-of-least-resistance model* (1994), can be understood as proximal associations. *Remote associations*, on the other hand, are ideas that are further along the lineage of chained ideas. Mednick suggests

that "the more mutually remote the elements of the new combination, the more creative the process or solution" (Mednick, 1962, p. 211) is. In other words, this view suggests that remote associations result in a higher degree of originality due to individuals having to make less immediate connections in order to form more far-flung ideas.

In the context of this research study, the notion of remote association provides possible insight into the implementation of more discovery-oriented approaches in dance learning. Discovery-oriented learning can be understood as taking steps further away from the mere replication of existing knowledge. As argued later in chapter 4, pedagogic strategies such as the use of imageries and metaphors are used by teachers as means of inviting students to expand upon knowledge they cultivate through their training. Be it in instigating embodiment or in proposing movement creation, teachers guide students in different ways to encourage them to go beyond the most immediate associations (such as simply going through the actions of movement) in discovering more far-flung ideas (like sophisticated embodiment of movement). Detailed accounts of pedagogic strategies related to the notion of remote association are illustrated through case studies in chapter 4; for instance, case studies around learning set movement material (case studies 1 to 4) and improvisation (case studies 5 to 7) touch upon the tension between patterning, un-patterning and re-patterning of the body in dance training. In general, teachers at Dance4 CAT appear to encourage a more discovery-oriented approach to learning; they may, for instance, use imageries and metaphors in their teaching in order to instigate remote association from students.

Conceptual combination

So far, the discussion has been focused primarily on the emergence of new ideas from a single source along a lineage; the cognitive theories previously mentioned conceptualise the generation of new ideas as departing away from one point of origin from small steps (path-of-least-resistance) to multiple steps (remote association). The notion of *conceptual combination*, on the other hand, suggests that original ideas can also emerge from the combination of two or more existing ideas (Estes and Ward, 2002, Mobley, Doares and Mumford, 1992, Mumford, Baughman, Maher, Costanza and Supinski, 1997, Sternberg and Lubart, 1995, Ward, Smith and Finke, 1999). It argues that "original insights are more likely when two disparate features are brought together and how connections between these concepts might be seen only at a very high level of abstraction. This kind of thinking has been called *metaphoric logical*, the idea being that something like "angry weather" is only comprehensible in a non-literal fashion" (Kozbelt, Beghetto and Runco, 2010, p. 32). According to such view, it is the ambiguity of the connection between two disparate source ideas that provides the space for novelties to emerge; it calls for the person to establish unique, logical connections (Ward and Kolomyts, 2010) and act as an active participant in the construction of meaning.

Like remote association, the notion of conceptual combination is useful in explaining some of the pedagogic strategies employed by teachers at Dance4 CAT, particularly in unpacking the types of language used in delivering the session. As demonstrated in the case studies in chapter 4, verbal instructions in classes are often filled with imageries and metaphors. Instructions of such kind tend to have more abstract correlation with movements compared to action words with more direct associations. For instance, when

teachers use terms such as 'batman jumps' or 'spaghetti legs', students have to find their own connection between those entities and use such link as a source of inspiration for the embodiment of movement. Case studies in this research study suggest that some teachers, for instance, employ such language as a strategy to encourage students to find deeper engagement in their dancing, steering students away from blindly going through the motions in dance classes (see chapter 4).

In addition to its contribution to the analysis of creative phenomenon observed in the ethnographic field, the notion of conceptual combination also influenced the thinking around making connections between learning experiences advocated for in this research study. As argued in chapter 5, the notion of creative connection calls for encouraging students to find unique associations between different aspects of their learning experience. Such argument takes inspiration from one of the key features of conceptual combination; process is not merely summative in nature, but rather, entails the amalgamation of seemingly disparate ideas resulting in the emergence of new ideas, concepts or other forms. As Ward and Kolomyts point out, "emergent properties appear in the combinations that were either nonevident or completely absent from either of the constituents of the combination" (Ward and Kolomyts, 2010, p. 102), which suggests that the very act of making connections between disparate ideas gives rise to novelty in its own right that can be far removed from the original source. Therefore, pedagogic strategies that actively encourage students to bring together various learning experiences are likely to also spark creative performance in unexpected ways. Envisioning curriculum as a fluid framework that embraces the notion of integrated multiplicity (as mentioned in the previous chapter) and agency is further discussed in

chapter 5.

Problem-solving and problem-finding

Creativity research around the notion of *problem-solving* primarily frames the manifestation of creativity as products arising from ill-defined problems in the form of creative solutions (Mumford, Reiter-Palmon and Redmond, 1994). Ill-defined problems can be understood as those that may not have a clear goal or expected solution. Traditionally, problem-solving theories regard expert domain specific knowledge as a pre-requisite in order for one to produce solutions of significant creative achievement (Ericsson, 1999, Kozbelt, 2008). Research around problem-solving conducted in various domains point to what is commonly known as the "ten-year rule", suggesting that one needs to spend approximately 10,000 hours in a given domain before they can produce significant creative achievements (Bloom, 1985, Chase and Simon, 1973, Gardner, 1993, Kozbelt, 2005, Kozbelt, 2008, Simonton, 1991). However, expertise is likely to be merely one of the conditions for creative achievement; although knowledge in a domain may be required in order for one to produce creative solutions that are relevant to the specific domain, knowledge itself does not necessarily guarantee that creative solutions will be produced. As Kaufman and Sternberg suggest, "the expertise view overstates the role of cumulative deliberate practice, at the expense of talent" (Kaufman and Sternberg, 2010, p. 34), and in the case of this research where young talents in dance are concerned, a more balanced discussion between raw talent and acquired skills (as seen in chapter 3) is necessary in order to shed light on creative solutions to ill-defined problems generated by students.

In this research study, the notion of problem-solving is predominately discussed in relation to the ways in which students respond to creative tasks or briefs proposed by teachers in the studio-based sessions at Dance4 CAT. As discussed later in chapter 4 in the section around creating movement material, tasks related to movement generation often call for students to engage with propositions in an exploratory manner resulting in what are usually physical responses to the brief. These responses may not be significant creative achievements in relation to the wider domain, however, the notion of problem solving as a mean of arriving at creative solutions remains to be relevant in this research and is further explored in chapter 4.

The notion of *problem-solving* and creative response may explain the creative phenomena observed at Dance4 CAT. However, it is the notion of *problem-finding* (Csikszentmihalyi and Getzels, 1971, Wakefield, 1994) that has informed suggestions around emphasising the cultivation of agency in dance training proposed in this research study. "The problem-finding view holds that the traditional problem-solving view is inadequate to explain how creators come to realize that a problem exists in the first place, and how they are motivated to proactively bring their subjective experience to understand the problem" (Kaufman and Sternberg, 2010, p. 34). Psychologist John Wakefield (1994), for instance, points to empathy in oneself as being a possible source of problem-finding in art. In such cases, problem-finding appears to suggest a more active sense of agency in the person; it is not simply about reacting to what is given to them (problem-solving), but rather, discovering or identifying what the possible problem could be in the first place.

Considering the context of Dance4 CAT, how do young dance artists come up with choreographic ideas in the first place? As discussed in chapter 4, there seem to be different opportunities for students to creatively respond to propositions made by teachers, yet the chance for students to pose their own problems based on their own curiosities appears to be rather limited in the programme. As such, students are for the most part passively responding to external propositions instead of actively seeking out and exploring their individual curiosities. The notion of problem-finding is further explored in chapter 5 where creative questioning stemming from students' individual curiosity is proposed as one of the directions in which the programme can develop in order to further promote creativity in students' learning. As proposed in the previous chapter, an integrated sense of multiplicity which centres around the dance artists is arguably vital under the current landscape of the domain and addressing such dancer-centred approach in dance training can help cultivate a sense of agency much needed for young dance talents.

Implications and limitations

As cognitive theories of creativity consider creative processes as being primarily intrapersonal in nature, the creative merit of novel ideas is generally attributed to a singular person. In reality however the emergence of novelty may at times be the collaborative effort of more than a single individual. This is most evident in the group activities in the programme where students are joined by their peers in movement explorations through improvisations or other task-based creative processes. The resulting novelties cannot solely be attributed to a single individual within the group, for it is the dialogic synergy between the individuals that gives rise to the novelties.

Sawyer's work mentioned earlier in this chapter suggests that group creativity "cannot be understood through explanations in terms of individuals and their interactions" (Sawyer 2003, p. 166), for "a group sometimes learns as a collective, and that it can acquire "group knowledge" without that knowledge necessarily being locatable in the heads of any of the individual members of the group" (Sawyer, 2003, p. 166). Therefore, one cannot simply substitute the position of "the person" in the systems model previously mentioned with "the group" without recognising the fundamental difference between the two entities. The individual creativity of "the person" could perhaps be explained using cognitive theories, yet these theories appear to be somewhat insufficient when it comes to the conceptualisation of creativity demonstrated by groups.

As observed in the ethnographic field of this research study, the notion of group creativity is particularly useful in articulating collaborative creative process. It recognises the dialogical nature of students working together and the emergent nature of such processes. Sawyer articulates the notion of group creativity as follows:

> "Group creativity requires a give-and-take in which each of the members is contributing equally. In the most collaborative groups, constructive appropriation is a collaborative and creative process (Sawyer et al., in press); children work together to create their own knowledge, and learning is akin to a creative insight. These effective collaborating groups manifest emergence – the outcome cannot be predicted, and the whole is greater than the sum of the parts" (Sawyer, 2003, p. 185)

The description above illustrates a somewhat ideal case of how collaboration in the truest sense ought to be. The reality however may not always be as idealistic. In

collaborations such as the choreographic processes depicted in chapter 4, members of the group may not always have the capacity to contribute equally in the creative process. An imbalance of power between teachers and students for instance may hinder students' ability in offering creative contributions. As Sawyer implicates, group creativity is not simply a matter of individuals working in groups, but more importantly, it is how the group works together as a collective that allows group creativity to emerge from collaborative processes.

Conclusion

In this chapter, two broad ideas commonly used to illustrate the scope of creativity research were introduced. Through discussions around the Big C Creativity/little c creativity dichotomy, the problematics of categorisation based on the magnitude of creativity were highlighted. This research study focuses instead on unpacking the nature of creative phenomenon observed in the ethnographic field. Through discussions around the different aspects (or Ps) of creativity that research has traditionally focused on, the limitations of isolated exploration of selected aspects have been revealed. It is the inter-relatedness of various aspects of creativity as observed at Dance4 CAT that Is of main interest in this research study.

In order to offer a comprehensive understanding of creativity in relation to the ethnographic field, system theory and cognitive theories of creativity are employed to complement one another in the reading and analysis of studio-based sessions at Dance4 CAT. Systems theory offers a macro view that allows one to recognise the nuanced interactions between students, gatekeepers, and the domain of contemporary dance in

the construct of creativity. Cognitive theories offer micro views that allow one to not only better understand the probable cognitive processes behind students learning, but also shed light on the possible rationale behind specific pedagogic strategies and curriculum design.

As hinted at in this chapter and further revealed in subsequent chapters, this research takes the view that creativity resides neither purely in the person nor the system as both entities appear to play a part in its construction. Rather than focusing on either in isolation, a more balanced way of conceptualising creativity is perhaps to examine how individuals operate in relation to the social system in which they are situated. An understanding of the thought processes of students and how they are influenced by the surrounding environments can perhaps lead to a more comprehensive understanding of creativity in the context of the Dance4 CAT programme.

Chapter 3 – Creative Potential in Talent Identification

Following the previous contextualisation chapters, the current and subsequent chapters draw extensively on fieldwork conducted at Dance4 CAT in order to explicate ways in which creativity can be seen to manifest itself in the ethnographic field. This chapter focuses on talent identification and the ways in which creative potential appears to be used as one of the criteria in selecting prospective students for the programme. The audition is one of the first stages of students' journey at Dance4 CAT. Therefore, how creativity is perceived and recognised in the talent identification process arguably possess considerable influence on their expectations toward subsequent training in the programme.

This chapter begins with a brief discussion around the notion of talent and potential. Through exploring some of the possible influences from wider contexts such as governmental policies and changes in perception in the domain, the ways in which talent and potential seem to be perceived at Dance4 CAT is introduced. Speaking from the perspective of a non-participatory observer, I discuss two of the main components of the audition process, these include: the contemporary technique class and the creative session. Upon illustrating observations made in the ethnographic field, I argue that talent in the context of Dance4 CAT loosely comprise of raw potential and acquired skills, with creativity being present in both of these sources. In addition, creative potential at Dance4 CAT appears to be primarily assessed in relation to auditionees' skills in creative problem-solving as manifested through dance-based tasks.

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Creative potential – beyond physical attributes and experience in dance

As previously mentioned in the introductory chapter, the establishment of the CAT programme in 2004 was in part to provide better access to quality dance training for young dance talents regardless of prior experience in dance or financial circumstance. It is useful to note that the establishment of the national CATs coincided with (or perhaps can even be regarded as a response to) a shift in governmental policies in the UK that defines talent as "those with evident high attainment *or latent high ability* [italics added]" (Ofsted, 2001). Ofsted's statement suggests that it is not only individuals who demonstrate markedly developed skills that may be considered as gifted or talented, but also, those who have the potential in developing such skills if provided with suitable opportunities. Similar definition of talent was adopted in the early years of developing the CAT programme; according to the guidance from Department of Children, Schools and Families, those that have "one or more abilities developed to a level significantly ahead of their year group *(or with the potential to develop those abilities)* [italics added]" (Department for Children, Schools, and Families, 2008) are considered to be gifted or talented. These sources seem to point to clear intentions in identifying and developing raw potential, and it is under such climate that the CAT programmes were first established.

While talent in dance may be equated simply to those who are good at dancing in other contexts, the national CATs and Dance4 CAT seem to place particular focus on ensuring young people with limited training in dance to have the opportunity to demonstrate their potential and receive high quality training. The national CATs website explicitly states that "no prior dance training is necessary" (national CATs, 2016) in order for one

to apply for the programme. Furthermore, briefs proposed by Dance4 CAT on their website demonstrate a focus on certain personal qualities and personality traits as they call for applicants with *"potential, ambition and determination"* (Dance4, 2016) who are *"enthusiastic"* (Dance4, 2016) and *"ambitious"* (Dance4, 2016) to join the programme. The emphasis of these qualities in the publicity material for recruitment seems to highlight their importance in both the talent identification process as well as the training itself. In addition, their inclusion in the brief can also be regarded as a strategy to downplay the significance of experience in dance for the audition which corresponds with the widening notion of talent previously mentioned. In other words, it is not only young dancers with extensive prior training that is of interest to the programme but also those who demonstrate latent potential. For this reason, understanding the notion of talent and potential as embraced by the national CATs and Dance4 CAT allows for better understanding of the rationale behind qualities deemed desirable in both the talent identification process as well as the overall training in the programme.

Besides the government's active effort in recognising the importance of latent potential, the creativity agenda set forth in the 1990s arguably also influenced the way in which talent is perceived in the context of Dance4 CAT. The NACCCE report (1999) advocated for creativity to be at the heart of education, not only in the arts, but across all subjects. A number of arguments were proposed in support of the value of creativity, ranging from intrinsic benefits of the arts as a creative activity to economic benefits to future businesses which rely largely on creativity and innovation for their success. As a result, creativity became one of the buzzwords that caught the attention of wider society. Even though recent political climate in the UK may have led to the return of focusing primarily

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on literacy, numeracy, and STEM (Science, Technology, Engineering and Mathematics) subjects in education, general recognition towards creativity appears to remain prevalent in wider society.

In addition to the shifts in governmental policies regarding talent and creativity mentioned above, the notion of potential used by CAT appears to also be influenced by an ongoing shift in perception towards the dancing body in the domain of dance. Physical attributes were once one of the most significant factors in talent selection in western theatre dance. Particularly in the world of ballet, factors such as body proportion or flexibility were commonly used as indicators to determine the potential or future success of young dancers. In recent years, however, the definition of desirable or acceptable dancing bodies has widened in the mainstream. Such changes might be seen to be evidenced by the increased acceptance of diversity in ballet (of which a notable example is African American ballet dancer Misty Copeland's historic promotion to the rank of Principal Dancer of American Ballet Theatre) and in contemporary dance (as demonstrated through the success of inclusive companies such as Candoco Dance Company whose mixed use of disabled and non-disabled dancers is central to the company's philosophy). As a result of such shifts in the wider sector, less emphasis is placed on the traditional physical attributes desired by the domain as determining factors in one's potential. This, however, does not imply that there is no longer an idealised (or even fetishized) notion of the dancing body in western theatre dance; lean, athletic/acrobatic and gendered bodies arguably remain to be dominant in the sector even though there appears to be a general broadening of what is being accepted. As currently there seems to be less emphasis on physical attributes as being determining

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factors in recognising potential in dance, other attributes such as creative potential are beginning to play more significant roles in the identification of talent in dance.

Talent identification process at Dance4 CAT

Students of the Dance4 CAT programme are selected from annual auditions that generally take place around June for a new intake of participants in the autumn term beginning in September. For the purpose of this research, observations are conducted during the audition for the fifth cohort of students at Dance4 CAT, which took place on 22nd June, 2014. A total of 55 auditionees participate in the audition at Djanogly Academy at Sherwood Rise in Nottingham, a large theatre/studio space that is also usually used for the weekly sessions of the programme.

As a policy across all national CATs, audition opportunity is guaranteed for everyone who applies for the programme. The national CATs website states that "all applicants will be offered the opportunity to audition and no prior dance training is necessary" (national CATs, 2016), suggesting that no selections are made purely based on curriculum vitae or resumes. Such policy differs from training programmes where applicants may be vetted based on their past experiences in dance. Therefore, all applicants of CAT programmes should theoretically have equal chances in demonstrating their suitability to become part of the programme through the audition process.

The audition consists of a 90-minute contemporary technique class and a 2-hour creative session, followed by an interview with selected auditionees and their parent(s)/guardian. Both practical studio-based sessions on the date observed are led by

dance artist Gary Clarke (see appendix for bio) along with two teaching assistants who ensure the smooth running of the sessions and provide auditionees with extra attention if and when needed. The studio-based sessions at the audition closely resemble typical sessions in the programme; consisting of a contemporary technique class and a creative session, the auditionees are immersed in an experience similar to that of a regular day at Dance4 CAT.

Throughout the practical sessions, an expert panel consisting of four members observe the ways in which auditionees participate in the classes. The panel members are all closely associated with Dance4; they are either working in or have worked with the organisation, some of whom are teaching or have taught on the Dance4 CAT programme. Their in-depth understanding of the organisation makes them ideal candidates in making informed judgements concerning the suitability of auditionees for the programme.

Before examining the audition at Dance4 CAT in greater detail, it is perhaps useful to note that other informal talent identification processes may be at play in identifying young dance talents. As an organisation, Dance4 offers a wide range of classes and workshops as part of their wider learning and participation programme including open classes for young people with and without experience in dance. At times, suitable talents are identified and encouraged to apply for the CAT programme. For instance, students from Jump Start, a creative dance experience for children aged 7 - 11 residing in Nottingham, may be encouraged to audition for the CAT programme upon completing the course. Besides regular courses, Dance4 also offers taster days which allow prospective applicants to gain insight to the CAT experience. In addition, boys only

workshops are set up in order to encourage more male applicants to apply for the programme. Although these are not part of the formal talent identification process of the programme, they do act as a gateway though which teachers and staff of Dance4 CAT identify talents informally and encourage them to apply for the programme. It can be challenging, however, to account for the precise influence of these expanded fields as they are somewhat beyond the scope of this research study. In most cases, it is reasonable to believe that judgements regarding potential in these contexts are primarily made based on the intuition of teachers and subjective experiences of gatekeepers rather than according to specific criteria. Although these expanded fields are not officially part of the Dance4 CAT programme, their potential impact on the programme may make interesting areas of exploration for future studies. Nevertheless, for the purpose of this research, it may still be useful to bear in mind that talent identification at Dance4 CAT in some cases begin before the audition process.

Audition criteria and creativity

As argued in chapter 1, contemporary dance training currently offered in the UK tends to embrace the notion of nurturing all rounded dance artists. The inclusion of creative potential as part of the assessment in the talent identification process at Dance4 CAT is, to a certain extent, a reflection of such trend. Traditional dance training as depicted in the Professional Model (see chapter 1) is primarily geared towards developing one's skills as a performer. As such, talent identification in relation to such model tended to focus on identifying talents with potential in pursuing a career as performers. However, as mentioned also in chapter 1, the roles of choreographers and dancers in the current world of contemporary dance are increasingly blurred. It is no longer common that

contemporary dancers simply execute steps bestowed upon them. Creative input seems increasingly expected from dancers even when they are not taking on the role as choreographer. As furthered discussed in the subsequent chapter regarding training at Dance4 CAT, dancers are often asked to create movement or contribute ideas in various contexts. Since creativity appears to be an important part of being an all rounded dance artist, identifying creative potential in the talent identification process is arguably a natural extension of such trend.

Creativity is one of the four areas through which students are assessed in the Dance4 CAT audition as the national CATs audition criteria (see appendix I) is used across all programmes in the country. Four broad areas of assessments are highlighted including 1) physicality, facility and technical skills, 2) performance qualities and skills, 3) creativity, and 4) approach to working in dance (Dance4 CAT, 2014). Under the category of creativity, two descriptors further explain what creativity entails in the context of the national CATs

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CREATIVITY

- Imaginative response to tasks and the ability to develop ideas through movement

- Able to take risks when working creatively; questioning and curious

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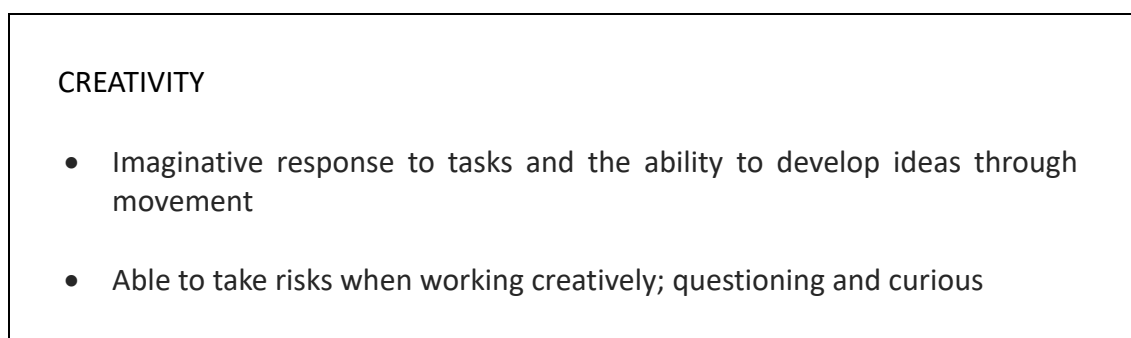
Figure 4 Excerpt from national CAT audition criteria (Dance4 CAT, 2014)

Of the two descriptors outlined above, the former seems to refer to a more domain-specific approach to creativity (see chapter 2) as it relates to the manner in which

auditionees demonstrate creativity through dance. Moreover, it appears to refer directly to the notion of creative problem-solving introduced in the previous chapter, particularly as demonstrated in the task-based exercises in the creative session of the audition discussed later in this chapter. The latter descriptor, on the other hand, refers to a more domain-general approach to creativity as it relates more to personality traits and auditionee's approach in working. Personality traits such as openness have been regarded by some in creativity research as possible indicators of creative potential (Simonton, 2008, Feist, 2010, Galeson 2001, 2006), a view that puts less emphasis on domain-specific knowledge as a prerequisite for creative performance.

The use of creativity as a criterion for talent identification in dance is not unique to the CAT programme. Other talent identification models such as the Talent Identification Instrument (TII) (Baum, Owen and Oreck, 1996) and the subsequently developed Talent Assessment Process in Dance (DTAP) (Oreck, Owen and Baum, 2004) also feature creativity as one of the main categories in talent identification assessment (see appendix II). These models created in the American context were "designed to evoke artful behaviors that can be readily recognized by arts specialists and classroom teachers" (Baum, Owen and Oreck, 1996) in elementary students through a multi-session audition process. Consider below the descriptors used for creativity in TII and DTAP:

CREATIVITY

Expressiveness
- shows pleasure in movement
- performs with energy and intensity
- is fully involved
- communicates feelings

Movement qualities
- displays a range of dynamics
- has facility moving in levels, directions, styles
- communicates subtlety
- connects body parts

Improvisation
- responds spontaneously
- uses focus to create reality
- gives surprising or unusual answers

Figure 5 Excerpt of dance talent items and behavioural descriptors as outlined in DTAP (Oreck, Owen and Baum, 2003)

From the descriptors above, the emphasis within the conceptualisation of creativity appears to be somewhat different from that of the audition criteria of the national CATs. As previously mentioned, creative problem-solving seems to be the main kind of creativity highlighted in the audition criteria of the national CATs. Descriptors for creativity in TII and DTAP however appears to include embodiment and spontaneous generation of movement in the discussion. Descriptors such as "communicates feelings" (Oreck, Owen and Baum, 2003) and "displays a range of dynamics" (Oreck, Owen and Baum, 2003) seem to acknowledge creativity as demonstrated through the execution and performance of movement rather than simply the act of generating movement. These views are further discussed in the next chapter in relation to observations made within the training at Dance4 CAT.

Contemporary technique class

> "This class will focus on contemporary dance technique. It will involve centre exercises, short phrases of movement and travelling work. The panel will be looking for technical potential, posture and alignment and ability to pick movement up"
>
> (Dance4 CAT, 2014)

As suggested in this brief for applicants, the contemporary technique class in the audition seems to be used mainly to assess auditionees' technical abilities. The contemporary technique class in the audition consists primarily of structured exercises where auditionees learn set movement sequences which they are asked to replicate. Conducted in a group setting, dance artist Gary Clarke led the class through movement sequences which students performed together. Rather than a class of specific named style of contemporary dance (e.g. Cunningham, Graham, Limón, etc.), the class is perhaps best described as one informed by Release Technique and rooted in basic movement concepts commonly found in contemporary dance. As students learn the prescribed sequences, Gary supplements his physical demonstrations with verbal instructions that guide students to focus on various elements in their dancing. For instance, when teaching a sequence that involves locomotion (or more commonly referred to as traveling in space in the domain of dance), he talks about using the legs to actively drive the movement in order to increase the distance travelled, allowing one's body to take more space as they are dancing.

As the approach, form and content of the technique class generally resembles that of generic dance classes, it is reasonable to deduce that auditionees who have had more

dance training are in an advantaged position. For instance, the familiarity of the content allows those with more dance training to be able to pick up the movement sequences more quickly. As the "capacity to pick up dance material" (Dance4 CAT, 2014) is one of the descriptors in the audition criteria, prior training in dance is likely to be favourable. Even though Gary attempts to downplay the influence of past experience in dance through remarks such as "it's all about potential... don't worry if you get it wrong... we want to know who you are as people"[5], it remains problematic to argue that auditionees "do not necessarily need to have a lot of previous experience of dance" (Dance4 CAT, 2016) as it is likely to directly influence auditionees' performance in the class.

Even though the contents of the class seem to favour those with experience, Gary notably minimizes the use of dance terminology (or more specifically, vocabulary commonly used in western theatre dance as derived from the ballet tradition) that are commonly used in technique classes. For instance, when describing what is commonly referred to as parallel or sixth position, Clarke asks the auditionees to "imagine there is another foot between your feet"[6] instead of using technical terminologies. The use of everyday language potentially allows auditionees with less formal dance training or those with training derived from non-western theatre forms to focus on the actions rather than in overcoming the challenges of understanding instructions so they can better demonstrate their abilities, or at the very least, minimize the hindrance that may be caused otherwise.

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[5] Field notes from observation on June 22, 2014
[6] Field notes from observation on June 22, 2014

Meanwhile, it is perhaps worth noting that the notion of creative potential is not mentioned in the brief for applicants previously cited nor did it seem to be the focus during the contemporary technique class at the audition. As observed during fieldwork, auditionees primarily focused on picking up the movement material from the teacher during the class. Particularly for students that seem to be less experienced in dance, there appears to be limited capacity for them to engage with the material creatively. Even for students that seem to have more experience in dance, such as one of the auditionees that appears to have had extensive ballet training, they seem to focus on deliberately practicing the sequence repeatedly in order to perfect the technical aspect of the movements. The points above seem to suggest that creativity may not be considered as a main feature of technique classes. This view is challenged in the subsequent chapter as creativity manifested through embodiment of movement is explored.

Creative session

> "Candidates will be given a creative task and given time to create movement individually that will be shared at the end of the session in groups. The session is aimed at giving you an opportunity to demonstrate creativity and how you can work individually and within a group"
>
> (Dance4 CAT, 2014)

Explicitly stated in the brief for applicants as cited above, the creative session of the audition at Dance4 CAT appears to be where auditionees are expected to demonstrate creative potential. From observations made during fieldwork, it appears that it is primarily creative decision making and creative response in the context of dance through which assessments are made. In what follows I propose that auditionees' ability to

demonstrate creative potential within the domain-specific tasks in the creative session is to a certain extent determined by their prior experience in dance. Hence, despite the CAT programme stressing that it is not only skills but also potential that they are looking for in the talent identification process, the audition appears to work in favour towards those who are more experienced in the domain.

According to the observations made during fieldwork, there appears to be slight difference between the actual content of the creative session compared to the description in the brief. Instead of one clearly defined task, the auditionees are guided through a series of creative explorations, responding spontaneously to various instructions provided by the teacher. The journey of the creative session can be briefly summarized as follows:

Improvising individually to various pieces of music whilst taking on board various instructions (e.g. "How many different ways can you balance?")
↓
Dancing each phrase to a partner
↓
Adding compositional/choreographic devices to the phrase (e.g. repeat, reverse, contact and pause)
↓
Spelling their names using one body part
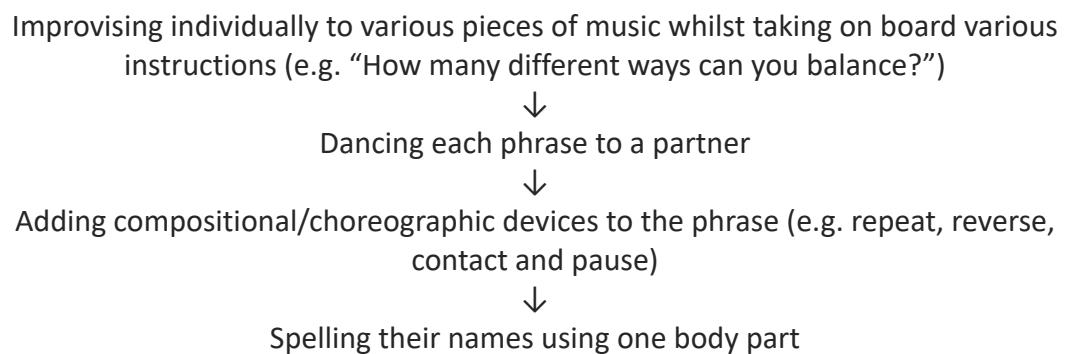
Figure 6 Tasks from creative session in audition at Dance4 CAT[7]

The tasks listed above are sequentially presented to the students and auditionees respond through physically generating movement. During the course of the creative session, the journey meanders through moments where auditionees work individually

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[7] Field notes from observation on June 22, 2014

as well as collaboratively in pairs, standing in contrast to the contemporary technique class previously mentioned that focuses primarily on auditionees' individual ability in following prescribed movements.

The movement explorations in the creative session are predominately open-ended tasks; neither is there a prescribed method in which auditionees are expected to approach the tasks nor is there a point of completion at which they were expected to arrive. Take for instance the creative task where auditionees are asked to spell their names using a specific body part. A number of auditionees begin their exploration by using their arms and legs (which seems to chime with the notion of path-of-least-resistance mentioned in chapter 2 regarding proximal associations), yet as they further explore the task through movement, their approaches starts to be more varied. One auditionee initiates a series of head movements leading from his ear while another begins articulating her name with small movements in her shoulders. The open-ended nature of the task allows auditionees to continuously explore and engage in the task and demonstrate their creativity.

In the context of audition at Dance4 CAT, creative tasks are used to highlight creative potential of auditionees as part of the talent identification process. The creative tasks here bear similarities with ill-defined tasks, or tasks with no set approaches or solutions, used in research studies around creative problem-solving (e.g., Mumford, Reiter-Palmon and Redmond, 1994) in that neither have correct/incorrect responses in the absolute sense. In research around creative problem-solving, participants' responses to ill-defined tasks are commonly used to compare creative abilities of individuals. The difference

between creative tasks used in the audition and ill-defined tasks in other creativity research is that it is not only creativity in the cognitive sense that is assessed in the creative tasks at the audition, but also auditionees' ability in demonstrating such creativity in a physical and embodied manner that is of interest. In other words, talent identification here is based on auditionees' performance in offering creative responses as is observed through their performance of movement.

Since it is through movement that auditionees' ability in creative problem solving are assessed, it is reasonable to deduce that auditionees' experience in dance is a factor that impacts their performance in the creative tasks. For instance, when auditionees are asked to incorporate compositional/choreographic devices such as repeat, reverse, contact and pause into their movement, those with more experience in the domain are likely to be more familiar with such instructions compared to those with little experience in dance. Those with limited experience in dance may lack the acquired skills from which they can draw when engaging in the creative task. Therefore, the ability of auditionees in responding to the task cannot be considered as purely a reflection of their raw potential; their performance is influenced by the skills they have may have gained through movement training.

Aside from the content of the session itself, Gary's delivery of the tasks may have also prompted auditionees' sense of agency that underpins creative decision making and the instigation of creative response (see chapter 4). During the audition, Gary asks the auditionees to "take instruction on board"[8] rather than demand them to follow his

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[8] Field notes from observation on June 22, 2014

instructions as he is guiding auditionees through the tasks. The instructions in the session appear to function more as propositions rather than commands. Such language arguably promotes a sense of agency; auditionees are seemingly free to decide whether or not to follow the instructions and how they want to respond to them. In this sense, Gary's delivery of the session seems to subtly offer space for auditionees to exercise their creative input as they see appropriate to the task.

As illustrated here, the creative session at the audition primarily calls for auditionees to demonstrate their ability in offering creative responses in a physical way. The notion of creative problem-solving along with other kinds of creativities nurtured at Dance4 CAT are further discussed in the subsequent chapter through case studies drawn from the training offered by the programme.

Returning to the audition criteria previously mentioned, the ways in which "imaginative response to tasks and the ability to develop ideas through movement" (Dance4 CAT, 2014) and "able to take risks when working creatively; questioning and curious" (Dance4 CAT, 2014) are accounted for during the creative session appear to be primarily perceptual. There are few objective measures as to whether a response is "imaginative" or whether a person is "curious", and hence, judgments made in these areas are for the most part subjective opinions of individual members of the panel. As they observe auditionees' participation in the creative session, panel members are likely to make informed judgements on the creative potential of the auditionees based on how auditionees compare to other young dancers they have encountered. In this sense, creative potential of auditionees in the talent identification process can be considered

as an informed yet subjective judgement. Highlighting the subjective nature of talent identification is not to say that such perceptual opinion is inadequate in talent identification processes, especially when said judgements are underpinned by a wealth of experience in the field. However, recognising the subjectivity involved in the identification of creative potential and its domain specificity in this context does allow for a more critical understanding of creativity.

Selection

Upon participating in the contemporary technique class and the creative session discussed, interviews are conducted with selected auditionees and selections of students for the programme are then made based on the combined observations of the expert panel. Members of the panel convene at the end of the audition day to share their opinions on each auditionee's suitability for the programme. Observations regarding individual students' performance in the contemporary technique class and creative session are discussed; from auditionees' technical abilities in dance to the ways in which they engage with creative tasks, panel members debated their opinions openly. Besides their performance in the studio-based sessions, panel members appear to consider other factors such as auditionees' background in dance and their personal qualities in their judgement as they both seem to be regarded as factors that influence one's potential in dance in the context of Dance4 CAT.

In regards to auditionees' background in dance, there appears to be slight hesitations around how they should be taken into account in selection. One panel member expresses their concern during the selection discussion regarding compensating for

those with less experience in dance, questioning "how much leeway do I give someone who has never done a contemporary class before?"[9]. As past experience and potential in dance both seem to play a part in how talent is perceived, it can be rather challenging to account for the two separately when making selections. There seems to be no definitive resolution during the selection process and the issue is also not explicitly discussed again for the rest of the period during which fieldwork is conducted. Further articulation of such issue may perhaps provide more clarity for future talent identification processes at Dance4 CAT.

Conclusion

From observations of the talent identification process as well as supplementary material drawn from wider sources cited earlier in the chapter, the notion of talent in the context of Dance4 CAT appears to consist loosely of a combination of raw potential and acquired skills. Such proposition can be briefly summarized as follows:

TALENT IN DANCE = RAW POTENTIAL + ACQUIRED SKILLS

Here, raw potential in dance relates to elements that may be both domain general (such as personal qualities and personality traits) or domain specific (such as physical attributes like flexibility that are generally deemed desirable in the domain of dance). Acquired skills on the other hand refer primarily to domain specific knowledge gained through experience in dance. Creativity, as demonstrated in this chapter, is arguably present in both raw potential and acquired skills in dance. On the one hand, creativity

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[9] Field notes from observation on June 22, 2014

can be regarded as a domain general attribute that young dancers demonstrate to varying extents regardless of their dance experiences. On the other hand, particularly in domain specific environments such as Dance4 CAT, the experience that one has had in the domain may affect one's ability in demonstrating or making use of their creative potential. The complexities of the balance between the two continues to challenge ways in which creative potential is articulated and perceived in talent identification.

In the context of talent identification at Dance4 CAT, there appears to be mixed conceptualisation as to what creative potential entails. On the outset, creativity appears to be considered predominately as a kind of raw potential rather than being linked to acquired skills. As mentioned earlier in the chapter, prior experience in dance is stated as not required on the Dance4 website (Dance4 CAT, 2016). Creativity seems to be considered as an attribute through which talent in dance, especially for those who have had less or no prior training, may be identified. However, overemphasising creativity as a kind of raw potential can be problematic. As argued in earlier sections through observations made during the audition, the influence that acquired skills have on creative potential seems noticeable and their impact may have been understated and downplayed in some publicity materials used for recruitment. As demonstrated through observations at Dance4 CAT, creative potential is primarily assessed through auditionees' engagement in creative tasks during the talent identification process. As auditionees negotiate their way through various open-ended tasks, they produce physical responses through participating in creative problem-solving. The notion of creative problem-solving is further discussed in the next chapter along with other types of creativities nurtured as part of training at Dance4 CAT.

Chapter 4 – Creativities and Modalities of Learning

In the previous chapter, discussions around creativity has been focused primarily on creative potential and its relationship with talent identification in dance as manifested in the audition of the programme. This chapter focuses on creative phenomena observed within dance training at Dance4 CAT; ways in which *novelty* and *appropriateness*, the two conditions that are widely considered as fundaments of creativity, manifest themselves in the studio-based sessions. Informed by the observations during fieldwork, two new ideas including *modalities of learning* and the *Replication-Discovery Model of Creativity in Dance Learning* are proposed as means to illustrate the nuanced relationships between pedagogic intent of teachers, learning experiences of students and the manifestation of creativity.

This chapter begins by introducing the notion of *modality of learning* as a new way of conceptualising learning experiences in dance research, highlighting various types of activities that students engage in across different parts of the curriculum as they cultivate knowledge in dance. Four main *modalities of learning* are proposed as being most commonly observed at Dance4 CAT, including 1) *learning set movement material*, 2) *improvisation*, 3) *creating movement material,* and 4) *creating choreographic works*. The *Replication-Discovery Model of Creativity in Dance Learning* is subsequently presented as a new model developed to capture pedagogic intentions of teachers, learning as experienced by students and ways in which creativity is manifested in the

programme. Illustrated through case studies collated from the extensive fieldwork conducted for this research, each of the four *modalities of learning* in the model are successively further examined. Furthermore, *creative embodiment, creative decision-making, creative response* and *creative co-author* are proposed in the model as four main kinds of creative phenomena that emerge as a result of engaging in the *modalities of learning* previously mentioned.

Case studies in this chapter feature both the voices of students and teachers as well as observations made at Dance4 CAT extensively. As mentioned in chapter 1, my roles as the sole researcher of this study include that of a non-participatory observer as well as an active participant as a visiting dance teacher/artist in the programme. Therefore, case studies regarding classes led by other teachers are primarily collated from observations made as a non-participatory observer, the narrative of which is supplemented by the voices of the participants based on semi-structured interviews conducted with selected teachers, visiting artists and students of the programme. Case studies regarding my classes, on the other hand, are mainly based on my analyses and reflections of the experience along with the voices of students as compiled through interviews and questionnaires.

Modalities of learning

Prior to conducting fieldwork at Dance4 CAT, learning experiences, as is often common practice in dance studies, are assumed to be adequately categorised by the different named sessions in the programme (see fig. 1 on p. 11). Upon conducting fieldwork at Dance4 CAT, however, it became apparent that such view is insufficient in capturing the

nuances of learning as it is partly based on the assumption that learning is achieved in similar ways throughout each named session. Observations at Dance4 CAT suggest that students are often immersed in various kinds of activities or modes of engagement during the course of any given session. For instance, students may experience a combination of *learning set movement material* and *improvisation* in contemporary technique classes (see case studies 2 and 5 as an example). Hence the notion of *modalities of learning* is introduced here as a way of avoiding assumptions made based on the ways in which sessions are named in dance training settings.

According to observations made at Dance4 CAT which are extensively referenced throughout this chapter, the modes of engagement in the studio-based sessions can be broadly categorised into four *modalities of learning* including 1) *learning set movement material*, 2) *improvisation*, 3) *creating movement material,* and 4) *creating choreographic works. Modalities of learning* is defined here as the particular modes of engagement through which learners acquire and cultivate knowledge in dance. It aims to highlight the ways in which dance is experienced by students in dance training. For instance, observations during fieldwork reveal that modality of *creating movement material* is adopted not only as part of creative sessions and choreographic processes but also in contemporary technique classes (see case study 8 later in this chapter). In order to paint a realistic picture of how students experience dance in the curriculum, the conceptualisation of *modalities of learning* allows for a more critical examination in the ways in which learning is achieved.

Replication-Discovery Model of Creativity in Dance Learning

The development of the *Replication-Discovery Model of Creativity in Dance Learning* is an active attempt to innovatively bring together theoretical research on creativity and practical research conducted in the ethnographic field for this research study. The model captures findings from this research project and presents associated ideas in a systematic manner in order to shed light on potential relationship between them. However, to simply treat the model as research findings would undermine its role as part of a nuanced and complex process; as much as it is a tool that captures findings, it is also the means through which ideas emerged and the ways through which thinking developed. The processual development of the model shapes thinking around emerging concepts and contributes to the ways in which data is analysed, providing a means of understanding the vast amount of data gathered in the ethnographic field.

Throughout the course of development of the model which spans the duration of this research project, influences are drawn from various sources. Three particular sets of ideas, however, are particularly influential as they prompted the early design of the model approximately halfway through the project. First, theoretical research on creativity suggests that *novelty* and *appropriateness* are the two common traits that are generally accepted as being the basic conditions of creativity (see chapter 2). An investigation of creativity at Dance4 CAT, therefore, would naturally consider the manifestation of *novelty* and *appropriateness* as observed in the ethnographic field as part of the enquiry. Second, as mentioned earlier in this chapter, learning in dance is perhaps best captured in relation to *modalities of learning* in order to highlight ways in which learning is achieved and to minimise presumptions around the nature of different

sessions in dance training. Finally, intention behind teaching, which in turn likely affects the intention behind learning, potentially influences students' attitude in dance training (the correlation between intention of teaching and learning will be further explored in the section to follow). In an attempt to explore the relationship between these three distinct sets of ideas, they are systematically brought together in order to illustrate their potential influence on one another, ultimately leading to the development of the *Replication-Discovery Model of Creativity in Dance Learning.*

At the early stages of developing the model, intention behind teaching and learning and the ways in which they relate to creativity in dance training are budding ideas at best. As can be seen later in the case studies outlined in this chapter, the potential relationship between intentions behind teaching and learning is informed by the voices of the participants drawn from data collected through fieldwork. The ideas matured through the development of the model; the possibility of envisioning moments in dance training falling between two conceptually opposing ends of a spectrum begins to gradually take shape as more data is gathered from the ethnographic field. Envisioning the two conceptually opposing ends of a spectrum as introduced below provides a possible way of framing and understanding observations from studio-based sessions and the voices of participants.

In educational settings, learning experiences are often framed by teachers, and hence, their ideological stance on the subject they teach can drastically alter what is experienced by the students. To some, dance teaching is about passing on existing established knowledge. It is about teaching students to replicate or execute movements

in accordance to the ideals of a prescribed set of aesthetics such as that of a recognised dance style or specific individuals (choreographer, teacher, dancer, etc.). Underlying such ideology tends to be the belief that selected sets of dance value systems (or techniques) ought to be preserved and perpetuated as faithfully as possible. Such ideological stance towards dance teaching tends to result in what educator Paolo Freire describes as "banking education" (Freire, 1993), where learners are regarded as empty vessels in which knowledge can be "banked". Replication-oriented approaches to dance learning are less common in the current landscape of contemporary dance; as previously mentioned in chapter 1, *dance education of multiplicity* that recognises the agency of individual students is perhaps a more adequate description of current contemporary dance practice. It is perhaps primarily in highly codified technique classes (such as in ballet training) where one may still be able to see teaching and learning that is mainly replication-oriented. Another useful comparison may be that of a military march, where the movement is highly standardised and must be executed by all in exactly the same way. The individual is not of primary concern, for they are valued mostly in relation to function they serve in the group, which is to execute the movement as precisely and faithfully as possible.

To others, dance teaching is primarily about cultivating embodied knowledge of the dancers through the experience of dancing. It is mainly about exploring movement concepts through providing various sets of parameters for students in order to frame their explorations. When set movement material is used, it is primarily treated as a framework or the means through which dancers discover and cultivate embodied knowledge unique to their own bodies. The emphasis in the learning lies ultimately on

the dancers' experience of their dancing. Such stance points to more of an asset-based approach to learning, similar to perspectives such as critical pedagogy (Freire, 1993) and dialogic education (Wegerif, 2010, 2011, 2017) to be further discussed in the next chapter, where learners are considered to be active participants in the construction of knowledge.

The two perspectives illustrated above can be summarized as replication-focused and discovery-focused dance training. Their respective approaches towards dance teaching illustrate two opposite ends of a spectrum to which dance classes (or moments within in a specific class) generally fall. One should note that the notion of replication and discovery discussed here ought to be considered as tendencies rather than absolutes, particularly when they are used to illustrate practical settings. The following table (fig. 7) provides a summary of some ideologies related to these two approaches to dance teaching and their respective implications.

REPLICATION <--------------------------------> DISCOVERY

Knowledge: Fixed knowledge to be acquired	Knowledge: Embodied knowledge to be discovered
Focus: Existing knowledge	Focus: Novel experience
Goal: To execute movements as closely to the ideal as possible	Goal: To experience and cultivate awareness behind the movements
Types of teaching: Anti-dialogic	Types of teaching: Dialogic
Type of learning: Banking	Type of learning: Exploratory
Appropriateness: More external. Measured by how closely dancers can perform to the proposed ideal	Appropriateness: More internal. Measured by embodiment of movement concepts
System-centred	Person-centred

Figure 7 Tendencies and implications in relation to pedagogic intentions of replication and discovery in dance training

Elaborating on the two approaches captured in the table above, the *Replication-Discovery Model of Creativity in Dance Learning* is a new model proposed in this research study that aims to shed light on possible creative phenomena observed in dance learning experiences such as Dance4 CAT programme. As mentioned in the introductory chapter, this research study recognises the emergent nature of ethnographic approach to dance studies. Rather than pre-planned in the inception of this research study, the model is developed during the course of and refined after fieldwork conducted at Dance4 CAT as a way of capturing the multifaceted observations and findings emerging from the ethnographic field. Its development is informed by the analysis of dance education in the UK (see chapter 1), systems and cognitive theories of creativity previously mentioned in chapter 2, and my personal experience as a dance artist. As such, the *Replication-Discovery Model of Creativity in Dance Learning* can be regarded as a model that has both theoretical and practical basis.

As shown in the following page, the *Replication-Discovery Model of Creativity in Dance Learning* (fig. 8) draws upon the two approaches toward dance teaching and illustrates the relationship between pedagogic intentions, *modalities of learning* and the notions of creativity. The model considers *replication* and *discovery* as the two opposing ends of a spectrum on which the intent of pedagogy in dance training falls and maps out the dance learning experience associated with each pedagogic intent. For instance, when considering *learning set movement material* as a modality, the model compares how such modality operates in dance learning environments where replication is the primary pedagogic intent versus environments where discovery is valued. At the discovery end

of the spectrum, the type of creativity that is advocated is further unpacked by exploring the ways in which novelty and appropriateness is considered in such context. For instance, what kind of novelty is introduced as a result of *learning set movement material*? Who holds the power in determining the appropriateness of such novelty? What kind of creativity is encouraged and nurtured through the use of such *modality of learning*? Grounded in observations made at Dance4 CAT, the *Replication-Discovery Model of Creativity in Dance Learning* is constructed as a means of framing findings derived from the practical context of the programme. However, the model is arguably equally applicable to other training contexts where dance learning is involved and its universality could be further explored in future research regarding creativity in dance training.

The case studies to follow illustrate ways in which observations from the ethnographic field contribute to the development of the model. Through the fieldwork conducted and the development of the *Replication-Discovery Model of Creativity in Dance Learning,* theoretical development regarding the relationship between modalities of learning, pedagogic intent, and creativity continues to be refined throughout the course of this research study.

REPLICATION <--> DISCOVERY		
I. Learning set movement material	Repeated execution of material	**Creative embodiment** • Novel experience of different iterations of the material • Although guided and shaped by the teacher, appropriateness is self-measured by the students
II. Improvisation	Reliance on habitual patterns of moving of the individual	**Creative decision-making** • Instantaneous generation of novel movements, informed by the awareness of novel experience of dancing • Reflexive measure of appropriateness simultaneously as improvisation unfolds
III. Creating movement material	Using movements that are familiar to respond to tasks	**Creative response** • Novel response to tasks in the form of novel movements • Appropriateness initially measured by creator(s) with a secondary measure of appropriateness through wider group discussions upon sharing/presenting the material
IV. Creating choreographic work	Teacher creating work on students	**Creative co-authorship** • Novel choreographic work co-created by students and teachers • Shared responsibility for appropriateness, collaborative - students and teachers

Figure 8 The Replication-Discovery Model of Creativity in Dance Learning

<u>Creative embodiment in learning set movement material</u>

In contemporary dance training, *learning set movement material* is a fairly common activity; regardless of styles, students are likely to learn to dance through learning set movement sequences taught to them by their teachers. This modality of learning is most readily seen in classes of codified modern dance techniques where dancers are often taught movement sequences (or exercises) which focus on a specific set of dance vocabulary derived from the principles and ideologies of said techniques. For instance, Graham Technique is renowned for principles such as contraction, release and the spiralling of the spine. These movement vocabularies are taught through structured movement sequences that begin on the floor and move on to standing and traveling across the floor in a typical Graham Technique class. Even contemporary dance classes that are less codified[10] are often based on learning set movement sequences as set forth by the teachers. Although it is perhaps most often associated with technique classes, learning set movement material is also often part of creative and choreographic processes; dancers are often asked to learn movement material as demonstrated by choreographers, teachers, or even fellow dancers and are expected to be able to reproduce such material in a faithful manner to varying degrees.

Learning set movement material may at first glance appear to be at odds with the notion of creativity; if movements are already provided, dancers are not exactly generating or producing novel movement material. In such cases, dancers are essentially recreating

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[10]   It is not uncommon for teachers of contemporary classes to draw from a range of movement practices. Contemporary dance teachers may bring in influence from yoga, martial arts, sports training amongst others. It is not simply about bringing in movement vocabularies from these different forms, but also about incorporating different philosophical idiosyncrasies regard body, movement and ways of being into contemporary dance practice.

shapes, dynamics, time, and structures proposed to them in accordance with existing proposals. Such approach to learning dance corresponds with the replication end of the *Replication-Discovery Model of Creativity in Dance Learning*, where the pedagogic intent leads to students learning through simply repeatedly executing set movement material without considering the notion of novelty embedded within. It is perhaps for this reason that learning set movement material is rarely considered to be a creative act. When learning of set material is reduced to purely an act of mimicry, there is little space for its discussion in relation to creativity. The cognitive process involved in such cases chimes with the notion of the path-of-least-resistance (Ward, 1994, Ward, 1995, Ward, Dodds, Saunders and Sifonis, 2000, Ward, Patterson, Sifonis, Dodds and Saunders, 2002) described in chapter 2, of which the creative merit of the outcome is limited.

This changes, however, when one considers the notion of *creative embodiment* in dancing. It could be argued that the act of dancing is inherently generative in nature in and of itself. It is by default a continuous process in which novelty is perpetually produced. In the micro sense, every moment of dancing is a novel experience. Even though dancers might not be generating or proposing new shapes or time structures per se when performing set material, dancing itself, regardless of whether the movements are set or improvised, is about being fully immersed in the ever-changing motions of the body. In order to recognise the novel nature of the act of dancing, there needs to be an active sense of awareness of the body-mind connection from the dancers themselves. Such awareness has less to do with what the movement is, but more to do with one's approach towards dancing and whether one recognises and values dancing as a novel experience in and of itself.

REPLICATION   <------------------------------->   DISCOVERY

Repeated execution of material   **Creative embodiment**
- Novel experience of different
  iterations of the material
- Although guided and shaped by
  the teacher, appropriateness is
  self-measured by the students

Figure 9 Excerpt from the Replication-Discovery Model of Creativity in Dance Learning regarding learning set movement material

One's approach towards the act of dancing influences whether one perceives the performance of set material as having creative merit. In the case of educational settings, the students' approach towards dancing is to a large extent shaped and formed through the training they receive. It is, therefore, necessary to consider the intention behind the use of teaching set material as a pedagogic strategy when discussing creativity in dance training. Even though learning set movement material is a modality of learning commonly found in all sessions in a dance training context, observations made during the fieldwork suggest that the underlying reason behind employing such modality varies from one teacher to another. As previously mentioned, The *Replication-Discovery Model of Creativity in Dance Learning* offers a way to conceptualise the range of pedagogic intentions behind learning set movement material and their respective implications on dance learning.

The two approaches illustrate two distinct sets of intentions behind the learning of set movement material, which consequentially, impacts the ways in which dancers experience and perceive their dancing. As previously mentioned, the focus of learning in the replicate approach lies in acquiring existing established knowledge while the focus

of the discovery approach lies in constructing embodied knowledge through cultivating awareness of novel experiences of dancing. As pedagogies, these two approaches each have their respective strengths and weaknesses. For instance, dancers in environments where discovery is valued are likely to experience a greater sense of agency compared to those in environments where the primary task is to replicate. On the other hand, dancers who are used to replicating movements are likely, for example, to be able to dance in unison with others and in achieving all those valued physical knowledges. Most practical situations, however, sees the intent of learning of set material being somewhere between the two ends of the spectrum. As will be evident in the case studies to follow, there is often tension between the two approaches; in the general sense, a teacher may advocate one approach over the other, yet in reality, may also make use of the other approach to achieve specific goals.

Since the pedagogic intent of teaching set movement material varies, what is considered to be appropriate is also gauged through very different lenses. In cases where set movement material is considered more as fixed entities to be duplicated (such as that in ballet sessions illustrate in case study 4), appropriateness tends to be measured externally; gatekeepers such as teachers tend to make their judgements based on how faithful the students' movement appears to be compared to what is initially proposed. On the other hand, appropriateness in relation to the discovery approach (such as those described in case studies 1, 2 and 3) tends to be attached to the dancers' experience more than what is externally observable. It calls for dancers to have agency in their actions, for it requires learners to not only grasp the material in a superficial manner (commonly known to dance practitioners as "just knowing the steps"), but rather, to

focus on the embodiment of the material. Therefore, in its purest sense, the discovery approach implies that appropriateness can only be gauged by the students doing the dancing. The embodiment of movement is an internal experience that is hard to observe externally. Hence, there is more of a responsibility on the part of the dancers to measure appropriateness of their dancing in a reflexive manner; continuously sensing and observing as they perpetually allow such kinaesthetic knowledge to inform their actions.

Although an internal measure of appropriateness may be the case in theory, the responsibility of measuring appropriateness is rarely placed solely on the dancers in an educational context; teachers, regardless of how didactic or explorative a task might be, is likely to make an impact through various types of interventions such as verbal guidance or feedback based on their observations of the students' dancing. However, due to the experiential nature of embodiment, feedback that is given to learners in the discovery approach tends to be propositions rather that direct instructions. For instance, rather than giving feedback in the form of corrections, teachers may use metaphors as a means to promote and provoke further exploration from the learners (case studies 1). It demands dancers to interpret comments that are less clearly defined and to use them as inspiration for future iterations of the movement material. In this sense, the learning of set material through the discovery approach requires more of an effort from the learners as they need to take verbal instructions and individually apply them to their actions as they see appropriate.

Case study 1 – Learning set movement material in my contemporary technique class

In this first case study, I reflect on my teaching within the CAT programme in order to shed light on creative embodiment in learning set movement material. During the course of this research study, I take on the role of an active participant and teach contemporary dance technique classes[11] in the programme as part of the field work at Dance4 CAT. In order to examine my pedagogic practice as fairly as possible with nominal influence from the research agenda, there is a conscious attempt in leading the initial few sessions in ways that resembled closely to how I have taught other classes at similar training programmes for young dance talents in the past.[12] A considerable portion of each session[13] is dedicated to teaching set movement material. Generally speaking, the set movement materials in my contemporary technique classes are devised to highlight concepts of release-based technique, supplemented by influence from other movement practices such as Gaga technique, yoga and Tai Chi amongst others. Such mix of influences is not simply about teaching movement material that is diverse and multi-faceted, but also about bringing in different ideological and philosophical point of views that are embedded within distinct movement practices. Through learning set movement material in my contemporary technique classes, it is my hope that students not only develop fluency in the material but also learn to appreciate and celebrate diversity as young dance artists with their own sense of agency.

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[11] Fieldwork for teaching contemporary technique classes were conducted on November 1, 8, 15, 22 and 29, 2014 and January 10, 17, 24 and 31, 2015

[12] This includes classes at the CAT programme at The Place in London, the Gifted Young Dancers Programme (GYDP) at Hong Kong Academy for Performing Arts and Junior Dance Company in Bari.

[13] Particularly the earlier period of my teaching contemporary technique classes at Dance4 CAT which included sessions on November 1, 8, 15, 22 and 29, 2014

Physical demonstrations and verbal instructions are often the main ways in which set movement material is taught in dance. As evident from this case study, such is no exception for my classes. However, despite these methods being used by nearly all dance teachers, there are marked differences in the ways in which they are employed. A number of factors including teaching styles, pedagogic intentions and experience of students may be at play, impacting on how they manifest themselves in a studio-based session. The following section focuses the use of verbal instructions in my teaching and ways in which creative embodiment is instigated through employing such methods when teaching set movement material. As evident in the discussion to follow, such pedagogy aligns with my philosophy of a student-centred and asset-based approach to dance teaching that emphasizes developing agency of young dance artist.

One of the methods I use to instigate *creative embodiment* in students' dancing is via verbal instructions. *Action-based*, *experiential* and *metaphoric* verbal instructions are used in a layered manner when teaching most set sequences. Through such use of verbal instructions, the aim is to provide multi-dimensional ways of developing embodied knowledge. These three types of verbal instructions are commonly used by other dance teachers as well. However, the progressively layered approach in which they are employed and the pedagogic intentions behind each layer as introduced in the following section are purposefully considered in my teaching in order to instigate creative embodiment.

As I physically demonstrate set movement material in a technique class, the first type of

verbal instructions I use are often *action-based* words that define the moment. Words such as "bend", "stretch", "drop", "reach", "slice" are used extensively to provide students with direct and clear connections to the movements they see. The action words chosen tend to be as simple, direct and elemental as possible, ensuring that students can understand what the essence of the movement ought to be. Unlike ballet terminologies which tend to be exclusive to those who have had extensive ballet training (or to those who speak French), the use of simple action words aims to provide instructions that are inclusive, ensuring that young students such as those at Dance4 CAT are less likely to be left behind due to additional language barriers.

Consider the following excerpt which captures some of the verbal instructions used when introducing a set floor work sequence to students at Dance4 CAT for the first time. As I physically demonstrate the sequence to the students at the front of the studio, the action-based words (italicised in the excerpt) not only serve the purposes outlined above, but also allow students to grasp the movement even when they are temporarily blocked by others in a crowded room such as in the case of this class.

> "From here *sliding* down. Elbow *coming in* towards your core. Head *takes over*. Tail *comes* up. *Push*… Right leg in front of you, body behind, until you *come* to a vertical. Head *goes* to your belly button… *Tucking* your toes, *taking* your pelvis back… From here *plié*, *direct* the pelvis and the head downwards. Slowly *roll* up"[14]

Here, words such as *sliding, coming in, taking over, pushing, tucking* and others are all simple and direct action words that can easily be understood by most, which is particularly important when students are learning the movements for the very first time.

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[14] Observation of session led by Victor Fung on November 1, 2014 as revisited via video recording

Even through the ballet terminology *plié* is used in this occasion, most students will have been familiar with it as the excerpt here is taken from a class well into the term and they would have already gained some fundamental understanding of ballet terminology.

Although students often find it reassuring when teachers call out action words to remind them of what the movements are as they are performing them, I strive to shift away from doing so after teaching them the material. As an observation from teaching students at Dance4 CAT, it appears that students in the programme are relatively skilled at picking up set movement material compared to other dancers of similar ages. Hence, there is less of a need for them to be constantly reminded of what the movements are as they are doing them. The deliberate change in the type of verbal instructions used upon grasping the materials aims to encourage students to progress to the next level of investigation in their dancing; it is about learning to appreciate the movement material beyond that of a sequence of actions prompted by the use of language beyond action description.

The second layer of verbal instructions that I use are often *experiential* in nature; ones that describe dancers' experience of performing the movement. The aim is to direct the attention of dancers from the actions themselves to the sensation associated with performing such actions. Terms such as "relaxed", "soften", "hold", "let go" and "control" suggest physical sensations that are linked to the manner in which movements are executed. The experiential words are often paired with body parts to provide specificity; phrases such as "soften the knees" or "relax the head" serve as subtle reminders for dancers to heighten their awareness in specific parts of their body as they are performing

the movements. Such an approach is informed by somatic practices where it is not simply the sensations or the body parts that are of importance, but the connection between the two and how such connections manifest themselves in relation to movement that are of significance.

In the most immediate sense, the pedagogic intent behind the use of experiential instructions is to direct the focus of dancers toward the quality of the movement. Yet perhaps more importantly, experiential instructions serve as subtle reminders for students to recognise their role as active agents of dancing. Through consciously heightening the awareness of the dancing body, the dancers' experiences are placed in the foreground, encouraging students to further approach their learning with a discovery mindset. By employing such language, the aim is to steer students away from thinking that learning set material means engaging with movements in a "banking learning" (Freire, 1993) manner. It is about acknowledging that even within the structure of set movement material there remains space for one to recognise novelty within each iteration of movements; although the sequencing of actions might be fixed, it is still possible to explore the familiar structure as a novel experience each time it is performed. Maintaining awareness of the moving body that is constantly in flux allows dancers to recognise that they have active agency in their dancing regardless of whether the movement material is set.

Upon cultivating a sense of agency via experiential instruction, *metaphoric* instructions are used as the final type of verbal instruction to instigate creative embodiment. Within the context of teaching set movement material, metaphoric verbal instructions tend to

come later in the process than the action-based and experiential verbal instructions previously mentioned. In comparison, metaphoric verbal instructions tend to operate more indirectly than other kinds of instructions in a learning environment. For instance, a term like "swimming through"[15] might be used when teaching a movement that require dancers to arch up through the spine. In another instance where dancers are shaking their legs, the phrase "spaghetti legs"[16] may come into play. Unlike the other types of verbal instructions, dancers cannot take on metaphoric instructions literally. Metaphors require a more complex series of individual interpretation before they can be of use to one's dancing. There is a certain degree of ambiguity embedded within metaphors which demands unique personal interpretation on the part of the dancers. In the process of doing so, dancers are essentially pushing against the boundaries of the movement material, testing the limits of what defines the set phrases or sequences. Active agency is very much needed in order for metaphoric verbal instructions to make sense at all, for they require dancers to not only interpret the meaning of metaphors independently for themselves in the cognitive sense, but also to embody the influence that the metaphors bring to their performance of the set movement material in the physical sense.

Consider now the verbal instructions used as I re-introduce the same set of floor work sequence previously discussed (p.130) the week after the first instance. Notice the ways in which metaphoric verbal instructions (italicised in the excerpt) have replaced some of the action-based verbal instruction in this instance.

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[15]   Field notes from observation on November 1, 2014
[16]   Field notes from observation on November 1, 2014

"From here elbow comes down. *Head snakes through*. Tail comes up. Sitting up facing the diagonal. Head goes in. Arching up. Tuck the toes. Walking back. From here *plié. Gather the energy to come up*"[17]

Rather than describing the action of the head as taking over the movement, the metaphor of snake is used in order to instigate new ways of interpreting the movement. Students may interpret such verbal instructions in a number of ways; for instance, some may read it as a suggestion of how the head leads the undulation of the spine, while others may read it as a reference to the controlled and sustained quality of the movement. As this is the second session that students perform the set movement material, metaphoric instructions are used here to deepen the experience and to instigate creative embodiment of the actions; embodied knowledge is not simply about the ability to replicate or recall actions, but rather, to perform these actions with nuanced qualities unique to the individual.

Metaphoric verbal instructions require dancers to employ conceptual combination as described in cognitive theories of creativity in chapter 2 in order to decipher metaphoric logic. Metaphors are comparable to remote associates in a cognitive process in the sense that their connection with actions in a dance class is not direct but more far-flung. It instigates new ways of connecting with set material beyond what is most obvious and immediate. This is markedly different from action-based and experiential verbal instructions where connections with movement tends to be more direct. When employed during the early stages of learning set material, metaphoric verbal instructions

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[17] Observation of session led by Victor Fung on November 8, 2014 as revisited via video recording

have the potential of setting an explorative tone and encouraging dancers to engage with movement with a discovery mindset. When employed after dancers have already performed several iterations of the material, metaphoric instructions act as an intervention strategy to prompt disruption to habitual ways of thinking and moving. For this reason, metaphoric instructions are employed particularly at times when I notice students cease to engage in an explorative manner; when students appear to be disinterested and feel like they already "got it", I would strategically interject with metaphoric verbal instructions in order to provoke students to approach the material from a fresh perspective. In such cases, metaphor acts as a form of surprise by introducing unexpected juxtaposition. It aims to act as a reminder for students to recognise the novel nature of dancing; that no iterations of the movements are exactly the same as another and that a continued exploration towards new ways of embodiment allows them to steer away from the trap of blindly repeating movements.

Overall, the pedagogic intent behind employing a layered approach to verbal instructions blending the directive with the metaphoric is to progressively guide students towards creative embodiment when learning set movement material. By using action-based, experiential and metaphoric instructions, the aim is to emphasise precision of action while also concurrently invite personal interpretation of the material. Even though accuracy is emphasized, the objective is not for students to revert to a style, but rather, to understand different criteria such as timing, shapes and qualities that one ought to consider when exploring set movements and subsequently finding creative embodiment within such confines.

In an interview with student John, he describes in great detail how such approach in learning set movement material has transformed the way he considers his training.

> "Until we were working with you this year. It was very different. I went into a technique class with a technique hat on. So I feel like this is the step. *Tendu*, *tendu*, do this, whatever. And creative [session] it was more about indulging myself or follow like a set score or an instruction that the artist was giving us, and I try to find something... You've kind of brought in that sense that you can do an exercise differently. And you can find something from it... You came and brought this different approach to it... as long as I am keeping the technique in my body, then for me that's ok and that's how I'm going to progress. So I'm not trying to look like the next person or be a clone... I'm kind of doing it for myself so that my training is specific for me. Because my body is different from everybody else's so why should we have to be the same?"[18]

As evident through his testimony, it appears that John embraces a new found sense of agency in his dancing. He seems to be experiencing a greater sense of responsibility for his own learning and less of a reliance on teachers being in charge of his experience. There also seems to be a sense of freedom that he is embracing under such an approach to learning. The agency of dancer, which is discussed in greater detail in chapter 5, is central to the notion of creative embodiment as their active involvement is essential in its manifestation.

The discussions here demonstrate ways in which verbal instructions are used in teaching set movement material beyond purely as a way of naming the steps. Verbal instructions have the potential to serve far more than simply reminding dancers of what the next movement is and ought to be utilised as a tool inciting creative embodiment in the students' dancing. They can enhance and enrich the ways in which students think about their dancing; even within the parameters of set movement material, students should

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[18]   Interview with John (January 24, 2015)

be aware of the unlimited space for curiosity, experimentation and play.

As previously mentioned, my goal as a dance teacher is not only to train dancers who are simply capable of executing dance movements as instructed, but rather, to nurture students in becoming independent dance artists in their own right. Such motivation behind dance teaching corresponds more readily with the discovery approach illustrated earlier in the chapter. Along with such pedagogic intention is the expectation that students regard themselves as active agents of their own learning. Being aware of their body in relation to movement in a mindful manner, developing a sense of criticality in the way they engage with what they do and reflecting on various aspects of their dancing all become essential in the learning of dance. Students are trained to go beyond passively replicating materials given to them and to take the initiative to engage with materials actively and creatively.

Case study 2 – Learning set material in Theo Clinkard's session during Easter intensive

The previous case study illustrates *creative embodiment* within the context of a dance technique class. Yet as suggested previously, the modality of *learning set movement material* is not reserved only for dance technique classes and can be found also in other contexts in dance training. Dance artist Theo Clinkard, one of the visiting artists during the time when fieldwork is conducted for this research, adopts *learning set movement material* as part of his sessions during the Easter intensive[19]; a time during which the

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[19] Observation of sessions led by Theo Clinkard during Easter intensive were conducted on April 14-17, 2014

focus of programme turns toward the creation of new works. Due to the nature of the intensive, there are inevitably shifts in the pedagogic goals of the sessions; the aim is no longer solely about developing skills or knowledge in movement, but also about engaging students in choreographic processes and producing finished choreographic works (creative products). However, despite the influence of such shift, creative embodiment appears to remain an important aspect of Theo's session; students seem to be guided through learning set movement material with a sense of appreciation for kinaesthetic awareness of the dancing body in the process.

During the intensive, Theo often started the day with a physical session before going into the rehearsal process. In his interview, he expresses his views on physical preparation for the body as being closely linked to the choreographic process.

> "It sets up just physically... it prepares the body in a way that it's going to generate movement that I'm going to be attracted to, I suppose… which is about not doing 38 grand *battement*... For me it's about using the legs in the way which is a natural use of them to get you where you need to be. And then generate material from having prepped the body, not even the ideas, but just the physicality of prepping the body in what I think is a holistic way means that there is a tendency to generate movement which is in line with those artistic thoughts that I have as well"[20]

There appears to be a considered linkage between the class and the rehearsal process where the physical preparation of the former informs the latter. Due to the fact that both of these sessions are led by Theo, the flow between different elements throughout the day can be planned and monitored more effectively than regular sessions outside the intensive period where compartmentalised sessions are led by different teachers. Such fluidity can encourage synergy between different aspects of learning as described in discussions around the notion of integrated multiplicity in chapter 1 and chapter 5.

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[20] Interview with Theo Clinkard (June 27, 2014)

As evident from observations, the learning of set movement material is employed in conjunction with other modalities during the course of the intensive. Behind the use of set movement materials, there appears to be a number of intentions at play. On the one hand, as Theo mentioned, engaging in set movement material can serve as a kind of physical preparation for the students. Through engaging in material that is structured and familiar, students can readily prepare for the physical demands of the choreographic process in the remainder of the day. On the other hand, as the set movement phrases are often extracts from the choreographic work itself, practising them allows students to familiarise themselves with the movement of the piece. The material chosen to be incorporated into the session tends to be ensemble sections where all students are involved, and therefore, provides an opportunity for them to practise or sometimes catch up with learning the material. Theo mentions that "there's something about clear criteria, like here is the exercise, they've done it before, they're doing it a couple of days later, they know what it is, and then they really excel"[21], suggesting that repetition is viewed as a strategy to allow students to gain competence and confidence in the set material which is part of the creative product.

These two intentions may appear to coincide more with the type of learning depicted in the replication end of the *Replication-Discovery Model of Creativity in Dance Leaning*, where the primary focus of learning lies in the faithful execution of movements in accordance with prescribed ideals. However, Theo emphasises the notion of holistic embodiment in his sessions in an attempt to shift the focus of students away from the

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[21]   Interview with Theo Clinkard (June 27, 2014)

steps themselves to the dancers' experience of dancing. Such recognition for the perpetual novel nature of dancing is in turn more akin to the dancer-centred philosophy at the discovery end of the model. Theo mentions in the interview that he is most interested in dancers being "fully immersed...rather than it [the movement] being something which is outwardly delivered or projected outward"[22], suggesting that his focus lies in directing students toward a state of being through the set material rather than the execution of steps. At the beginning of his workshop session, Theo uses a series of prompts to guide student through simple movements such as walking and standing while encouraging a heightened sense of body awareness, bringing a calm and focused energy to the space. As Theo and the students roll slowly down and up through their spine in a standing position, he gently invites the class to tune in to the ways in which their bodies tend to organise themselves naturally. He talks about the "wisdom of the body"[23] as an invitation for students to consider knowledge beyond that of the mind and further suggests to the students that they should perform the movements "without braining it"[24]; rather than putting emphasis on the mind controlling movements (or thoughts preceding actions), the proposal is to allow the mind to be the observer of actions, a sense of heightened awareness that allow dancers to be more astute in their movements. These all point toward the notion of creative embodiment as being at the core of dancing in Theo's session even when students are engaging in learning set movement material.

It is worth noting that there are at times certain negative assumptions around the

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[22] Interview with Theo Clinkard (June 27, 2014)
[23] Observation of session led by Theo Clinkard on April 14, 2014 as revisited via video recording
[24] Observation of session led by Theo Clinkard on April 14, 2014 as revisited via video recording

modality of learning set movement material; that teachers have power over learners and that the learners end up being in the position of subverting to the instructions (verbal or physical) of the teachers. Yet as evident from Theo's class, such hierarchical power dynamics can be avoided. Below is an example of the way in which Theo guides students when they are teaching and learning set movement material from each other.

> "It would be great if it becomes an equal thing now. So it's not like the leader and the follower. But if you're... That you're all as invested in the material as each other. Even if that means that the person who made the material has to follow the person they taught. Does that make sense? So you both kind of have the ownership now"[25]

Through abandoning binary labels such as the leader and the follower as mentioned above, Theo encourages shared ownership amongst students; a group atmosphere where teachers and learners are equals who constantly learn from each other. Theo mentioned that his "approach to teaching is to maybe destabilise some expectation of a formal relationship"[26], flattening the traditional hierarchical structure within learning. This can be regarded as an active pedagogic strategy that demolishes the hierarchy between the "teacher" and the "learner" and that everyone is perpetually influencing one another in learning regardless of their roles. This strategy provides a more democratic space rather than an authoritarian space and, in this space, Theo takes on the role of a facilitator to lightly provide framing for the shared activities. In his interview, Theo expresses ways in which the cultivation of democratic environments extend to his professional work as a choreographer.

> "collaboratively... there's a dialogue or an argument about why something needs to take place or not. And I make sure that I make work... [and] employ dancers who are going to have that level of engagement with me. And I invite that dialogue so that if we are talking about a section in my show, so it's like, what do you think? Why should we do this? I've made the decision, is it the right one? Let's talk about

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[25] Observation of session led by Theo Clinkard on April 14, 2014 as revisited via video recording
[26] Interview with Theo Clinkard (June 27, 2014)

it. I'm not like that's the way it's going to be, you need to like it or get out"[27]

Here he is also critical about the archaic idea of dancers being instruments that interpret the ideas of the choreographer. Theo believes that dancers should be valued as artists in their own right. Such valuing of dancers' agency in pedagogy and choreographic processes underpin the notion of creative embodiment that seems to be advocated in Theo's artistic practice.

Case study 3 – Learning set movement material in David Michel's contemporary technique class

Another example of cultivating creative embodiment through learning set movement material in the context of the Dance4 CAT programme can be found in David Michel's (Dave) contemporary technique classes. As evident from the discussion to follow, the intention behind Dave's teaching appears to lean towards the discovery end of the *Replication-Discovery Model of Creativity in Dance Learning*. Similar to the two previous case studies, *learning set movement material* appears to act as a modality that provides a loose framework for movement exploration. Dave's classes seem to demonstrate a flattened hierarchy in learning similar to Theo's and appear to steer away from the stereotypical rigidity commonly associated with dance technique classes, both of which arguably help to instigate *creative embodiment* in students' dancing.

Compared to the two previous case studies where Theo and I are both guest teachers at

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[27]   Interview with Theo Clinkard (June 27, 2014)

Dance4 CAT, Dave has more of an extended involvement with the programme[28] as a regular teacher. As a result, he is more likely to be able to observe the nuanced and processual development of creative embodiment of the young dancers over time. Dave expresses that he feels a greater sense of responsibility over the development of the students as a regular teacher. As he points out during his interview, "guest artists come in and do a taster. I feel more of responsibility to train them [the students] you know... to invest in their progress and technique"[29]. As students spend more time with Dave, there are more opportunities for them to incrementally cultivate embodiment of set material in depth rather than merely grasping the movements. Moreover, as a regular teacher in the programme, Dave is more informed about the range of artists that students work with and has a more comprehensive understanding regarding the students' overall learning experience in dance during the course of the year at Dance4 CAT. These conditions under which Dave's teaching takes place may have a certain degree of influence on his overall pedagogy within the programme.

When Dave teaches set movement material in his technique class, he utilizes both physical demonstration of the movements as well as verbal instructions. As observed in his classes[30], students often learn by physically following Dave's lead, imitating each action as he briskly demonstrates the set movement material. He often demonstrates dynamic and fluid movement sequences at the front of the class so that the students who are spread out across the room can see him and pick up the movements accordingly.

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[28] Rather than teaching in the programme for short intensive periods, Dave teaches the students throughout the year and over the course of an academic year, he teaches students for a total of a term's worth of classes.

[29] Interview with David Michel (October 10, 2015)

[30] Observation of classes led by David Michel were conducted on June 7, 21 and 28, 2014.

The verbal instructions he uses to accompany the physical demonstration are primarily short hints or provocations rather than expansive explanations and are similar to the *action-based* and *experiential* verbal instructions described in case study 1. They appear to provide dancers with enough information to spark curiosity, yet not so much as to burden them with excessive information that they become overwhelmed. The combination of physical demonstration and verbal instructions can cater for different needs that dancers have in learning set material. Student Aidan for instance expresses how physical demonstrations and verbal instructions contribute differently to the way in which he learns movement sequences. "I would look to get the basic shape of it. And to get more feel to it and understand what it feels like from inside, I would listen and see how they [teachers] will describe it. How should I actually feel? What should I imagine? What I'm doing for that to be perfect"[31]. For him, physical demonstrations seem to provide him with visual information that help him to grasp the movement sequences in the early stage of learning while verbal instructions aid in promoting embodiment of movement thereafter.

As can be observed in Dave's classes, students become progressively skilled in embodying the set material as they perform one iteration of the sequence to the next. For instance, in one of the energetic set sequences featuring expansive movements, students show more elevation in their jumps, increasing stability in their turns, higher efficiency in their shifting of weight when travelling, and are able to let go more in moments of release[32]. On the one hand, there is the expected improvement in fluency

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[31] Interview with Aidan (April 25, 2015)
[32] Observation of session led by David Michel on June 7, 2014 as revisited via video recording

due to increased familiarity of the material through practice; both cognitive and kinaesthetic knowledge of movements such as their shapes, lines and timing are cultivated through practice. On the other hand, a number of students speak about a subsequent layer of learning they go through once they grasp the overall structure of a set movement sequence; a kind of personal exploration that further takes place individually that is unique to their experience of dancing. Student Amy talks about how she enjoys it when the teacher

> "gives you a couple of minutes to just work through it on your own, think about what you actually are doing in the process and then performing it... How can I do them differently and show that they've got different feeling behind them to the other moves. And then if we've got time to go through each move and think about the process for each one and the feeling behind it"[33]

Here she makes a distinction between the "doing" (or the execution of movement) and the "feeling" (or the embodiment of movement) and the ways in which she continually develops deeper connection when going through different iterations of the phrase. Another student Erica also speaks about the way in which she further pursues the set movement material in class to find a deeper connection, stating that

> "once you know what you are doing, you can … explore the boundaries more. So like... If the move is just like a... I don't know... like a lean or something, when you're learning it, you'll be more restricted to not moving much because you don't know what's coming next... When you get it more in your body and more in your brain, you can go full out and explore that lean and what you can do with that"[34]

In both of these examples, one can see that the learning of set material goes well beyond abiding to the set parameters proposed to a far more nuanced connection with the material that is personal to students as active agents in their dancing. For this reason,

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[33] Interview with Amy (May 2, 2015)
[34] Interview with Erica (April 25, 2015)

what constitutes being skilled in the set movement material for students appears to be not only about how well they are able to mimic what is given to them, but also about finding their own unique connection with the material. In other words, appropriateness in the learning of set material seems to be not merely measured according to faithfulness; the embodiment, that is, the novel experience of performing each iteration of the material, appears to be valued by students and teachers alike.

As illustrated above, there appears to be a student-centred approach to learning cultivated through Dave's teaching that provides space for students to develop a sense of agency in their learning. Rather than relying completely on the presence of an authoritative figure to provide them with instructions to follow, Dave encourages students to take ownership and to make their own choices in their learning. In this case, the teacher's role is not merely about bringing the students to a preconceived destination, but rather, to facilitate a journey that allows learners to decide on their destination in the due course of embarking on it. Dave talks about the difference between the role of a teacher and a guide, stating that "a guide can get someone from A to B, but a teacher is someone who is present with the people that are in front of them and coordinates what they are doing as is [sic] appropriate and beneficial for the group but also for individual needs"[35]. This articulates his thinking behind considering teaching as being a facilitated process rather than a unidirectional one. In practice, such thinking implies constantly being sensitive to students' responses as they are learning set material; it is not just the passing on of the material that matters, but also the process through which the embodiment of such material is cultivated.

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[35]   Interview with David Michel (October 10, 2015)

Although a student-centred approach may seem like the ideal model for teaching, such thinking around pedagogy is not without its challenges. As Dave points out, "it's all very well me sat here saying I'm gonna... engage with the people in front of me, I'm going to make it appropriate for them, I'm going to do what they need. But it doesn't make any difference if the students aren't meeting me as well, you know"[36]. Here, Dave reveals the condition necessary behind such egalitarian agenda; student-centred pedagogic approach demands students to be willing to take on responsibility for their learning. One should not assume that agency is desired by students de facto; even though students at Dance4 CAT appears to value agency in their learning for the most part, such is not necessarily always the case.

Take for instance the following moment in Dave's class when he tries to clarify with students the counts for the rhythmic details in the set movement material they are due to perform at the end of year performance. Students seem to know the material fairly well as they have had ample time practicing it throughout the term. Even though most students seem to engage with the discussion by either listening or contributing to the conversation, a few of them are chatting amongst themselves. As Dave asks students to run through the material with music, the attentiveness seems to be momentarily lost.

> "Ready. Let's Go (Dave snaps his fingers twice). So make sure everybody has got their masks on basically (students disperse in different directions as they slowly put their toy animal masks on which are props used in the sequence) cause once they have, we (Dave takes the shoulders of one student in his hands to get their attention) are going to wait for the run (the chatter in the studio grows louder)... Line up. Line up. Line up. Line up. Line up (Dave says rhythmically as he claps to

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each word)."[37]

By this point, most of the students are chatting with one another. The focused atmosphere from moments before has given way to the bubbling energy in the room. One student even runs off to grab a drink of water in the far end of the studio. Despite Dave's intention of working with the students on the nuances of embodying the set movement material, students seem not ready to do so immediately. In this particular moment, they are not prepared to take on the responsibility of their learning. It takes another few moments for everyone to settle down and for the group to take their places for the beginning of the sequence. Once the music starts, students begin to perform the movement material and are once again fully engaged in their learning.

There is no set ways of dealing with such gap between pedagogic intent and students' response that can be applied to all settings. One way of bridging such gap as Dave suggests is for teachers to share with students their expectations and their rationale behind employing a student-centred approach in teaching. Dave states that he tries to let students know that his interest lies not in getting them to approximate a set of prescribed ideals through teaching set movement materials, but rather, in trying to offer them different ways of approaching the proposed content so that they recognise and value their input in the realisation of the movement material. "I try to put it across in classes when I am trying to give... offering different suggestions of different qualities and different rhythm. Trying to encourage people to take an ownership over that in a way rather than imposing too much exactly what they should do"[38]. Invitations such as this

37   Observation of session led by Dave Michel on June 28, 2014 as revisited via video recording
38   Interview with David Michel (October 10, 2015)

prompt students to consider the embodiment of set movement in a creative and personal manner rather than abiding to one set way of executing them.

Another way of encouraging students to embrace a sense of agency is to flatten traditional hierarchy in learning environments. The general relaxed tone of Dave's sessions appears to contribute towards the construction of a less stringent teacher-student relationship.

> "Some people here, especially now that we are familiar, will respond very well if I make a joke about something they've done. It tends to be something that comes quite natural to me (chuckles)... They respond positively because sometimes when you laugh... if you've done something wrong and you laugh about it, it sort of breaks the ice and it relieves the pressure... I use that here a lot because... you know that young people they don't want to take things super seriously all the time... and they are serious about it you know... but serious doesn't have to be stern... They relax, and what they do it's far more efficient, far more productive"[39]

Dave does not seem to regard the role of a teacher as being simply an authoritative figure or a gatekeeper who safeguards the integrity of the form, but one that facilitates the construction of an environment together with the student where exploration and experimentation takes place. He suggests that an optimal atmosphere for learning is one that is playful and that progress in students' dancing is perhaps best achieved through cultivating an environment where pressure and stress is reduced. Student Gemma praises Dave in her interview for his ability to switch between modes of engagement with students, stating that "it is good to be like really strict cause then you are being told what to do and you're being pushed but it's also good like to have a bit of... and you can have a laugh"[40]. This echoes another comment from student Ali where he considers

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[39] Interview with David Michel (October 10, 2015)
[40] Interview with Gemma (May 2, 2015)

someone who is "quite happy to have a joke around but still quite strict on what they are doing"[41] as being desirable qualities of a teacher.

There is a sense of camaraderie that Dave seems to successfully promote in his classes, not only amongst the young dancers themselves but also between him as a teacher and the students. Such nuanced balance between seriousness and playfulness in a learning environment is not always easily achieved and is only possible when both the learners and the teachers are committed to collectively create and maintain such environment together. The maintenance of a playful environment places responsibility on the students to respect the people they share the space with and the activities in which they are engaged.

Feedback in dance learning is another element which has the potential of influencing students' sense of agency. As observed in Dave's sessions, feedback does not necessarily have to come in the form of corrections; sometimes a joke from the teacher showing that he recognises a mistake being made is sufficient for learners to think about the mistake themselves. It is a strategy that acknowledges mistakes as part of the learning process without instilling a sense of fault upon the learners, allowing space for students to reflect on their own learning. This approach chimes with Freire's notion of critical pedagogy and asset-based learning (Freire, 2000), where students are considered to be active agents who play a central part in their learning. Under such circumstance, teacher's feedback is less about imposing external judgements on the students or offering expert verdict on their dancing, but rather, more about offering possible

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[41] Interview with Ali (April 25, 2015)

reflections that allow students to see their dancing in a different light. Dave explains in his interview that

> "everyone has got their own thing to offer... and their need is slightly different in the way they'll express something is slightly different... And I don't want to say to one person, you know, it's wrong and one person is right... I want to give each person another perspective and another angle and try and help them to see that, ok, I can... like I can move super super slowly and I could find a massive technique in that. But I can also throw myself in the floor and roll around and be much messier with my technique... and then be able to pull it back and be really clear, precise movement"[42]

As suggested above, Dave appears to advocate for a more expanded notion of dance technique; one that values the manner in which movements are approached and executed, rather than one that values solely the ideological perspectives associated with codified movements of western theatre dance. Dance technique seems to be considered as something that exists in relation to individual dancers rather than a concept disengaged from individual dancing bodies; as dancers execute movements, they bring with them unique embodied knowledge that influences the manner in which movements are perform. In other words, dance technique appears to be considered in relational terms that is specific to the dancer rather than absolute terms in Dave's teaching.

So far the discussion on creative embodiment of set material has been attributed primarily to the ways in which they are delivered and the pedagogic intentions behind them. However, the ways in which technique classes are structured may also have an impact on whether creative embodiment is encouraged. Even though learning set movement material appears to be the primary modality of learning in Dave's

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[42] Interview with David Michel (October 10, 2015)

contemporary technique classes, his sessions generally begin with short guided improvisations before progressing on to set movement sequences. Improvisation as a modality of learning is discussed in greater detail in the subsequent section in this chapter. However, such structuring of the sessions arguably prepares students to engage in a more explorative manner even as they move on to learning set material. Even though it might be difficult to qualify the precise influence that improvising has on the students' learning of set movement material, it seems appropriate to recognise its potential impact in setting up the overall discovery tone of the session.

Case study 4 – Learning set movement material in Elisabeth Foster's ballet class

The examples discussed thus far have all been drawn from sessions associated with contemporary dance practice; be it contemporary dance technique classes (case studies 1 and 3) or choreographic intensives (case study 2), there appears to be an intrinsic recognition and celebration of dancers as unique individuals in creative embodiment within contemporary dance. The acknowledgement of the creative individual as being central to both the dance and the dancing is perhaps more prominent in contemporary dance compared to the ideologies of more traditional forms such as ballet. To what extent such perception is true may be debatable, yet at least from the perspective of some students at Dance4 CAT, such view appears to have a certain degree of traction. Even though, the extent of which individuality is valued varies from the sessions of one teacher to the next regardless of dance styles, yet in general terms, sessions where contemporary dance practice is concerned appear to be regarded as spaces where dancers' contribution towards the dance/dancing is valued

more, whilst sessions in ballet appear to be regarded as spaces where conformation to a preconceived standard is expected. Such discrepancy in how dance styles are perceived influence the sense of agency dancers experience in their learning, and hence, impacts the ways in which creative embodiment may be envisioned in their dancing.

As observed in sessions led by Elisabeth Foster (Liz)[43], ballet sessions at Dance4 CAT employ learning set movement material as the predominant modality of learning. The structure of the sessions is similar to those commonly found in ballet technique classes; beginning usually with basic *plié* and *tendu* exercises at the barre, progressing on to centre work and traveling sequences across the studio. The movement vocabulary, as Liz expresses in her interview, are derived based on what she believes would benefit and push the students. The focus of Liz's classes lies in exploring "how they're [the students are] working their bodies in a classical way"[44] and "what they are thinking about physically when they are in class to try to help execute the moves"[45]. Similar to sessions delivered by other teachers outlined in the previous case studies, Liz uses a mixture of verbal instruction and physical demonstration in delivering set movement material in her classes.

Whilst a mix of modalities may be commonly used in a contemporary dance context, learning set movement material, as is the case in ballet sessions at Dance4 CAT, tends

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[43] Observation of Elisabeth Foster's ballet classes were conducted on May 3, 17, June 14 and June 28, 2014.
[44] Interview with Elisabeth Foster (May 7, 2015)
[45] Interview with Elisabeth Foster (May 7, 2015)

to be the predominant modality of learning in ballet. In general, learning in ballet tends to be fairly didactic in nature. This appears to be, on the one hand, the way that ballet has traditionally been taught and, henceforth, passed on from one generation of ballet teachers to the next. Yet on the other hand, it may also be the way in which ballet has come to be systematised in dance training. Ballet syllabi that leads to certification such as those offered by Royal Academy of Dance (RAD) and Imperial Society of Teachers of Dancing (ISTD) are common ways in which young learners of ballet progress through the ranks in their acquisition of the form. Most of these dance syllabi are based on learning set sequences through which dancers' fluency in the form is assessed. Such phenomenon in turn perpetuates the notion of ballet being about the learning and perfecting of set sequences; it promotes the idea of acquiring set steps in a faithful manner and then reproducing them to demonstrate proficiency as being the ultimate goal in one's learning. In addition, canonic works of ballet (from the classical and romantic era) continue to be highly valued both as part of ballet training as well as in the repertoire of companies worldwide proves that the tradition is still very much prominent at all levels within the form. Along with the high regard for canonic works comes the notion that these masterworks ought to be preserved; to be passed on as faithfully as possible in order to retain and safeguard the artistic value and merit as they were originally intended. As a result, learning set choreography and executing such choreography with accuracy becomes a major part of ballet.

At first glance, this may appear to suggest that the teaching of set material in ballet technique sessions at Dance4 CAT is primarily about training students to execute

movement in a prescribed style in accordance with the classical ideals. However, Liz

points to an interesting tension between abiding to the confines of the balletic form and

creating the ideal learning environment for students that she faces in her teaching

> "I think ballet particularly; it got such a... it's a technique that is so particular. It's
> so... I mean that's why I love it as well. There is such a clarity to everything that's
> required most of the time. But in my past experience, it comes with a high price
> that you... it's something that you never quite succeed really. You're never quite
> good enough. You're never quite going to... you know it can always be better. And
> there is a fine balance isn't there between it's not quite good enough or it could
> be better and so sort of work between those two places is kind of interesting"[46]

Compared to contemporary dance practices that seems to take a more dancer-centred

approach to movement, the demands of the balletic form appear to create more of a

sense of boundaries within which students are expected to operate. Liz mentions that

her teaching is informed by her past experience in Cechetti and Vaganova, both of which

have extensive traditions, legacies and historical lineages attached to them. Of course,

this is not to say that contemporary dance practices are completely boundless, yet the

boundaries of contemporary dance are often less clearly defined and more elastic.

However, despite the inherent limitations posed by the form, Liz expresses her interest

in creating learning environments that are more experimental in nature.

> "I prefer to work, to generate an atmosphere where we can try things out, we can
> fall over, it doesn't... it matters, but it doesn't matter in terms of it's not going to
> affect my relationship with the students... it's not going to diminish them if it's not
> right yet... So I guess I'm more interested in an attitude, in an approach, to be
> focused and to try... I don't doubt that my former training come into the decision
> that I made in that respect"[47]

Liz expresses in her interview that she believes CAT students ought to strive "to increase

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[46]   Interview with Elisabeth Foster (May 7, 2015)
[47]   Interview with Elisabeth Foster (May 7, 2015)

their technical range and knowledge as well as their creative selves"[48] through their participation in the programme. Responses from students however seem to suggest that they have a slightly different perception of ballet. Students appear to have certain preconceptions towards ballet around the rigidity of the ballet form that hinders them from regarding ballet sessions as being a context in which creativity is valued. While it may be partly attributed to their experience at Dance4 CAT, such perception seems to be formed based on their cumulative experience outside of their CAT training over an extended period of time.

In his interview, student Joe makes a detailed comparison between his approach of learning in ballet classes versus other sessions in the programme.

> "The ballet, it's more about teaching you a certain set of movements, like those are the set movements. You can't really express yourself. You can't... But that's ballet in a sense like... It's a set format. You basically have to present yourself in that certain way. With the creative and [contemporary] technique you kind of have your own interpretation to the movement so you kind of develop it your own way. And that's a lot more freedom. I go into ballet thinking, okay, I've got to learn this set of movements and make sure I get that perfect. With the other classes I kind of go in thinking, okay, I've got a bit more freedom and not as restricted. And I can think about how can I improve this certain movement or kind of... just improve myself overall and be expressive and creative in a sense... That's what I kind of prefer. I don't like being taught something and being restricted to what I can do with that kind of movement... I want to just overall change it for my version, like I don't want to be... I don't want to try and be the same artist as them. I want to be my own in a sense"[49]

Even though learning set movement material is a modality used in both ballet and contemporary sessions at Dance4 CAT, Joe's perception of the fundamental difference between the two dance styles influence the way in which he engages with the set

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48 Interview with Elisabeth Foster (May 7, 2015)
49 Interview with Joe (May 2, 2015)

material in these contexts. He regards contemporary dance as the dance form that allows for personal interpretation, while ballet is regarded as being about perfecting the execution of standard movement vocabularies. It appears that he has established and accepted the notion of ballet being about submitting to a distinct set of aesthetics and philosophical ideals. To Joe, the primary goal of learning in ballet sessions seems to be the mastery of set movement material in accordance to set parameters. As a result, learning in ballet session may seem to clash with his preference of having active agency and personal input in his learning.

Another student Charlie speaks of ballet as being full of "limitations"; a dance form where "you've got to do this and this"[50] as though one must constantly adhere to set guidelines. She mentions that whilst limitations can sometimes spark creativity, such is not the case for her in ballet classes due to "the fact that you have to turn out... you're like with your posture"[51] and you must abide to the rules. In a classroom setting, ballet teachers are often regarded as gatekeepers of the domain who ensure students do not deviate from the boundaries of the form. Charlie seems to feel bounded by the external judgement of appropriateness in ballet, for when one deviates from what is expected by the ballet form, it is more than often regarded as being incorrect rather than creative.

These perceptions that students have may be related to the "technique face" phenomenon observed in technique classes at moments when creative embodiment seems to be compromised. Rather than being an official terminology, "technique face"

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[50] Interview with Charlie (May 2, 2015)
[51] Interview with Charlie (May 2, 2015)

is the term I use in my observation notes during fieldwork at Dance4 CAT as a shorthand to describe moments when students demonstrate an apparent absentness in their facial expression. Such phenomenon appears to be particularly prominent in the ballet sessions. For instance, when students try to balance on *relevé* or try to maintain the height of their leg in a *developé*, they sometimes demonstrate a sort of stiltedness in their expression as though their minds are preoccupied by the physical challenge. At times even their breathing is compromised, resulting in a more controlled or held pattern. From experience as a dance teacher, such phenomenon can be attributed to a number of reasons such as students' attempt in remembering the sequencing of the set movement material or overemphasis in achieving the prescribed lines and shapes that the students strive to achieve. Student Bella's comment in relation to the repetition of set material in technique class provided another explanation for the phenomenon. She explains in her interview that "especially when you're repeating something over and over in a technique class and then... you just start to feel dead. And then you have to kind of remind yourself *performance* and then it will come differently and it will look different"[52]. It appears that repetition may instigate a sense of boredom in students' learning, particularly if they simply regard it as executing the same material over and over again rather than performing unique iterations of the material. Bella points to an intervention strategy where she directs her focus towards the performative aspect of dancing in order to invigorate her embodiment of the set movement material, instilling perhaps more of a sense of purpose to her dancing.

These comments from students and observations in classes suggest a sense of

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[52]   Interview with Bella (April 25, 2015)

segregation and fragmentation in the ways in which students think about their body and mind when learning set material. It appears that some students regard ballet class as a place where the primary focus lies in developing their body and physical skills and requires minimal engagement of their creative minds. Such perception may hinder the ways in which students engage in the sessions and influence the creative embodiment of set movement material in learning.

As illustrated, students seem to experience a certain degree of tension between the demands of the ballet form and the teaching atmosphere which encourages experimentation that Liz strives to cultivate. Such tension appears to also be present in the ways in which feedback is given to students in Liz's sessions. On the one hand, the verbal and tactile corrections appear to have a clear judgement of right from wrong as they are primarily used to guide students to physically embody the set movement material in accordance with the aesthetics of ballet. On the other hand, *imageries* seem to be used as a strategy to prompt students' body-mind connection in order to promote creative embodiment of the movement material. Whilst corrections as feedback may often be about teachers acting as gatekeepers measuring appropriateness of students' dancing in accordance with the wider field of ballet, the use of imagery may often be more about drawing different kinds of awareness that go beyond purely the physical. Imageries have the potential of encouraging students to approach set movement material in ways that they have not previously considered. These two types of feedback can be regarded as a mixed approach that incorporates qualities from both the replication and the discovery end of the *Replication-Discovery Model of Creativity in Dance Learning*.

When recalling the general types of feedback given, student Bella points to instructions such as "hip is straight, posture right, not sickling your foot, keep your head up"[53] as being common corrections in a typical ballet class. Similar verbal corrections are found during class observations at Dance4 CAT and are sometimes used in conjunction with tactile corrections. For instance, Liz holds on to a student's ankle whilst the student is performing a *tendu* and physically corrects the alignment of the leg so that there is no sickling and the line is extended. Corrections such as this are often brief and direct, operating more as instructions that students ought to follow. The ideals of the form are what students ought to aspire to without much questioning. To an extent, these corrections are about pointing out what is wrong with the students' dancing as much as they are about teaching them what is appropriate according to balletic aesthetics. Correction as a form of feedback seems to be primarily about rectifying the wrong, and hence, it is not surprising that some students feel bounded by the limitations of the forms and find it challenging to engage in a creative manner at times.

If corrections primarily serve the function of directing students toward a prescribed set of ideals, the use of imageries, as observed in Liz's ballet sessions, can be seen as an attempt to redress the balance between extrinsic measure of appropriateness and the intrinsic felt experience and body-mind connection of the individual. As a pedagogic strategy, imageries can be used to promote a heightened sense of awareness in body alignment as well as to instigate novel ways of approaching and connecting with set movement material. Both of these place more emphasis on the individual, and

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[53] Interview with Bella (April 25, 2015)

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therefore, when used in conjunction with the corrections previously mentioned, create well-rounded guidance for students to progress in their training.

When asked about how he approaches learning set movements in class, student Aidan credits the use of imagery as being a helpful way for him to gain more in-depth connection with the material. He sits up straight as he mentions the imagery of strings used in ballet class, where the teacher speaks of imagining "as if something was pulling you up, or something pulling you down to the ground at the same time, so you should keep it straight without collapsing in or anything... using your core and stuff like that"[54]. The use of imagery seems to not only provide him with a tangible object to think about in relation to the movement, but also appears to provide inspiration for how he may go about in instigating a deeper sense of connection with the material and fuller embodiment. "If someone says pretend or just imagine something is pulling that part of your body you can actually think about it and try and process that inside and could show it on the outside as well"[55]. Aidan's experience suggests that the use of imagery instigates deeper cognitive engagement similar to that of the notion of conceptual combination previously mentioned in chapter 2 which requires students to make their individual creative contribution to their learning.

Summary of creative embodiment in learning set movement material

Learning set movement material is rarely considered to be a creative act. It is often interpreted as mere mimicry of movement in a dance context. The creative case for

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[54] Interview with Aidan (April 25, 2015)
[55] Interview with Aidan (April 25, 2015)

learning set movement material, as argued in this section, lies in the notion of *creative embodiment*. Creative embodiment recognises the continual emergence of novel experience in dancing, allowing students to appreciate different iterations of set movement material as unique events that warrants creative input of the dancer rather than mere repetition of the same material.

As illustrated through the case studies, creative embodiment and the pedagogic intent of discovery appears to be instigated through a number of ways in the studio-based sessions. For instance, imageries (case study 4) and metaphoric instructions (case study 1) are used to instigate remote associations, prompting students to not merely focus on actions of the set material but to consider more far-flung connections in their dancing. Kinaesthetic awareness (case study 2) is emphasized as a strategy to develop heightened sensitivity towards how movements feel. Furthermore, students are invited to take ownership of their dancing (case study 3) and to consider themselves as reflexive dance artists. These factors contribute to the cultivation of creative embodiment in students' dancing regardless of the kind of sessions they are in. On the other hand, factors such as traditions of codified dance forms and stereotypes associated with them (case study 4) may affect students' ability in connecting with set material using a discovery approach; boundaries as set forth by the form may hinder the sense of agency in students' dancing.

Summary of creative embodiment in learning set movement material

	Case study 1	Case study 2	Case study 3	Case study 4
Teacher	Victor Fung	Theo Clinkard	David Michel	Elisabeth Foster
What they do?	Layered use of verbal instructions • action-based • experiential • metaphoric	Repetition of set material from choreographic work Promote kinaesthetic intelligence independent of cognition	Physical demonstration with short verbal provocations Encourage students to take up ownership Cultivate relaxed learning atmosphere	Set sequences as the sole modality of learning found in ballet technique session Verbal instructions • corrections • imageries
Rationale	Progressively move from action description to encouraging kinaesthetic awareness and instigating far-flung novel connections (remote associations) in dancing Developing agency through promoting individual practice	Prepare the body for choreographic process through heightening body awareness, which promotes recognition of novel nature of dancing Practice material for choreographic work	Spark curiosity beyond the initial grasping of sequence	Imagery instigates novel way of thinking about set movements

Creative decision-making in improvisation

In improvisation, creative decision-making appears to be the most prominent type of creativity at play. As a modality of learning in dance, improvisation instigates instantaneous generation of novel movements, often informed by the awareness of novel experience of dancing and kinaesthetic intelligence. Improvisation prompts students to take on the role of a reflexive practitioner as they are required to individually determine appropriateness moment to moment as they are dancing. As argued in the following section, the use of improvisation as a pedagogic device has the potential of encouraging dancers to become aware of habitual patterns of moving and highlighting creative decision-making as an essential skill of a creative dance practitioner.

REPLICATION <-------------------------------> DISCOVERY

Reliance on habitual patterns of moving of the individual	**Creative decision-making** • Instantaneous generation of <u>novel movements</u>, informed by the awareness of <u>novel experience</u> of dancing • <u>Reflexive measure of appropriateness</u> simultaneously as improvisation unfolds

Figure 10 Excerpt from the Replication-Discovery Model of Creativity in Dance Learning regarding improvisation

Improvisation is often characterised as unscripted acts arising out of spontaneity and celebrated for the notion of freedom it seems to represent. In the context of dance, improvisation is used at times as a concept antonymous to choreography; rather than the execution of prearranged steps, improvisation implies that movements are created simultaneously as they are being performed. Within the realm of contemporary dance, contact improvisation (CI), which came into prominence during and after the Judson

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church movement, is particularly seminal when it comes to the development of contemporary dance in the 1960s to the 70s. Contact improvisation represents the spirit of breaking away from the confines of stylised dance forms and techniques, favouring instead the kinaesthetic intelligence of dancers which stems from heightened sense of body awareness. It advocates for a collaborative approach to dancing where the pair or the group of dancers have equal responsibility for the dancing as opposed to the idea of a leader and a follower (most often following stereotypical gendered roles) seen in social dance and ballet. Furthermore, it diminishes the separation and hierarchy between the choreographer and the dancer; dancer, in this case, is no longer regarded as the doer subservient to the maker. Therefore, it is not surprising that improvisation in contemporary dance is often regarded as being synonymous with the liberal agenda.

While there are certainly some truths behind associations between improvisation and freedom, assuming that they are equivalent may result in the negligence of the influence of crucial contextual elements in which improvisation is situated. In reality, improvisation rarely occurs in a vacuum of complete neutrality; dancers are often operating in relation to all sorts of codes as the improvisation unfolds including their individual training in dance, their experience of working with others in the field, the historical lineage of dance as an art form and wider cultural perceptions toward movements amongst others. Dancer and writer Danielle Goldman frames improvisation as a practice of freedom with constraint (Goldman, 2010) rather than an act which is completely boundless, pointing out that "emphasis on spontaneity and intuition often implies a lack of preparation, thereby eliding the historical knowledge, the sense of tradition, and the enormous skill that the most eloquent improvisers are able to mobilized" (Goldman, 2010, p. 5).

Whether one chooses to disassociate from certain codes and to what extent they can do so (as will be discussed in relation to the notion of "undoing" and "shedding" through improvisation in case study 5) may be a preference of individual practitioners. However, such constraints inevitably play a part in influencing improvisation. Therefore, whilst improvisation can evoke a sense of empowerment on the part of the dancer, one should not regard improvisation as dancing *in absence of* constraints, but rather, it is about dancing *in relation to* constraints.

Aside from the notion of freedom, creativity is another concept that is often entangled with improvisation. Such association often comes from a fairly simple premise; if dancers are spontaneously generating novel movements as they deem appropriate, improvisation must naturally be the purest form of creative expression. This example illustrates how the simplification of the relationship between improvisation and creativity creates false associations that might appear to be ideologically attractive on the surface, yet holds little concrete grounds when examined in greater detail.

From the discussion above, one can see the problematics behind certain associations between improvisation and the notion of freedom and creativity. Improvisation is a nuanced practice that require vast amounts of decision making. Yet to what extent dancers are "free" in making decisions and how deliberate those creative choices are questions that one needs to ask in order to understand their intricate relationship. Their relationships are complex, often intertwined with assumptions and stereotypes in need of further unpacking in order to reveal the nuances of their operation in relation to specific contexts.

In exploring the use of improvisation within the context of the Dance4 CAT programme, perhaps it may be useful to consider different intentions behind employing such modality of learning. In *Body space image: notes towards improvisation and performance* (2006)*,* dance artist Miranda Tufnell and visual artist Chris Crickmay suggested four uses of improvisation including: 1) as a source for original material, 2) as training in perception, 3) to develop a piece, and 4) as performance mode in itself (Tufnell and Crickmay, 2006, p. 45). Whether or not this represents an exhaustive list of uses of improvisation is debatable. The list is useful however as possible rationales for employing improvisation as a modality of learning in dance.

The notion of improvisation as a source of original material may appear self-evident enough. However, what constitutes as originality (that is, the question of "different from what?") is relative and is perhaps as problematic as the notion of creativity itself. One interpretation of originality is perhaps different in relation to codified techniques and stylised dance forms. Dance artist Theo Clinkard appears to use improvisation as a strategy to undo patterning that students have developed through training in codified techniques in order to arrive at novel movements beyond steps found in specified dance forms (case study 5). This notion is also closely related to the use of improvisation as training in perception, for often it is through a heightened sense of body awareness that one is able to produce material that is original. Tufnell and Crickmay describes it as "a means to excavating layers of experience, sensation, character, feeling that we normally rush through or suppress – to travel deeper and deeper into an ever enlarging and changing moment" (Tufnell and Crickmay, 2006. p. 46), which illustrates how

improvement in the ability to sense, as illustrated through Theo Clinkard's session, is central to the unravelling that happens in improvisation.

Improvisation as a tool used to develop a piece of dance is fairly common practice in the field of contemporary dance. Such improvisations are often shaped by the choreographer who provides specific parameters and guidelines in order to set the conditions under which the exploration is to occur. For instance, under the guidance of Maresa von Stockert (case study 6), dancers at Dance4 CAT are asked to improvise with an object, a task that forms part of her research in relation to a specific production. In this instance, improvisation is regarded as part of a choreographic process and serves the ultimate purpose of yielding a set and finished choreographic work. Improvisation is therefore regarded as a means to achieve a particular purpose rather than recognised as a performance mode in itself. In the context of Dance4 CAT where all dancers are young dance artists in training, it appears that for the most part dancers are considered as being skilled enough to use improvisation as a tool. However, they rarely have the opportunity to practise improvisation in a performance scenario. As part of my choreographic work developed in collaboration with the students at Dance4 CAT, an improvised section is incorporated as part of the work (case study 7) in order to introduce to the students the notion of improvisation as products; improvisation as a mode of performance can have as much creative value and merit as choreographed steps.

Case study 5 – Guided improvisation in Theo Clinkard's session during Easter intensive

As previously discussed in case study 2, one of the intentions behind the use of set

movement material in Theo's sessions is to prepare the dancing body for choreographic processes. *Improvisation* as a modality of learning appears to be employed at times to serve a similar purpose. The ways in which it operates however seems to differ from that of set movement material previously discussed. According to Theo, the use of set movement material is about preparing the body *using what is familiar*; learning and practising set sequences not only allow students to gain competence in the materials but also act as a physical warm-up for dancers. The use of improvisation in his session however seems to be more about preparing the body by *getting rid of* the familiar, particularly patterns that have been acquired through dance training in codified techniques. Through the verbal guidance of the teacher as the improvisation unfurls, students are encouraged to cultivate a heightened sense of somatic awareness and to make creative movement choices spontaneously. Through preparing the dancing body in a way that calls for perpetual *creative decision-making*, students may be more likely to generate movement that are original in the choreographic process that follows.

In his interview, Theo expresses that there is a need for him to introduce a process of undoing in his sessions at Dance4 CAT prior to the choreographic process. He believes that "there is an articulation through the spine and through the limbs that can often get lost in a certain kind of formal training... If they've [the students have] come from a kind of classical or a jazzy background, then there is a level of undoing"[56] that needs to take place in order for dancers to be prepared for his creative process. Traditionally, codified dance techniques such as classical ballet, Cunningham and Horton are based on the idea

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[56] Interview with Theo Clinkard (June 27, 2014)

of patterning one's body in a specific fashion. The process of patterning or *doing* often involves extensive repetition of codified movements in order to cultivate the kind of bodily coordination desired. These cultivated patterns of the body may become part of the constraints that limits one's range in generating original movements as discussed in Goldman's (2010) writing on improvisation as a practice of freedom with constraints previously mentioned.

On the other hand, current contemporary dance practitioners such as those described in previous case studies often embrace a more expanded notion of technique which focuses less on drilling specific types of stylistic coordination and emphasises more on cultivating heightened sense of bodily awareness in relation to movement. The use of improvisation as a modality of learning in Theo's session appears to be more akin to this view. Guided improvisation seems to be used as a strategy to disrupt habitual ways of moving cultivated through practising particular dance forms. The *undoing* of these cultivated habits through improvisation becomes a means of instigating the production of original movements that are not based on codified dance steps in specific styles.

Even though the notion of undoing has been discussed primarily in relation to habits cultivated through practicing codified dance techniques, habits of the everyday may also influence the ways in which one generate orginal movements. Tufnell and Crickway's notion of shedding (2006) took the concept of undoing beyond that of learnt dance styles to include other factors that influence one's state of being:

> "shed self image, plans, worries, socialised behaviour
> ask questions – who or what you are/can become
> see your relation to the whole
>   (yourself as just one ingredient in a whole piece)"
>
> (Tufnell and Crickmay, 2006, p. 111)

Here, Tufnell and Crickmay extended the notion of shedding to include that of the patterning of the everyday developed through different levels of social constructs. While improvisation as Goldman (2010) argued may never be completely free of constraints, it is perhaps through the ridding of cultivated habits that one may be able to broaden the scope within which creative decision-making can emerge in improvisation.

Aside from being considered as a process of undoing, improvisation appears to be considered also as a means of cultivating somatic awareness in Theo's sessions. Throughout various occasions when improvisation is observed during fieldwork[57], Theo continuously provides verbal guidance for students as they improvise, drawing their attention to different ways of connecting and engaging with a simple concept. Take for instance a section of guided improvisation focusing on basic locomotion at the beginning of a session. As students leisurely walk around the studio crisscrossing each other's random pathways, Theo's verbal guidance gently accompanies the actions of students like an improvisation score that unravels alongside the movements.

> "I think we can find this idea of rather walk, thinking of a wander, so it's as if it's less of an idea of goal or trajectory... your mind is taken by the feet... Try to take out this idea of kind of collapse...have some structure in your body... for a moment taking the eye around the room, logging details in space, textural, colourful references, light, shade, people... logging the visual dimension. Letting the heel meet the floor and the foot just spread..."[58]

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[57] Observation of sessions led by Theo Clinkard during Easter Intensive were conducted on April 14-17, 2014

[58] Observation of session led by Theo Clinkard on April 14, 2014 as revisited via video recording

As demonstrated here, Theo's verbal guidance seems to act as subtle reminders of different ways in which students may approach the exploration of a simple action. The manner in which Theo directs the group potentially shapes their experience of the moment. How dancers choose to allow such verbal guidance to influence the way they improvise is determined by the series of personal creative decision-making that perpetually take place during the improvisation. One student Amy, for instance, noticeable slows down the speed in which she walks. Another student Helen starts to glance around the different corners of the room as she is walking, turning her head gently from side to side as her focus changes. As verbal guidance such as the one illustrated here tends to be more suggestive rather than directive, there is a certain degree of ambiguity in the instruction that allows for considerable leeway in creative decision-making.

The suggestive nature of verbal guidance in improvisation seems to lend itself to the kind of imagery-filled language observed in Theo's sessions. Such language often calls for cognitive engagement that requires metaphoric logic (Kozbelt, Beghetto and Runco, 2010) and conceptual combination (Ward and Kolomyts, 2010) as dancers make use of verbal guidance to inform the way they improvise. For instance, following the basic locomotion improvisation as illustrated above, students are asked to lie down on their backs with their knees bent for the next portion of the improvisation.

> "And the next time you are down stay down. Take a moment in space around you. And just plant the feet on the floor, hip width apart. And you want to have a sense that there's a... Imagine there's a coat hanger, wide coat hanger underneath the knees and you're just being suspended. And that your legs are almost like... I was thinking almost like wet denim, wet jeans, so there is a real kind of sense of weight dropping down, down the thigh bone down the shin bone into the floor into the foot. So instead of extension up through the back of the knees. So almost like, they

feel like they're in conflict with each other..."[59]

As the students shift their feet and knees ever so slightly, the vivid imagery of wet denim used in the verbal guidance seems to act as an instigation of somatic awareness in the improvisation. Through proposing a far-fetched connection to the simple action of rolling down through the spine, Theo appears to invite students to experience a familiar action in a new way.

Unlike in the modality of learning set movement material where students take corrections and feedbacks to improve future iterations of set material, students need to take into consideration the verbal guidance of improvisation and apply them accordingly here and now. As illustrated in previous case studies, corrections and feedbacks are predominately post-action analysis where teachers provide students with their expert opinion on what they have seen so students can revisit the material more well informed. Verbal guidance in improvisation appears to act as both a simultaneous analysis of students' actions and a catalyst which propels the improvisation. While corrections and feedback may be about looking at what has already happened in order to improve on what is to come, verbal guidance used in improvisation tends to support and to work in conjunction with the ongoing creative decision-making that takes place during the course of improvising.

It is worth noting that appropriateness of creative choices in improvisation appears to seldom be measured externally. As observed during Theo's session, students rarely

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[59]   Observation of session led by Theo Clinkard on April 14, 2014 as revisited via video recording

receive judgements in the absolute sense regarding the appropriateness of their improvisation. Compared to learning set movement material where there is usually a fixed entity to which their dancing can be measured against, the parameters of improvisation appear to be far more fluid. For the most part, students are encouraged to take on the responsibility of gauging appropriateness themselves as they assume the roles of reflexive practitioners. Even in occasions where external judgements from fellow students and teachers are present, they are likely to act as influences rather than determinants of creativity. The responsibility of being a reflexive practitioner appears to be implicitly tied to improvisation as a modality of learning in dance training, allowing students to cultivate a sense of agency towards their dancing.

Case study 6 – Improvisation in Maresa von Stockert's creative session

Dance artist Maresa von Stockert uses *improvisation* as a modality of learning to lead portions of her creative sessions at Dance CAT[60] as part of extended research for her site-specific promenade performance *BELONGING(s)* (von Stockert, 2016). Her guided improvisation features the use of objects as an integral aspect of the exploration. For Maresa, it appears that the use of objects in improvisational tasks is as much related to her artistic interest as a maker as it is a pedagogic method. As she points out in her interview, she has long been interested in the notion of the "dialogue with the human body and the object"[61] in her practice as a choreographer. Tufnell and Crickmay talked about the use of objects in improvisation with a fairly similar kind of sensibility, stating

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[60] Observation of Maresa von Stockert's creative sessions were conducted on June 14 and June 21, 2014

[61] Interview with Maresa von Stockert (March 19, 2016)

that such practice was about "making proceeds as a dialogue with materials, the maker watching what is emerging and building upon it" (Tufnell and Crickmay, 2006, p. 144). The continuous unravelling of improvisation is informed by the metaphoric conversations between the dancing body and objects. In such cases, the objects concerned are integral to the movement; it is an essential part of what constitutes the movement and is neither decorative nor an afterthought. Hence, *creative decision-making* in improvisation with objects seems to be defined rather than simply influenced by the objects.

During the session, Maresa invites students to explore movement possibilities through interacting with record sleeves (the square-shaped covers used to protect vinyl records). The record sleeves are introduced to the students while they have their eyes closed, presumably so that students can focus on the physical interaction and not let functional associations from the visual affect how they treat the object. They are invited to touch it, "test how it moves, what it sounds like, its texture"[62] and encouraged to explore what it does in various ways and how it changes their bodies as they are improvising. During the improvisation, Maresa guides the students sparingly with verbal instructions, most of which concerns various aspects of the record sleeves' properties. Besides manipulating the objects, students are invited to consider how their bodies and movements are shaped by the record sleeves.

The use of objects is not unique to Maresa's session as I, as do others, use objects in my contemporary technique class at Dance4 CAT as an intervention when teaching set

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[62]   Observation of session led by Maresa von Stockert on June 21, 2014 as revisited via video recording

movement material. I am interested in how objects (in this case, clothing items such as sweaters and t-shirts) can be used to accentuate movement in a tangible and visible way in order to promote students' understanding of the intent of movements. Through holding the objects in their hands, students are asked to explore particular arm actions in a set movement phrase (such as a quick whipping movement in the arm that leads into a turn) in order to develop a clearer understanding of the dynamics and qualities of the movement. The use of objects in this case is therefore about gaining a deeper understanding of the essence of the set movement material rather than exploring movement possibilities. In this sense, the use of objects in my technique class chimes more with the notion of "training in perception" (Tufnell and Crickmay, 2006) whilst the intention behind Maresa's use of object is more focused on being "a source for original material" (Tufnell and Crickmay, 2006).

As a modality of learning, Maresa speaks about the use of objects in improvisation as a means to avoid habitual ways of moving in her interview, particularly those cultivated through practicing codified dance techniques such as ballet. In this sense, improvisation appears to serve a similar purpose compared to that of Theo's session as illustrated in the previous case study (case study 5). However, Maresa's rationale behind the use of objects in improvisation is about "focusing their [the students'] minds on something else than just their own body"[63], allowing students to break free from learnt patterns as a result of intervention from objects. As Maresa explains, the pedagogic intent is not to diminish students' awareness toward their bodies or movement, but to steer them away from their own judgements in order to minimise the effect it may pose on their creative

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[63] Interview with Maresa von Stockert (March 19, 2016)

decisions. According to her, it is a way of getting students to think less about whether the movements are cool or pretty and think more about how the objects impact the way they move. "Working with an object, suddenly you have to sort of think outside of yourself and you need to invent a movement language for that object"[64]. Rather than regarding improvisation as a practice that is only concerned with heightening somatic awareness, the use of objects seems to be employed to cultivate awareness that focuses on the relationship between one's body with objects as inanimate bodies.

During the improvisation with objects, there seems to be an overall more relaxed and playful atmosphere; a sense of curiosity that can be seen from students' willingness to immerse themselves into the exploration. One minute they open up the record sleeves and wear them on their heads, exchanging smiles with one another as they indulge in the silliness of it all. The next minute they put their arms through the hole of the record sleeves, spinning the sleeves with their arms stretched out in front of them. In another moment, they rub the record sleeves against the wall as if they were cleaning the wall with a rag, giggling as they fight over the limited wall space that is available. On the one hand, such mood may be attributed to the introduction of objects as it seems to have a similar effect in my technique class previously mentioned. As students manipulate the record sleeves and continuously spins it, balances it, throws it, slides on it, hide in it, etc., there is a kind of natural playfulness to these actions that they seem to get lost in without thinking too much about them. They go from one idea to the next without much hesitation; it seems as though they are able to enjoy each moment simply as they are and then move on to the next. Even when they accidentally drop the sleeves,

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[64] Interview with Maresa von Stockert (March 19, 2016)

they swiftly pick them up and re-join the group. Students have the opportunity to focus on things beyond their own bodies which is quite rare in a dance context. On the other hand, improvisation as a modality of learning appears to be regarded by some students as more relaxed as they do not have to carry the proverbial baggage of being measured against set ideals. Student Heidi mentions in her interview that "rather than something I have created and then try to perfect, it doesn't matter if it's flawed, it doesn't matter if it's rough. If you don't like what you are doing, you can just change because it's improvisation"[65]. For her, improvisation as a modality of learning appears to carry less of a sense of judgement, allowing her to take more risks and to embrace the potential failure attached with risk-taking in creative decision-making.

Between the episodes of playful explorations however there are at times gaps where some students appear to drop away from being completely immersed in the improvisation. It seems as though they momentarily loose the flow as they cognitively search for the next interesting idea to pursue or wait for the next exciting movement to emerge through physically "doodling". Rather than the focused sense of play previously illustrated, these moments are marked by a sense of momentary scatteredness where students move without much awareness of the object. In some instances, students respond by recalling and drawing from dance steps they know (such as pirouettes) while simply holding onto the object. At moments like these, their improvisation is no longer focused on exploring the physical properties of the record sleeves and its integral role in the movements they produce, but rather, is merely about juxtaposing the object on top of dance movements they already know. Such response implies that they retreat to

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[65]   Interview with Heidi (May 2, 2015)

habitual ways of moving that are within their comfort zone and cease to take risk. During such moments, though admittedly they are few and sporadic at most, the pedagogic intention of using the object as "a movement catalyst for your own movement possibilities"[66] is temporarily lost; even though they continue to improvise, students briefly stray away from the original idea of utilising the physical properties of the object to inform the movements they generate.

It is perhaps because of these gaps or breaks in the flow that improvisation is more commonly used as tools for devising choreographed works rather than as a mode of performance in and of itself for young dancers in training settings. Dancers who are less experienced in improvisation may be capable of diving into explorative journeys for short periods of time, yet they may not have sufficient skills to sustain an extended flow for long durations or to move seamlessly from one journey to the next. Where improvisation is used as a mode of performance (as is illustrated later in case study 8), the duration becomes seminal in ensuring the young dancers are fully involved for the whole time.

After the improvisation with the record sleeves, students gather in a circle for a moment of group reflection; a dedicated time during which they have the opportunity to share their experience of the task with others. Although Maresa facilitates the discussion, it is primarily the voices of the students that are given the centre of attention, resulting in a group dynamic more democratic than most other didactic classroom experiences. Unlike the notion of correction or feedback which often implicates a hierarchical relationship between the person giving them over the person receiving them, the group reflection

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[66]   Interview with Maresa von Stockert (March 19, 2016)

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provides a space where it is possible for everyone to make a contribution towards the discussion if they desire to do so. For instance, one of the first comments from student Holly relates to the insecurity she experienced when improvising in a group. She states that "it's intimidating when I walked around the group and they're walking towards me and they are all watching"[67]. The fact that she feels comfortable enough to share such personal feelings in a light-hearted tone right from the start of the group reflection shows how open of an atmosphere Maresa and the students have cultivated in the session. In the next moment, student James adds an entirely different observation to the discussion, saying "it might be just the nature of this specific shape. But I think you know when they are hold it here (he holds the record sleeve in front of his forehead) and they're walking, it kind of looks quite animal like, quite bird like. Kind of becomes a bit inhuman"[68]. The role of the teacher in this case is not a gatekeeper who determines right from wrong and imposes her opinion on students regarding their performance, but rather, someone that helps to facilitate students in their own analysis of their personal dancing experience. In other words, it is not the teacher who holds the responsibility of determining appropriateness in the students' dancing, but rather, the students themselves as reflexive dance artists that are given the opportunity to reflect on their experiences.

The function of the group reflection illustrated here is about consolidating general learning both as an individual and as a group in relation to the task rather than measuring appropriateness of specific creative decisions during the improvisation. This stands in

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[67] Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording
[68] Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording

contrast with corrections and feedbacks as previously discussed which are often about bringing immediate changes. Unlike when learning set movement material where students can often make improvements straight away in the next iteration, improvisational tasks are rarely repeated. Hence, the learning that students gain from reflecting on improvisational tasks are likely to contribute to their future experience of dance in more subtle ways.

Although Maresa have not explicitly stated the ways in which her work with the students contribute to the development of the choreographic work in her interview, various aspects of *BELONGING(s)* (von Stockert, 2016) share similar ideas and aesthetics that are at the heart of the sessions at Dance4 CAT. This includes a section in the finished work where dancers manipulate record sleeves and make use of their physical properties in various way. Even though the CAT students are not performers in the finished work, Maresa's experience of working with them appears to subsequently inform and influence the rehearsal process with professional performers that gives rise to the finished choreographic product.

Case study 7 – Improvisation in my choreographic work

From observations at Dance4 CAT, including those illustrated in the two case studies previously mentioned, improvisation tends to be regarded as a means to an end in the students' training; be it as a way of generating novel movement material or promoting somatic awareness, it is often employed as a tool rather than recognised for its intrinsic artistic merit as a practice. Yet aside from using improvisation as a modality of learning

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for reasons similar to other artists previously discussed, it is important for me that students recognise *improvisation* as a performance mode in itself. Improvisation as a practice of continual spontaneous *creative decision-making* is incorporated into the choreographic work *Hide, Reveal, Replace* (Fung, 2015)*,* a collaborative creation between the students and I during the February intensive at Dance4 CAT[69].

Improvisation as a mode of performance may appear to require less rehearsal time, for if the movements are improvised, then there is no need for dancers to perfect any set movements prior to the performance of such improvisation. However, in order to arrive at an improvised section in the finished work, students need to develop the skills and confidence required through practicing in the rehearsals. Hence, a significant amount of time is spent during the choreographic process to prepare the students for such challenge. Throughout the intensive, a range of guided improvisations are used where students are asked to improvise individually, in pairs and in groups so as to cultivate somatic awareness of their own bodies as well as in relation to other bodies. There is a particular focus on tactile communication with others in the various tasks. By building up their knowledge through embodied experiences, students not only gain the required skills in improvisation, but also the confidence in performing improvised rather than choreographed movements.

The improvised section in *Hide, Reveal, Replace* (Fung, 2015) is referred to as "the people pile" during the choreographic process. In this section, students improvise based on the idea of spatially replacing another dancer's body part with one of their own in order to

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69 Fieldwork for February Intensive was conducted on February 17-20, 2015

collectively come to standing. The group starts at a low level (lying down on the ground) and build up together to high level (standing) progressively. It is worth noting that the parameter set for the section is relatively straight-forward and the duration of the improvisation relatively short compared to other occasions where improvisation is used in the programme such as those illustrated in the two previous case studies. Such choices are made primarily out of the consideration that students are mostly not very experienced in engaging in improvisation as a mode of performance as young practitioners. As illustrated in case study 6, improvising for a prolonged period appears to be a challenge for some students. Moreover, unlike improvisational tasks in class where I am able to help navigate their journey and provide verbal guidance along the way, such is not possible during an improvisation in performance. Therefore, it seems most suitable to keep the improvised section of the piece concise and focused by proposing a clear and straight forward task to be completed as a group. Overall, the improvised section in *Hide, Reveal, Replace* (Fung, 2015) provide students with the opportunity to experience improvisation as a mode of performance rather than simply as a means to other learning objectives.

Summary of creative decision-making in improvisation

Rather than considering *improvisation* as dancing *in absence of* constraints, it is perhaps more suitably considered as dancing *in relation to* constraints. The presence of constraints, which can also be regarded as parameters that frame improvisation, demands creative decision-making during improvisation. *Creative decision-making* is central to improvisation as a practice, for alongside the continuous generation of novel movements, dancers are also perpetually measuring the appropriateness of the

movements they produce in a reflexive manner, which in turn informs the generation of movements. For this reason, the pedagogic intent behind employing the modality of improvisation in dance training tends to lean towards a student-centred discovery approach to dance learning.

As illustrated in the case studies, discovery tends to be the general intent behind improvisation in dance training, yet its specific uses as a modality of learning vary in different contexts. Teachers use improvisation as a means to undo bodily patternings cultivated from other sources (case study 5) through developing a heightened sense kinaesthetic awareness. Habitual ways of moving in such cases are regarded as internal constraints of individuals that can be disrupted through training in perception. At times improvisation is used as a source of original material in relation to the production of choreographic works (case study 6) where teachers use distinct external constraints such as objects to guide and shape students' journey of discovery. Improvisation can also be used as a performance mode in itself (case study 7) where it is given equal valued as a creative product on the same level as choreographed movement sequences.

Summary of creative decision-making in improvisation

	Case study 5	Case study 6	Case study 7
Teacher	Theo Clinkard	Maresa von Stockert	Victor Fung
What they do?	Guided improvisation focusing on heightening body awareness	Improvisation with objects (record sleeves)	Improvisation task based on replacing each other's body part in a group
Rationale	**As training in perception** Increasing kinaesthetic awareness can undoing patternings so as to prepare the dancing body for choreographic process	**As a source for original material** Exploration of movement generated using object **To develop a piece** Forms part of wider research for her choreographic work	**As training in perception** Exploration of movement concepts **As performance mode in itself** Recognising its value as a practice that is worthy of being presented just like choreographed movements

<u>Creative response in creating movement material</u>

The following section considers *creating movement material* as a modality of learning through looking at occasions where students are asked to create movement phrases or sequences in dance training. For the purpose of this discussion, the modality will be defined as moments where students are asked to create original movement materials that are fixed and can be replicated as required. Such definition distinguishes the modality of creating movement material from improvisation discussed in the previous section where movement generation is perpetually in flux. While novel movements are created in both cases, there is often the expectation that creating movement material as a modality of learning yields outcomes that have more of a sense of fixedness resulting from task-based processes. In the case of improvisation, there is usually less of an expectation for students to retain the materials generated in great detail or to replicate them in entirety subsequently. In the case of creating movement material, novel movements can be regarded as creative products that capture the essence of the process of making. While the notion of creative products in dance is most often associated with finished choreographic works such as stage performances, this research takes a more expanded notion of creative products, incorporating novel movement materials as creative products of dance albeit on a smaller scale. In dance training settings such as Dance4 CAT, novel materials created seem to be regarded as creative products through which students demonstrate or evidence their learning.

As observed during fieldwork, the ability to elicit *creative response* appears to be the most relevant type of creativity in cases where creating movement material is concerned. In this modality of learning, students are often given creative tasks or briefs

to which they are asked to provide responses to in the form of novel movement sequences. Appropriateness is generally determined first by the student(s) involved during the process of devising such material, followed by a secondary measure of appropriateness in the form of post-sharing discussions upon presenting such material to the class. Teachers often use different strategies to encourage students to go beyond their comfort zone and to think outside the box in order to steer students away from simply regurgitating familiar movements or sequences to respond to the tasks when creating movement material.

REPLICATION <--------------------------------> DISCOVERY

Using movements that are familiar to respond to tasks	**Creative Response**
	• Novel response to tasks in the form of novel movements
	• Appropriateness initially measured by creator(s) with a secondary measure of appropriateness through wider group discussions upon sharing/presenting the material

Figure 11 Excerpt from the Replication-Discovery Model of Creativity in Dance Learning regarding creating movement material

Since creating movement material as a modality of learning results in the direct generation of novel creative products, its creative case may appear to be more straight-forward compared to the two previous modalities of learning. When students respond to creative tasks proposed by teachers, the novel movement material produced are tangible creative products. In terms of appropriateness, fellow students and teachers are involved to varying extent, acting as gatekeepers who determine whether or not the creative products are suitable responses in relation to the wider domain of dance. Such interaction between the person (student), the field (fellow students and teachers) and

the domain (dance) seems to mirror what is depicted in the Systems Model of Creativity (Csikszentmihalyi, 2014) – albeit at the level of little c creativity. The modality of creating movement material appears to be an obvious and indisputable way of developing creativity in dance training; for what can be more effective in cultivating creativity in young dancers than having them create movement material themselves?

While creating movement material as a modality of learning might be useful in developing students' skills in generating creative responses, one should not hastily conclude that it is categorically suitable for developing creativity in dance training. As illustrated in the case studies to follow, although creative tasks do help to develop students' ability in creatively responding to problems, they do not necessarily prompt students to pursue individual creative enquiries. In other words, students may well be trained to find creative solutions (problem-solving), yet such task-based approach to creating movement material does not encourage students to explore individual curiosities (problem-finding). This corresponds with the debate between theories which conceptualises creativity in relation to the notion of problem-solving and problem-finding (Kaufman and Sternberg, 2010) previously mentioned in chapter 2. While the aim behind employing creating movement material as a modality of learning often comes from the intention of developing students' creativity, the precise nature of the creativity involved in the learning is at times less clearly considered. The tendency of equating the act of creation with the notion of creativity means that the precise nature of creativity is often masked. Hence teacher-led creative tasks involving movement creation may assumed to be ubiquitously creative when it is mostly skills in creative problem-solving that they are cultivating.

Case study 8 – Creating movement material in my contemporary technique class

Technique classes in dance, particularly those of codified techniques as mentioned in the first section of this chapter, are most often associated with learning set movement material. *Creating movement material* as a modality of learning is seldom used in technique classes, especially in those that consider competency in executing movement material of a particular dance style as being the primary goal of such sessions. In an attempt to instigate a more person-centred rather than form-based approach to contemporary dance technique, the modality of creating movement material is actively introduced in some of my contemporary technique sessions at Dance4 CAT as a strategic intervention. Rather than adhering to the more common format of teaching dance technique through set sequences as illustrated in case study 1, later sessions of my time teaching contemporary technique at Dance4 CAT[70] see the exploration of more experimental ways in approaching teaching of contemporary dance technique. As previously discussed, the early contemporary technique sessions I teach at Dance4 CAT[71] aim to explore the notion of creative embodiment within the traditional format of learning set movement material. The later period of my teaching at Dance4 CAT focuses on breaking the boundaries of the traditional format in order to further instigate different kinds of creativity in students. Tasks requiring students to produce physical *creative responses* such as the one discussed in the following section are used to

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[70] The later period of my teaching contemporary dance technique at Dance4 CAT took place on January 10, 17, 24 and 31, 2015

[71] The early period of my teaching contemporary dance technique at Dance4 CAT included sessions on November 1, 8, 15, 22 and 29, 2014

cultivate students' ability in *creative problem-solving.*

In one of my contemporary technique classes[72], I ask the CAT students to work in pairs to develop duet movement material from the solo movement sequence they have previously learnt in my class. While one student (student A) performs the original floor work sequence (as described in case study 1), the other student (student B) is asked to construct a new movement sequence to be simultaneously performed with student A, all the while maintaining physical contact with their partners as much as possible. After student B finish creating the new phrase, they are asked to switch roles and repeat the task. Finally, students are asked to join the two partnering sequences together into an expanded duet. Some students warm to the task almost immediately; John and Kristy, for instance, swiftly start by trying out different ways in which they can share their weight with one another, shifting their weight from side to side as they lean against each other in a kneeling position. They slowly go through the movements together, physically proposing new ways of staying in contact as they navigate through the movement. Jake and Derek, on the other hand, seem slightly more hesitant and conscious about being in contact with one another; as they lean into each other, the contact between them seems light and superficial rather than a genuine sharing of weight. When Jake rolls over Derek's back, he braces himself by support his weight with his feet rather than giving his weight fully to Jake, all the while giggling and looking slightly embarrassed. Under this collaborative process, students generate creative physical responses to the task, resulting in creative products in the form of new movement sequences.

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[72]   Observation of session led by Victor Fung on November 22, 2014 as revisited via video recording

The task-based approach towards the creation of movement material illustrated above can be understood as creative problem-solving of ill-defined problems (Mumford, Reiter-Palmon and Redmond, 1994) as discussed in chapter 3 through which students produce creative responses in the form of novel movement material. The brief (or the conditions set out in the task) informs and frames, and at the same time defines and limits, the creation of the new movement material. The conditions of a) the original material simultaneously performed by partner and b) maintaining physical contact with partner, set the parameters within which student create. On the one hand, such conditions provide external restrictions to students in their attempt of creating movement material. Yet on the other hand, rather than regarding these limitations as hinderance to creativity, some students see them as opportunities to solve problems in a creative manner. In her interview, student Charlie claims that she feels "the more limitations you have, the more creative you like have to become... I feel like if you are given da da da da da... whatever. They [the teachers] say you can't do this, you can't do that... I feel like you're more likely to become creative cause you have to like think around that"[73]. In such cases, limitations seem to be perceived as catalysts for creative problem-solving and support the production of creative responses. During the process of making, various iterations of creative response are produced, the appropriateness of which is gauged by the student-creators themselves, as they refine and shape the responses into the final creative products. For instance, John and Kristy make a few attempts in sculpting the following movement sequence; from a position where they lie flat on their front, they walk their hands back towards their feet and roll up through their spine to come to standing. John and Kristy first try a version where they are side by side, then another where Kristy

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[73] Interview with Charlie (May 2, 2015)

pushes John up but falls over, and finally settling on a version where Kristy's leg is in front of John's. Appropriateness of each variation seems to be negotiated fairly quickly between the two during the process; they would try the movements again if either one is not satisfied and only move on to the next movement when both agree to do so.

Upon completing the creation of the movement material, students are asked to present their creative products to the rest of the class. Such presentation illustrates the process of which a novel (creative) products are introduced to the field where gatekeepers such as teachers and peers consider their appropriateness. This resembles what is described in Systems Model of Creativity (Csikszentmihalyi, 2014) where the merit of creative products is evaluated by gatekeepers of the domain.

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                        Variation in
                        Old Information
                  <-----------------------------
        Field                                          Person
                  ----------------------------->
                        Stimulation of
                        New Variation
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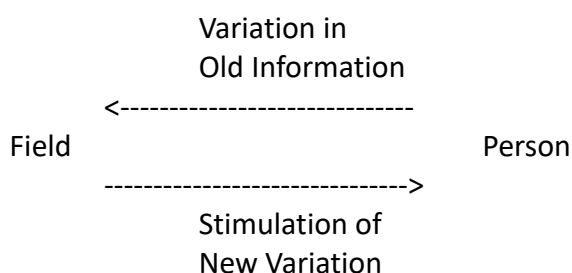
Figure 12 Excerpt from the systems model of creativity

While the creative product (movement phrase) described here is unlikely to become an influential part of the domain directly in and of itself, one could argue that it is part of the process in shaping students' artistic practice which may eventually lead to the creative products in the future being recognised. Since the focus of the systems model is on tangible creative products, influences that are longer term are lacking from its discussion. As can be seen in fig. 12, only the novel product (variation in old information) and the impact of the field on product (stimulation of new variation) is accounted for. It

does not take into account the wider impact or the learning that one gains in relation

wider artistic development of an individual. Feedback students receive regarding their

creations gradually accumulate throughout their years of training, shifting and shaping

students' perception in a subtle and often less immediate manner.


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                          Creative response to task
                          informed by students'
                          experience
                          <-----------------------------
          Field                                          Person
                          ------------------------------>
                          Stimulation towards overall
                          artistic practice
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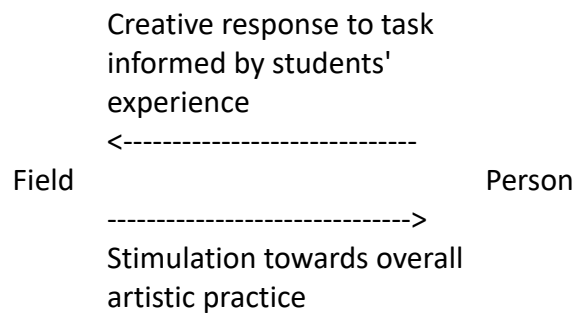
Figure 13 Relationship between the field and the person

Although creative response may appear to be the most prominent type of creativity

involved in this example of a task-based approach to creating movement material, the

nurturing of creative embodiment (indicated as stimulation towards overall artistic

practice in fig. 13) is equally emphasized as an essential aspect of the task. Students are

asked to consider the process of creating novel movement phrase as a means through

which deeper understanding of the original movement material can be cultivated from

a fresh perspective. As students are creating the new movement material, discoveries

emerged from the process are encouraged to be used to inform and to deepen their

knowledge of the original material. For instance, in order to navigate through the original

material with the presence of an additional body, students need to not only have deep

embodied knowledge of the original set material, but also, have to re-contextualize such

embodied knowledge in a creative way in order to accommodate the new environment

in which it sits. A superficial understanding of the shapes and lines of the original

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movement phrase will not suffice, for the importance of specific elements of the original material (such as the shift of weight from one movement to the next) may be magnified when it is transformed into a duet. Therefore, this strategic intervention calls for students to continue to explore the familiar from new perspectives, leading to new understanding (as demonstrated through the embodiment) of the old.

As demonstrated in this case study, technique classes in dance need not be restricted to learning set movement material. Technique in the broader sense of the word is not just about the "what" but also about the "how". Dance technique should not only be about acquiring knowledge in movement vocabulary of specific dance forms, but rather, should also be about an in-depth investigation towards the manner in which one moves. This task which calls for the creation of movement material is about instigating deeper investigation through creating as much as it is about creating itself. In this sense, it is the engagement in the task rather than the resulting product that is of essence.

Case study 9 – Creating movement material in Maresa von Stockert's creative session

Following on from the improvisation illustrated in case study 6, dance artist Maresa von Stockert extends the exploration of dancing with objects by giving students the task of creating "double-solos"[74]. Under the parameters as set forth by the teacher, students are asked to create movement material in pairs using vinyl record sleeves previously used for improvisation. Through employing the modality of *creating movement material* in her session, Maresa appears to aim to cultivate students' domain-specific skills in

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[74]   Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording

creative problem-solving through a task that prompts students to provide physical *creative responses* to the brief.

As observed during fieldwork, clear and direct verbal instructions are given to students which sets out the precise nature of the task as well as the expectations of the teacher. Maresa further explains to students what she means by double-solo is that both dancers "do the same thing, at the same time"[75], clearly setting it apart from the notion of partnering duets where movements of dancers may often be different from each other. The conditions set forth outline the parameters within which students are expected to generate movement material.

> "This phrase needs to be repeatable. You need to be able to show it to us. It's not about showing off your technique... Really think in terms of, what you want to do is something that responds to the object, the dialogue with the object... A minute is enough. It's about the quality not about the quantity"[76]

These constraints can be regarded as parts of an ill-defined problem (Mumford, Reiter-Palmon and Redmond, 1994), previously mentioned in chapter 3, as students are asked to provide creative solutions in the form of movement materials.

Even though the criteria for the task may seem fairly specific, students are encouraged to approach the task in whichever ways they find appropriate. As Maresa presents the task, she explains to students that "you could make your own little phrase separately and then come together to teach each other what you've done. Or you can right away work together... It's up to you. I leave that very open. It's really... you working as a couple

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75 Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording
76 Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording

together"[77]. As there are no prescriptive working methods which students need to adhere to in creating the movement material, they are given the space to negotiate with their partners in order to find ways to work together to complete the task.

As students begin working on the creative task, they appear to dive into the task fairly quickly without much hesitation, leaving the room buzzing with energy almost instantly. In the middle of the studio sit Leila and Annie, wearing the record sleeves on their heads through the holes in the centre of the sleeves. At the far end of the studio stands a trio, spinning their record sleeves with their arms stretched out in front of them. Rather than going through a lengthy planning process, students seem to embark on their creative problem-solving journey by verbally and physically engaging with the task at hand with their partners. Out of the nine groups[78] in class, none of them seem to choose to create movement sequences individually and teach it to their partners afterwards. Instead, all groups appear to develop movement material through a layered and collaborative process. For instance, student Jessie says "check it out, check it out"[79] as she throws a record sleeve while sitting on the floor. She then asks her partner how to throw the record sleeve in a certain way. Her partner Jessie demonstrates an action whereby she flicks her wrist while pinching on to a corner of the record sleeve. Sophie repeats the action for a second time as she sends the record sleeve spinning diagonally upwards into the air. Jessie follows Sophie's action and the record sleeve lands a couple of meters in front of them. Jessie proposes another action, saying "what if we do it like that and

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[77] Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording
[78] Most of the students are in pair except for one group of three.
[79] Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording

then..."[80] as she goes into a cartwheel-like action that allows her to travel towards the record sleeves. The creative process seems to evolve organically through series of layered verbal and physical dialogue between the students. Through interacting with their partners, a negotiated creative response is produced, resulting in a product drawing on both of their creative input that would not have been possible by either one of them on their own. Collaborative creative processes such as the one illustrated here are observed throughout the session with various groups of students, each demonstrating ways in which group creativity plays a part in creative problem-solving.

The emergence of creative products through interpersonal creative processes as illustrated here seems to suggest that it is not only person-based cognitive creativity that is at play when group creative tasks are concerned. *Group creativity* (Sawyer, 2003) emerging from synergy between individuals also seems to play a significant role in the process. As observed in the session, the nuanced process of exchanging ideas and physicalising movements together give rise to creative responses that may not have been otherwise possible. There seems to be a general sense of informality and playfulness in the exchanges between students in the collaborative creative process, allowing all parties to contribute to the process as they see appropriate. Through observing and responding to each other's ideas in the process, an organic to and fro between members of the group is established, giving rise to creative results that cannot be attributed to any one party alone. In other words, it is not merely the fact that students are working in groups that give rise to group creativity, but rather, the spontaneous and non-formulaic manner in which they interact and work together that seem to allow group creativity to

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[80]   Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording

flourish.

Maresa stresses the experimental nature of the task and that the resulting product should be treated as such. "When we show it... we are not clapping at the end of each couple showing because it's not a performance. It's an experiment and we are not going to judge whether it's good or bad by clapping more or less. It's not about that. It is completely about trying something new"[81]. She explains that the creative product of the experimentation "may work very well, it may not work so well, or you might not even be able to say whether it worked or not. It's absolutely fine. I think you need to test some ideas"[82]. There seems to be emphasis placed on the effort of the process of making without the expectation of producing something that is necessarily fully complete; that "the phrase can be almost like snippets of material put together"[83] rather than a sequence that flows perfectly and flawlessly.

Upon sharing the creative products with the rest of the class, Maresa and the students engage in an open discussion that seems to be primarily about reflecting on the overall experience of the task. The aim of the discussion seems to be neither about providing corrections and feedbacks nor about judging appropriateness of specific creative responses to the brief, but to guide students in consolidating learning from the experience in a more general way. Maresa reiterates the notion of the exploration being a dialogue between the dancing body and the object, pointing out that she tries "to watch either how you responded to it [the record sleeve] or it responded to you rather

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[81] Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording
[82] Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording
[83] Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording

than just watching you"[84]. She introduces the notion of the puppet and the puppeteer and how during the task sometimes "you don't see the puppeteer anymore, but the puppet becomes the most important thing"[85]. Such reflection on the concept of dancing with object provides potential space for students to individually examine their experience further as reflexive practitioners.

Through the modality of *creating movement material* as employed in Maresa's session, students appear to acquire skills in *creative problem-solving* through engaging in processes where *group creativity* (Sawyer, 2003) is encouraged. The physical *creative responses* students produce seem to be regarded as outcomes of experimentation, the appropriateness of which is primarily measured by the students themselves during their collaborative creative process. As mentioned earlier in this case study, the modality of creating movement material is introduced as a further exploration that extends from an improvisation (case study 6). These two case studies illustrate how different modalities of learning can be used in conjunction with each other and how different types of creativities may be instigated as students progressively delve deeper into their learning.

Summary of creative response in creating movement material

In the modality of *creating movement material*, the creative products involved are novel movement phrases or sequences. As observed during fieldwork, the appropriateness of novel movement materials appear to be gauged first by the creator(s) during the process of creation, after which a secondary measure of appropriateness may be introduced for

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[84] Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording
[85] Observation of session led by Maresa von Stockert on June 14, 2014 as revisited via video recording

gatekeepers such as teachers and fellow students to determine their appropriateness upon presenting such material in the session. In the context of the Dance4 CAT programme, *creative response* appears to the be the most prominent type of creativity involved in regard to creating movement material; students primarily create novel movements as responses to tasks or briefs proposed by teachers.

The two case studies in this section illustrate not only the ways in which *creative problem-solving* is nurtured but also the ways in which multiple modalities can be employed as different stages of a more expanded task in order to deepen students' learning. As depicted in case study 8, creative embodiment associated with the learning of set material (case study 1) can be further enhanced through a subsequent task which see students creating movement material. On the other hand, case study 9 illustrates how creating movement material can be preceded by improvisation (case study 6) and be part of an extended research process for creating choreographic work. Rather than working in isolation, mixed modalities of learning allow students to find synergy between different aspects of their dance training. This will be further discussed in chapter 5 regarding making connections and advocating for fluidity between various modalities of learning.

As previously mentioned, creating movement material as a modality at Dance4 CAT appears to be limited to developing students' ability in producing creative responses. Whilst producing creative response certainly has its creative merit, there is also perhaps a need to introduce the notion of *creative questioning* as a means to further promote a discovery approach in dance learning. As is argued in the following chapter, rather than

in response to tasks or briefs of others, creating movement material as a modality of learning has the potential of allowing students to pursue their own curiosities, allowing space for students to create and to explore *in relation to* queries that spark their interests.

Summary of creative response in creating movement material

	Case study 8	Case study 9
Teacher	Victor Fung	Maresa von Stockert
What they do?	Introduce creative task as part of technique class where students are asked to create duets based on set movement material	Ask students to create movement material with objects following on from the explorative improvisation with objects (case study 6)
Rationale	Developing creativity in the form of creative response (producing novel movement material) as well as creative embodiment of the source material (through novel experience of it)	Findings from improvisation informs the creative response. The improvisation is part of the process that leads to the creation of creative product (novel movement material that are fixed)

Creative co-authorship in creating choreographic works

When creating choreographic works, learning set movement material, improvisation and creating movement material are all common modalities that dancers engage in during the process. However, *creating choreographic work* is being considered in this research as a separate modality of learning because the ultimate aim of producing a finished choreographic product appears to have considerable impact on the students' learning experience. When such final destination is present, the ways in which novelty and appropriateness are considered appears to change even when it is the same three modalities of learning previously discussed that are employed in the process. Such shift, as argued here, seems to be tied to factors that are intrinsically linked to creating choreographic works including time constraints of creation periods and the notion of fixedness of creative products amongst others.

This section considers *creative co-authorship*, or the creativity of collaborative creation of dance pieces, as the predominant kind of creativity observed in creating choreographic works at Dance4 CAT. In this training context, novel choreographic works are often collaborative efforts between visiting artists and students. Collaboration, in the truest sense of the word, involves different parties working together as equals in the process. This includes having equal power not only in the generation of new material but also in making choreographic choices beyond movements. Such collaborative approach to dance-making in a training context is markedly different from situations where teachers act as sole creators in creating works on or for students.

Although a collaborative approach to dance-making seems to be the point of departure

in the two case studies involving creation at Dance4 CAT, teachers appear to exercise increasing control over time in the process of creating choreographic works, resulting in the diminishment of students' creative authorship. Such phenomenon depicts a shift away from the discovery-oriented learning originally intended towards the replication end of the spectrum.

REPLICATION <-------------------------------> DISCOVERY

Teacher creating work on or for students

Creative co-authorship
- <u>Novel choreographic work</u> co-created by students and teachers
- <u>Shared responsibility for appropriateness</u>, collaborative - students and teachers

Figure 14 Excerpt from the Replication-Discovery Model of Creativity in Dance Learning regarding creating choreographic work

In cases where the modality of creating choreographic works are concerned, the attention paid towards arriving at the resulting creative products may at times overshadow the pedagogic intent behind the respective modalities of learning that are employed. For instance, although improvisation is employed as a modality in the choreographic work *Hide, Reveal, Replace* (Fung, 2015), the focus of the improvised section shifts from being an exploration of a movement concept towards being about improvising according to aesthetic values as set forth by myself as the choreographer (case study 10). Not only is there a change in how novelty is introduced, the measure of appropriateness of the improvisation also gradually shift from being student-centred to being measured by me as the choreographer. This also seems to be the case in Theo Clinkard's choreographic process (case study 11), where the focus shifts from being more about the felt experience of the dancers to more about the resulting choreographic

work. The choreographic process of *Tide Waits For No Man* (Clinkard, 2014) veered from a more student-focused approach to a more product-focused approach towards the end; although it is also set material that is concerned, the focus seems to have shifted away from creative embodiment depicted previously in case study 2 to more about achieving unison as a group.

When these two case studies are considered in relation to the *Replication-Discovery Model of Creativity in Dance Learning*, a noticeable shift can be seen in regard to the learning experience which veered from the discovery end towards the replicate end of the spectrum during the choreographic process. For instance, as the creation periods progress and the deadlines of finishing the works approach, there appears to be a tendency for the teacher-choreographers to execute their power over student-dancers and take artistic control of the choreographic works. Even though the three modalities of learning previously mentioned are employed, finishing the choreographic works become the central focus and the learning experience becomes product-led rather process-led. The demand for creative input from students appears to diminish in the choreographic process as creative authorship, or the ways in which artistic choices are made in the choreographic process, seems to be increasingly claimed by the choreographers.

Aside from considering the shift in the students' learning during the choreographic process, it is perhaps also useful to consider the shift in the roles of the teacher and students in order to understand how creativity is manifested within such context. Not only is there the teacher-student hierarchy at play, but there is also an additional layer

of choreographer-dancer power relations that needs to be considered in order to understand how novelty is introduced and appropriateness is determined in such context. Dance scholar Jo Butterworth's work on didactic/democratic choreographic environments (2004) illustrates the various roles that teachers and students play in choreographic processes in educational settings. Butterworth outlines process tendencies and the respective type of teacher-student relationship in the choreographic process in a spectrum that illustrates the nature of the creative process. As is evident in the discussion to follow, Butterworth's work (2004) sheds light on certain issues that are similar to those illustrated in the *Replication-Discovery Model of Creativity in Dance Learning* proposed in this study. This study investigates creativity in relation to dance training including aspects related to creating choreographic works and the notion of didactic/democratic choreographic environments (Butterworth, 2004) will supplement the discussion to follow regarding choreographic processes in the Dance4 CAT programme.

Case study 10 – Creating choreographic work with me

In order to experience first-hand the ways in which *creating choreographic work* as a modality of learning operates in the context of the Dance4 CAT programme, a choreographic intensive[86] is conducted as part of the fieldwork for this research study. Students for this intensive are recruited on a voluntary basis across the programme, resulting in a group of seven dancers of varied ages and experiences. As a choreographer, my professional choreographic practice has primarily been collaborative in nature. It is

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[86] Fieldwork for February Intensive was conducted on February 17-20, 2015

therefore my intent to also work in such way in order to experience how such choreographic approach may work in a dance training context. One of my goals is to establish an environment where young dance artists can work with me as collaborators on the creation of a choreographic work. The aim is to promote a sense of devolution to choreographic processes within dance training environments, shifting away from working methods where teachers are main decision makers in the choreographic process while students are followers of instructions. It is about cultivating students' sense of agency and creative authorship through active involvement in the choreographic process, steering away from the notion of choreographers being *the* creative individual while dancers merely serve to realise the creative ideas of choreographers. The *creative co-authorship* advocated through such an approach aims to empower students in embracing their role as collaborators in the making of choreographic works.

As previously mentioned, the notion of creative co-authorship refers to the creativity of collaborative creation of choreographic works. Unlike other creativities discussed thus far which manifest themselves primarily through movement, the scope of creative co-authorship includes creative choices that are not solely movement-based. Creative choices such as the ways in which a piece is structured and the selection of sound scores are intrinsically tied to the making of choreographic works. Therefore, student involvement in a truly collaborative choreographic process should not be restricted to the generation of movement material and might usefully be involved in other aspects of the choreographic process. For instance, the choreographic intensive I conducted at Dance4 CAT began simply with the departure point of Dan Eldon's visual journal *The Journey Is the Destination* (1997) which I proposed with all other creative decisions

intended to be shared between the students and I. The choreographic process is intended to be developed organically to eventually lead to a finished choreographic work. The resulting piece *Hide, Replace, Reveal* (2015) is an ensemble dance theatre work that explores the complexity and absurdity of identity.

The pedagogic intent of the choreographic process illustrated above resembles what is described as "choreographer as collaborator and dancer as co-owner" (Butterworth, 2004). Butterworth highlights the relationship between teachers and students as well as features of choreographic processes within educational settings. According to Butterworth, choreographic processes at the democratic end of the spectrum are "experiential" and students "contribute fully to concept, dance content, form, style, process, discovery" (Butterworth, 2004). Particularly in the initial part of the intensive, students are not only involved in the creation of movement material, but also in the choice of music and the structuring of the work. "I used the analogy that we are all different voice in one brain"[87] and "explicitly told them about my intention of creating an atmosphere where it was about shared decision-making"[88]. Early on in the choreographic process[89], an open brief is proposed which involves students physically exploring the themes of hide, replace, and reveal by creating movement phrases individually using props of their own choosing. Student Cammy starts by exploring ways in which she can hide a chair that is placed upside down, draping her body over and across the chair in different shapes. Aidan lies down on his side and places a small water bottle in front of him, shifting the bottle further and further away until he knocks it over

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[87] Field notes from observation on February 18, 2015
[88] Field notes from observation on February 18, 2015
[89] Observation of session led by Victor Fung on February 18, 2015 as revisited via video recording

with his hand. Peggy seems less sure about how to approach the task; as she is waving her sweater around, she glances around the room to see what others are doing. This creative task gives students the responsibility of sharing authorship, contributing towards the creation with their unique artistic voice. Such an attempt of instigating creative co-authorship appears to be effective initially and "there was really a sense that there are lots of possibilities, and it was up to us, as a collective, to make the decisions together"[90].

However, as discovered through the fieldwork, the nature of choreographic processes and the relationship between teacher and students change throughout the process and is hardly fixed at any given point. Although the original intent may be to establish a choreographic process where creative co-authorship is equally shared between teacher and students, it appears to be quite a challenge to sustain such intention throughout the process. The hierarchy between teacher-choreographer and student-dancers with added external pressure such as time constraints means that the nature of learning gradually shifts from discovery-oriented to replication-oriented. For instance, there is a section in the piece where students are meant to pass t-shirts to one another in an intricate and complex pattern. We have yet to decide how to execute the synchronized ritual even though it is the final rehearsal[91]. As time is running out, I start to take over the creative process by asserting my voice over the students. When student Helen tries to explain how we used to pass the t-shirts in the opposite direction, I interrupt her by saying "can you try it the way I just did it?". The dynamics of the room, compared to the beginning

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[90] Field notes from observation on February 18, 2015
[91] Observation of session led by Victor Fung on July 5, 2015 as revisited via video recording

of the choreographic process when time is less of an issue, feels more tense as different voices are fighting to be heard. There is a lot of pressure on my part to finish the piece and to make sure that students get enough practice of it in this final rehearsal so that they feel confident with performing the piece. The reality is that the responsibility of delivering a finished product in an educational setting ultimately lies in the hands of teacher-choreographers. However democratic an environment the choreographer strives to create, the group is unlikely to be a collective in the purest sense; although students may be actively contributing to the making of the work, the teacher-choreographer remains to be the person with more power. Unintentionally, I find myself taking increasing control and is less democratic in the making of the work as I had hoped.

Such shift is perhaps most apparent in the way in which feedback is given. In earlier parts of the choreographic process, the feedback that I give to students is often questions; open-ended problems for them to think about and consider, to support and to motivate them to be their own critique. It is about sharing the responsibility for the choreographic work; rather than regarding their participation in the choreographic process as executors of the choreographer's creative ideas, their involvement as co-authors mean that creative responsibilities are shared amongst us. There is a clear emphasis on discovery-oriented learning and students are encouraged to form and to articulate their individual opinions. Upon making certain choreographic decisions as a group, I would purposefully invite students' active contribution by asking them questions such as "what do you think about this? Does the content reflect the overall theme? Which element do we want to keep? Is the sound score appropriate?" in order to steer them away from seeking my stamp of approval and decide for themselves what is right and what is wrong. Students

are valued as collaborators and, as a result, creative choices are more consensual. However, upon reflecting on the process, students appear to be consulted less and less towards the latter part of the process. As the teacher-choreographer, I tend to make more creative choices and instruct students to follow my decisions, increasingly claiming creative authorship as the deadline looms for finishing the choreographic work. As much as it is my intention to maintain the notion of creative co-authorship, my priority towards the end of the process becomes being about getting the piece finished.

Although unintentional and unbeknownst to myself during the choreographic process, the choreographic process seems to gradually shift away from the intended discovery-oriented environment. Such divergence away from the original pedagogic intent does occur in educational settings; teachers can have the best of intentions, yet when faced with external constraints, may deviate from their planned agenda.

Case study 11 – Creating choreographic work with Theo Clinkard

During the Easter intensive[92], dance artist Theo Clinkard leads a group of students in creating the choreographic work *Tide Waits for No Man* (Clinkard, 2014), a contemporary ensemble piece filled with evocative imageries. As previously mentioned in case study 2 and 5, the intensive is a time during which the focus of the programme turns toward the creation of new choreographic works to be performed by students. As evident through observations during fieldwork, students work collaboratively with Theo in creating the

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[92] Observation of sessions led by Theo Clinkard during Easter Intensive were conducted on April 14-17, 2014

new piece, demonstrating varying degrees of *creative co-authorship* in the modality of *creating choreographic work.*

During the observation period, there appears to be less generation of movement material than one may usually expect from a choreographic process. Most of the movement materials for the piece appear to have already been generated in advance by the students[93]. Therefore, as previously illustrated in case study 2, students spend a considerable amount of time revisiting and rehearsing set movement material they already know during the intensive. Since movement materials have already been created, the overall focus of the Easter intensive appears to be primarily about structuring existing movement materials into a final choreographic work.

During the process, a number of choreographic choices similar to those described in the previous case study are made including the sequencing of material, the combination of simultaneous phrases, the selection of sound score, the mis-en-scene, amongst others. These creative choices all become essential parts of the resulting choreographic work. As observed during the intensive, choreographic choices appear to be made primarily by Theo as the teacher-choreographer. For instance, the choice of using David Bowie's *Five Years* (1972) as the sound score and playing the song twice consecutively is determined solely by Theo. Students are informed of the decision rather than being involved in making it. When asked about the kind of guidance he provides for students in the process, Theo expressed that he directs students according to what he sees as being

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[93] Theo led creative sessions at Dance4 CAT prior to the intensive during the regular term times and most of the movement materials for the piece seems to be generated by students under his guidance during that time.

appropriate for the work, stating that

> "I've got more of an idea of where it [the movement] would fit within the work. So whilst the task [of creating the movement] is quite open, I start to get a sense of where it might sit structurally. And then when I know where it sits structurally, I know what the general mood of that section needs to be. So I'll be editing and pulling out the things that relate more to that overall placement of that bit of material. So whilst I start off being quite open, I then start to understand where it's got to go. So I'm simultaneously running a task but also going where would this work. So then kind of going to direct that a little bit"[94]

Even though creative co-authorship suggests choreographic works being made collaboratively, creative authorship may not be distributed evenly across all aspects of the choreographic work. In the case of *Tide Waits for No Man* (Clinkard, 2014), it appears that students primarily demonstrate creative authorship over the generation of movement material. Theo expresses that he tries "to learn how to direct them [dancers] but not... influence it with my own physical vocabulary"[95], suggesting that he is less interested in imposing movements on dancers, but rather, more interested in allowing them to flourish by guiding them to be "more them than more me [him]"[96]. On the other hand, the creative authorship of the overall choreographic work appears to be primarily in the hands of Theo as the teacher-choreographer. As previously mentioned, most choreographic choices aside from the generation of movements are determined by Theo during the rehearsal process.

In his interview, Theo talks about the issue of time as being a pragmatic element that impacts the choreographic process. He mentions the tension between creating a relaxed atmosphere and the pressure of completing a choreographic work, stating that "if you

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[94] Interview with Theo Clinkard (June 27, 2014)
[95] Interview with Theo Clinkard (June 27, 2014)
[96] Interview with Theo Clinkard (June 27, 2014)

were setting up a more informal environment, how do you then turn it around... actually we need to knuckle down now because we've only got two hours left and I've got to finish this"[97]. As the teacher, Theo is responsible for completing the work according to schedule and leading students in experiencing the making of a choreographic work from start to finish.

Although throughout the choreographic process Theo seems to recognise and value the agency of students as young dance artist, he appears to take increasing control over the choreographic work towards the end of the process. There appears to be a general shift of power between student-dancers and teacher-choreographer similar to that observed in case study 10. Such a shift can likely be attributed to factors such as time constraints and the responsibilities of the teacher-choreographer in a dance training context.

Performance is a point in time that denotes the completion of a choreographic work and marks the fixedness of the creative product. As a modality of learning, performing the choreographic work not only marks the completion of the choreographic process but also provides an opportunity for students to demonstrate their learning to those who are not involved in the process. Even though the creation of the work may be collaborative in nature, teacher-choreographers often feel ultimately responsible for the quality of choreographic works produced in a dance training context. In the event of a less than desirable choreographic work being produced, teacher-choreographers are most likely going to be the ones who are held accountable rather than the students. "I've still got a handle on it [the piece] so that I can make sure that I'm still making a valuable

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[97]   Interview with Theo Clinkard (June 27, 2014)

product if you like at the end that is not... just kind of unravelled by my formality"[98]. It is perhaps such responsibility on the part of teachers that authorship tends to shift towards teachers in educational settings.

Summary of creative co-authorship in creating choreographic work

As argued in this section, one of the main themes around creativity in relation to creating choreographic work collaboratively in dance training is the notion of creative co-authorship. The creation of finished choreographic works demand numerous choreographic decisions, and the unpacking of creative co-authorship which involves the making of such decisions between multiple parties is central to understanding the ways in which students' learning is achieved in the process. As observed and experienced during fieldwork at Dance4 CAT, the choreographic processes are primarily rooted in a collaborative approach to dance making where shared creative authorship between teachers and students are intended. However, as the choreographic process progressed, the aim of finishing the choreographic product results in the discovery approach to dance learning being overtaken by a more replication-oriented agenda. Creative authorship of students diminishes as teacher-choreographers take increasing control over the work, especially in the measure of appropriateness in the choreographic process.

While co-authorship may be regarded as the most democratic kind of choreographic process in dance training settings (Butterworth, 2004), yet as illustrated in the case studies in this section, collaborative choreographic processes might not be the most

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[98]   Interview with Theo Clinkard (June 27, 2014)

effective way of fully developing students' creative authorship. As will be argued in the chapter to follow, allowing students to have complete creative authorship in creating choreographic works may be an even more student-centred approach to the modality. In a dance training context, even when the crafting of a creative product (choreographic work) is involved, the development of the person (student) should remain as the highest priority in the process. Therefore, it is perhaps more beneficial to focus on developing students in becoming creative practitioners in the own right by having them create their own choreographic works with guidance of teachers.

Summary of creative co-authorship in creating choreographic work

	Case study 10	Case study 11
Teacher	Victor Fung	Theo Clinkard
What they do?	Encouraging students' creative input in the choreographic process primarily within the confines of given tasks Increasingly, choreographic choices such as the structuring of the piece are primarily made by the teacher-choreographer	Emphasising kinaesthetic awareness at the beginning of the choreographic process Latter parts of the process becoming more product-centred rather than student-centred
Rationale	Time constraints Teacher-choreographer's responsibility for the creative product	Time constraints Teacher-choreographer's responsibility for the creative product

<u>Conclusion</u>

As illustrated in this chapter, the relationship between pedagogic intentions of teachers, modalities of learning experienced by the students and the notion of creativity is highly complex. The *Replication-Discovery Model of Creativity in Dance Learning* proposed here provides a framework through which one can conceptualise how these interrelated elements are at play in studio-based learning environments for dance such as the Dance4 CAT programme.

In the modality of *learning set movement material*, the creative case lies in *creative embodiment.* Even though the movements involved might not be novel creations of students, the embodiment of each iteration of the material is a novel experience that students ought to learn to recognise and appreciate through their training. The role of the teacher is to help students understand parameters within which the set material is situated, framing its historical stylistics lineage or relationship with current practices, yet at the same time, encouraging students to take on the responsibility of considering appropriateness in relation to their individual embodied experience of dancing. As demonstrated in this chapter, such discovery-oriented approach in pedagogy may be useful in fostering creative embodiment, steering students away from regarding learning set movement material as mimicry or blind repetition of movement.

In the case of *improvisation*, *creative decision-making* appears to be most prominent. Novel movement material is concurrently produced by the dancers as they indulge in the embodied experience of dancing, the appropriateness of which is determined by dancers themselves in relation to their individual frames of reference as reflexive

practitioners. Therefore, improvisation as a modality of learning tends to naturally chime with the pedagogic intent of discovery. As illustrated in earlier discussions, directions from teachers during improvisation have the potential of further encouraging students to embrace their creative agency in decision-making, guiding students away from relying on habitual patterns of moving when they are improvising.

In the context of the Dance4 CAT programme, the creative case for *creating movement material* appears to be primarily related to the producing *creative responses* in problem-solving. Students are often given tasks and briefs by teachers which call for novel responses in the form of novel movement material. This is comparable to the observations made at the audition discussed in chapter 3 where creative tasks are also used in the talent identification process. During the creation process, the appropriateness of movement material is measured by the student creator(s) themselves and is sometimes followed by a secondary measure of appropriateness by peers and teachers when the material is shared/presented. The fostering of creativity through the instigation of unique creative responses encourages students to move beyond the familiar and explore more far-flung solutions when solving problems.

When it comes to *creating choreographic works,* the notion of *creative co-authorship* plays an influential role in the process. As observed during fieldwork at Dance4 CAT, power dynamics between teachers and students shift during choreographic processes. In order to arrive at a fixed choreographic product within a set time frame, the balance of creative authorship in supposedly collaborative creation processes may be disturbed, resulting in the learning experience of students to move from being more based on

discovery to one that is more about replication. Though it may not be intentional, teachers appear to take control over the choreographic works resulting in the diminishing of creative authorship on the part of the students.

While four types of creativities have been suggested in this chapter in relation to four modalities of learning observed at Dance4 CAT, there may potentially be other kinds of creativities that can be explored in dance learning. Drawing on findings from this chapter regarding existing practices, the discussions to follow aim to offer future possible directions toward which the programme can develop. The next chapter goes on to suggest new ways in which some of the modalities of learning discussed in this chapter may be enhanced and reimagines connections between different parts of the curriculum in order to further nurture creativity.

Chapter 4 at a glance

Modality of Learning	Learning set movement material	Improvisation	Creating movement material	Creating choreographic work
Type of creativity	Creative embodiment	Creative decision-making	Creative response	Creative co-authorship
Novelty	New ways of embodying set movements	New movements perpetually generated (not fixed)	New movement material as product (fixed)	New choreographic work as product
Appropriate-ness	Measured by student when pedagogic intent is discovery Measured by teacher as gatekeeper when pedagogic intent is replication	Measured perpetually by students as they are dancing (but also depends on the aim of the improvisation task)	Measured by the creator(s) as they are creating Secondary measure by other gatekeepers (peers and teachers)	Choreographic choices shared between teachers and students, yet shifting towards teachers in the process
Case study	Victor Fung (technique) Theo Clinkard (intensive) Dave Michel (technique) Liz Foster (ballet)	Theo Clinkard (intensive) Maresa von Stockert (creative session) Victor Fung (intensive)	Victor Fung (technique) Maresa von Stockert (creative session)	Victor Fung (intensive) Theo Clinkard (intensive)

Chapter 5 –   Beyond Existing Creativities

Introduction

The previous chapter provides a detailed account of the ethnographic field of the Dance4 CAT programme. From data collected through observations (participatory and non-participatory) and participant interviews (teachers and students), various modalities of learning and creativities are proposed in this study. Through my analysis as an informed/privileged researcher[99], the *Replication-Discovery Model of Creativity in Dance Learning* is proposed as a way of capturing the findings. Four prominent types of creativities are highlighted as they appear to be most relevant in relation to modalities of learning observed at Dance4 CAT. In learning set movement material, there appears to be general emphasis on and valuing of *creative embodiment* over banking learning. In the various uses of improvisation, a general sense of *creative decision-making* seems to be encouraged through reflexive dancing. When creating movement material, students engage in creative problem-solving by producing *creative responses* to tasks and briefs proposed by teachers. *Creative co-authorship* between teacher-choreographers and student-dancers is in flux as they are creating finished choreographic works together. On the whole, various forms of creativity appear to be embedded in the programme, permeating all aspects of students' training at Dance4 CAT. Given that such seems to be the case, may there still be other kinds of creativities that could usefully be attended to

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[99] As previously suggested in the introductory chapter, objectivity in the absolute sense is not assumed in this research study. My experience as a dance artist whose practice spans performance, choreography and teaching allows me to be aware of nuances of the practical ethnographic field in ways that an untrained ethnographer might not be able to do. Such experience, alongside insights gained from research in creativity, allows me to engage in detailed observation and analysis such as this research study.

in the training of young dance talents beyond those already visible?

In an attempt to explore creativities beyond those previously discussed, this chapter first unpacks the notion of agency mentioned throughout earlier discussions, particularly agency in the dialogical sense, and ways in which it appears to underpin creativity. The chapter then argues for positioning young dance artists as agents, for creativities of different kinds seem more likely to flourish when artists are able to exercise agency. Here I point to three possible ways through which students in dance training may be able to exercise more agency in order to further develop their creativity. Firstly, rather than training students to produce *creative responses* to existing tasks or briefs (*creative problem-solving*), I suggest that more focus could be placed on encouraging *creative questioning*. Secondly, rather than creating choreographic works together with teachers (*creative co-authorship*), opportunities that provide students with full *creative authorship* could be provided to extend their training. Finally, rather than compartmentalising learning based on segregated sessions or modalities of learning, more emphasis could be invested in providing guidance for students in fostering *creative connections* between different parts of their learning. These kinds of learning activities seek to foster creativities beyond what is observed during fieldwork at Dance4 CAT and call for the recalibration of power in dance training as a means to better nurture students' creative abilities.

Agency and creativity

In the most general sense, the notion of agency can perhaps be understood as the capacity of which individuals are free to act independently (Barker and Jane, 2016),

however, it is primarily agency in relational terms that is the main focus in the discussions to follow. Agency has long been a subject of study; one can argue that the concept of agency in western philosophy could be attributed to as far back as seventeenth century with René Descartes's proposition "je pense, donc je suis" (Descartes, 1968) - or "I think, therefore I am" - which implicates that anyone with the ability to think are agents in their own right. In this sense, the Cartesian notion of agency, which influenced later philosophers such as Immanuel Kant (Watkins, 2018) amongst others, is considered as an essential and ubiquitous part of human existence. In contrast, more recent thinkers such as Michel Foucault and Pierre Bourdieu take a more Marxist view and frame agency in relational terms (Foucault, 1980, Foucault, 1991, Bourdieu, 1977). According to such views, agents exist not in isolation but primarily operate in relation to social structures of power in various contexts; agency can be regarded as one's attempt in finding their position in relation to power structures in social life.

The way in which agency seems to be intertwined with power can be seen through Foucault's notion of the "docile body" (Foucault, 1991). In *Discipline and Punish* (1991), Foucault points to prisoners as being an example of agents subjugated by structures of power in both the physical and the political sense. He claims that social structures such as prisons and schools seem to have potential hegemonic power over individuals and influence the extent of which they may be able to exercise agency. Foucault's later account of agency in *Power/Knowledge* (1980) expands on the hierarchic view and argues that "mastery and awareness of one's own body can be acquired only through the effect of an investment of power in the body... by way of the insistent, persistent, meticulous work of power on the bodies" (Foucault, 1980, p. 56). Even though Foucault

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had not explicitly referenced dance in either of these works, the idea of the possible docile nature of bodies is likely to resonate amongst dance artists as it chimes closely with dance training in codified techniques where specific sets of ideal (aesthetic as well as ideological) tend to be perpetuated. For instance, dance writer Clyde Smith reflects on his role as a dance teacher through Foucault's notion of docile body and recognises his "power over" (Smith, 1998, p. 131) students in dance classes. He points out that in dance training there is often the view that "to become even more docile is to become a better dancer in most teachers' eyes" (Smith, 1998, p. 137). This view may be particularly apparent in learning that is more replication oriented, where ability in dance is often considered as being equal to ability in replicating and executing prescribed movements. As mentioned in the previous chapter, agency of students is likely to be compromised as a result of authoritarian-style training.

Foucault's depiction of relationship between agents and structures may at first glance seem unidirectional and may even be misinterpreted as structures having absolute power over agents. However, his view on the dialogical nature of agency in physical practices provides an alternative perspective that offers insight as to how agency may underpin creativity. Foucault suggests that once mastery of bodily skill is achieved, there is then what he calls the "responding claims of affirmations, those of one's own body against power" (Foucault, 1980, p. 56) that arises. According to such view, the structures which contribute towards shaping the agents in the first place are precisely the powers against which agents must counteract. Consider briefly such view in the context of dance where dancers often engage in rigorous physical training in order to develop their technical skills in a particular dance style. When learning dance, students are often

taught particular movements or trained to move in specific ways in order to become dancers of certain kinds. However, students as young dance artists may also push against the boundaries of what is acceptable in the form in an attempt to exercise creative agency in their budding artistic practice. In other words, it is through exercising agency, or applying a counterforce against conventions established by structures of power, that the emergence of creativity may become possible in dance training.

Exercising agency may take on various forms and can range from moderate to radical. A more radical Marxist view such as that presented in educator Paolo Freire's *Pedagogy of the Oppressed* (2012) likely favours a revolution where oppressed agents revolt until power structures are completely overthrown; for instance, a complete abandonment of codified dance techniques in order to free dance artists from the constraints of the conventions of the art form itself. However, a more moderate view such as that proposed by Foucault (1980) is that agency and power co-exist with a dynamic tension, each providing just enough oppositional force to push against one another in one's artistic practice. Such dialogical view recognises the influence that agency and power pose on each other without assuming such tension as being necessarily negative or destructive. Moreover, it acknowledges the dynamic tension between agency and power as a perpetual exercise rather than a battle to be won as their point of intersection must be constantly reconfigured and renegotiated. It is perhaps this interplay between agency and structures of power where creativity, the emergence of the novelty within the confines of the established, can be located.

Creativity is arguably underpinned by agency, for the capacity for one to act freely, abide

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often within confines as demonstrated through the case studies in the previous chapter, is fundamental to one's ability in introducing novelty of any kind. Philosopher Berys Gaut argues that creativity is a particular exercise of agency demonstrated by active agents in intentional state that is both deliberate and purposeful (Gaut, 2010, p. 1041). As previously mentioned, most creativity theories share the consensus of novelty and appropriateness as being two fundamental elements of creativity. On top of that, even though not always explicitly stated, the notion of agency is often embedded within creativity theories of different kinds. Theories of creativity such as those previously mentioned in chapter 2 are often based on the assumption of individuals being agents who possess the freedom to act albeit to varying extents. For instance, cognitive theories around remote association (Mednick, 1962), conceptual combination (Ward and Kolomyts, 2010) and problem-solving/problem-finding (Bloom, 1985, Chase and Simon, 1973, Gardner, 1993, Kozbelt, 2005, Kozbelt, 2008, Simonton, 1991) focus on the person aspect of creativity and assume the agents concerned to have certain capacity in acting on mental processes. These person-centred theories point to agents as being the prime entities responsible for the introduction of novelty or new ideas. Even theories which are traditionally less person-focused such as systems theory (Csikszentmihalyi, 2013) regard individuals as free agents who introduce novelty to wider systems; although novel products undergo systemic scrutiny, they are still brought into being by individuals exercising their agency. According to the systems view, despite creativity being not solely determined by the agents responsible for introducing novelty, agency remains to be an influential underpinning of creativity.

<u>Dance artists as agents</u>

Similar to the close ties that agency and creativity seem to have in various theoretical standpoints previously discussed, fieldwork conducted for this research also suggests that agency play an important part in cultivating creativities of various kinds. Case studies in chapter 4 as well as models of dance education described in chapter 1 seem to all demonstrate dynamic tension between students and external powers they tussle with in the process of learning. Be it the teachers, the curriculum, or the art form itself, these are structures of power through which young dance artists gain knowledge from, yet equally, they are also the structures that students are likely to confront when exercising their agency in an attempt to introduce novelty. Such dialogical notion of agency as seen in the ethnographic field seems to point towards regarding young dance artists as active agents in learning as students seem to be constantly negotiating the extent of which they may be free to act independently in their training.

For instance, in reference to case studies involving learning set movement material (see case studies 1 to 4 in previous chapter), students operate primarily in relation to parameters set forth by teachers in the form of prescribed movements. In such cases, teachers represent the power structures with whom students interact in their learning. As illustrated in the four case studies around said modality of learning, students at Dance4 CAT seem to be seldom treated simply as "docile bodies" (Foucault, 1991); not often are they asked to do exactly the same things in the same ways in the training they receive at Dance4 CAT. Instead, observations during fieldwork suggest students are often encouraged to discover unique ways in which they may be able to explore embodiment when dealing with set movement material, thus pushing against the boundaries set forth

by teachers. Students seem to be, for the most part, considered as young dance artists with agency who have the capacity to engage with creative embodiment under the framework proposed by teachers. Take for example case study 2 in the previous chapter where dance artist Theo Clinkard tells students that they should "all [be as] invested in the material as each other"[100]. Through pedagogic strategies such as the use of metaphoric language (see case study 1) and the cultivation of democratic learning environments (see case study 2) amongst others, teachers appear to frequently try to encourage students to exercise agency in their learning.

Not only do teachers seem to regard students as agents in their training, students at Dance4 CAT also appear to embrace a sense of agency throughout the course of their learning. As demonstrated through various student voices presented in the previous chapter, students generally show signs of empowerment even when working with prescribed movement materials. For example, as mentioned in case study 1 in the previous chapter, a student states that "I'm kind of doing it [dance technique] for myself so that training is specific for me"[101]. For the most part, students seem to embrace their roles as active participants in the construction of knowledge rather than passive recipients of knowledge, resulting in learning that is more discovery-oriented as illustrated in the *Replication-Discovery Model of Creativity in Dance Learning* introduced in the previous chapter. These findings point to a nuanced dialogical sense of agency in the learning of set movement material in the programme.

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[100] Observation of session led by Theo Clinkard on April 14, 2014 as revisited via video recording (01:21:26)
[101] Interview with John (January 24, 2015)

The manifestation of agency in learning set movement material as illustrated above is just one example of modalities of learning at Dance4 CAT providing opportunities for students to exercise their agency. Case studies in the previous chapter also illustrate ways in which other modalities of learning (improvisation, creating movement material and creating choreographic work) demonstrate similar patterns. A dialogical sense of agency seems to underpin creativities of different kinds; creative decision-making, creative response and creative co-authorship can all similarly be framed as the result of dynamic interplay between agents and structures of power. As can be seen in the previous chapter, even though teachers (or structures of power within learning environments) seem to set the parameters in the modalities of learning, students exercise their agency to varying extents in relation to such power structures. There appears to be an overall dialogical sense of agency across the programme; a constant ebb and flow, or action and counteraction of forces, during the course of learning at Dance4 CAT. The kind of "power over" (Smith, 1998), or suppression of agency, that students may experience in more authoritarian learning environments appears to be less prominent.

As argued above, the notion of dance artists as agents appears to be generally prevalent at Dance4 CAT. Even though the young dance artists may not have had extensive experience in dance[102], they appear to be capable of demonstrating creativities of different kinds in their learning through exercising agency. Such view is notably different

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[102] Even though students at Dance4 CAT have varying experience in dance outside of the programme, it is unlikely that they would have had 10,000 hours of experience in the form as most experts that has made great contribution to their domain seem to have (Bloom, 1985, Chase and Simon 1973, Gardner, 1993, Kozbelt, 2005, Kozbelt, 2008, Simonton, 1991)

from the idea that one must master skills in a domain *before* one can be truly creative suggested by Csikszentmihalyi and Wolfe (2014) previously mentioned in chapter 2. When young dance artists are positioned as active agents in their learning such as the case in this study, learning may be considered as a process through which creativity is nurtured rather than be seen as preparation for future creativity as suggested by Csikszentmihalyi and Wolfe. As students exercise agency, creativities of different kinds such as those previously depicted have the opportunity to emerge in the process. Even though creativities that students demonstrate may not always have immediate impact on the wider field in the systemic sense (see Csikszentmihalyi's Systems Model of Creativity in chapter 2), the case studies in previous chapter show that they play a significant role in learning. Therefore, rather than regarding education as "rehearsal and preparation for later creativity" (Csikszentmihalyi and Wolfe, 2014, p. 168), recognising young dance artists as agents and acknowledging the creativities they demonstrate seem to be most appropriate when it comes to discussions around training for young dance talents such as the case in this research study.

So far in this chapter we have established that the manifestation of creativity seems to be underpinned by agency and that young dance artists appear to be generally considered as active agents in their training at Dance4 CAT. Given this seems to be the case, how may one further develop creativity in the context of the Dance4 CAT programme? In other words, what is it that educators at Dance4 (and in other contexts) can do in order to better support the flourishing of creativity in young dance talents?

If creativity development is to be one of the central foci in dance training, strategies that

more explicitly recognise agency of students and more effectively redress potential imbalance of power in learning could be implemented as possible ways of further nurturing creativity. Creativity is arguably dependent on the active pursuit of agency on the part of the students, an ongoing project of working in relation to existing structures through a simultaneous cultivation of knowledge aligned with and challenging against it (Foucault, 1980, p. 56). One should note that "freedom is not a once-and-for-all achievement, to be attained through the establishment of some ideal social order. It is the continual challenging of various forms of totalisation and closure, through which dialogue is reopened" (Falzon, 2006). Such dialogical views of freedom can also be extended to the notion of agency; that one's capacity to act independently is in relation to various structures within/amongst which one is positioned and must be constantly negotiated. For instance, agency of young dance talents can be framed as forces perpetually in relation to structures of powers such as teachers, curriculum or even dance as an art form. In this sense, further nurturing creativity in dance training seems to require the agents (students) to not be subservient to external powers (teachers/choreographers) or structures (curriculum/dance form), but to actively engage and challenge them even as they are being introduced to students. In other words, creativity in dance training should perhaps neither be considered as complete freedom with no boundaries nor should it be regarded as abiding to rigid rules. Developing creativity in dance training may be best envisioned as providing a framework for students to push against whilst giving enough elasticity in the frame so as not to stifle or crush creativity.

The following section explores possible ways in which creativity could be further

nurtured through examining how students can further exercise agency in dance learning. First, two modalities of learning identified in the previous chapter (creating movement material and creating choreographic work) will be revisited in order to explore ways in which existing modalities of learning may be enhanced to allow students to further exercise agency *within* such modalities. Subsequently, the focus of the discussion will turn to envisioning the curriculum as an integrated entity, suggesting that finding unique connections *between* modalities of learning may be another way for students to further exercise agency in learning. The discussion points to a more student-centred approach and calls for a fundamental recalibration of power in learning as possible ways of furthering development of creativity in dance training.

From creative response to creative questioning

In the previous chapter, creating movement material was introduced as the modality of learning observed at Dance4 CAT where students exercise agency primarily through providing creative responses to tasks or briefs set by teachers. Drawing from educator Rupert Wegerif's notion of dialogic education (Wegerif, 2010, 2011, 2017) this section proposes the notion of *creative questioning* in addition to creative response as a possible way of reframing the modality of creating movement material. Rather than exercising agency only through creative response (which corresponds primarily with the notion of creative problem-solving introduced in chapter 2), the capacity of which students are able to propose creative questions (or problem-finding) is another kind of creativity that creating movement material as a modality of learning can potentially offer. The nurturing of creative questioning alongside developing one's ability in providing creative responses offers a possible way for students to further exercise agency as creative agents in dance

learning.

As discussed through case studies 8 and 9 in the previous chapter, offering creative responses to briefs or tasks proposed by teachers appears to be the predominant way in which students operate in the modality of creating movement material. Be it in creating duets that draw from existing movements (case study 8) or creating double-solos using vinyl record sleeves (case study 9), students create essentially by responding to proposals from teachers. Under such circumstances, creativity development is primarily linked to developing students' ability in creative problem-solving as learning is achieved mainly through students providing creative responses. In contrast, there appears to be little scope for creative problem-finding; opportunities where students identify their own curiosities and propose ways in which such curiosities may be explored seems to be limited. While creative responses, as demonstrated in the previous chapter, has its merit in nurturing creativity in dance training, incorporating creative questioning as part of the modality of creating movement material is perhaps a way to further nurture students' creativity.

In arguing for the value of creative questioning, it is perhaps useful to touch upon the notion of dialogic education (Wegerif, 2010, 2011, 2017) mentioned earlier in chapter 4 to supplement Foucault's dialogical notion of agency (1980) previously discussed. Wegerif claims that the "dialogic principle is that two or more perspectives held together in the tension of relationship open a space of potential new meaning" (Wegerif, 2010, p. 62). Dialogic education, according to Wegerif, means "teaching in a way that draws children into thinking by drawing them into dialogue" (Wegerif, 2010, p. 32). As such, it

can be seen as education which values the emergence of knowledge stemming from learners' interaction with others during the course of learning. Dialogic education stands in contrast with education that is predominately monologic which seeks to instil knowledge based on singular meaning and truth regarding the world (Wegerif, 2017). Monologic education is more akin to education that focuses on replication as depicted in the *Replication-Discovery Model of Creativity in Dance Learning*.

Wegerif (2011) refers to philosopher Michael Bakhtin's distinction between "authoritative voice" and "persuasive voice" (Bakhtin, 1981) when arguing for the value of dialogic education. He claims that "the authoritative voice remains outside of me and orders me to do something in a way that forces me to accept or reject it without engaging with it whereas the words of the persuasive voice enter into the realm of my own words and change them from within" (Wegerif, 2011, p. 181). As Wegerif argues, even though the authoritative voice seems to demand obedience from learners, such voice does not guarantee genuine engagement on the part of the students. Wegerif describes the persuasive voice as a "dialogic voice that speaks to the student from the inside" (Wegerif, 2011, p. 181). It seems to act as an invitation for students to participate in the construction of knowledge and, as a result, is more likely to lead to in depth engagement where students may actively seek to exercise agency in learning. Wegerif even goes as far as to consider the work of Freire (1971) mentioned in previous chapter as a "political interpretation of dialogic education" (Wegerif, 2017) as both seem to seek the emancipation of students in learning. It is this emphasis of students as active agents in learning that dialogic education offers students the opportunity to exercise agency.

Wegerif's notion of dialogic education is comparable to the dialogical notion of agency depicted in Foucault's work as they both point to learning that is achieved through the dynamic interplay between learners and teachers. The notion of creative questioning proposed here can be framed as a dialogic education strategy; an invitation for teachers to adapt a persuasive voice in cultivating an environment where student can further exercise agency beyond that of providing creative responses. Creative tasks which aim to instigate creative responses from students such as those illustrated in the previous chapter often mean that teachers adapt more of an authoritative voice. Incorporating the notion of creative questioning in conjunction with creative response in the modality of creating movement material may provide more opportunities for students to exercise agency in the dialogical space of learning.

Returning to the context of the Dance4 CAT programme, although a general discovery approach to dance learning seems to be prevalent in the programme, students are seldom actively encouraged to explore their individual curiosities. For instance, student Leo expressed in his interview that he has strong interest in exploring the potential of mixing dance with drama[103]. While such curiosity could well be a departure point from which students can experiment when it comes to creating movement material, currently there is minimal dedicated opportunities in the programme where students may be able to pursue such explorations. While the existing teacher-ask-student-respond format in creating movement material may instigate a certain level of creativity development, dialogic education that allows space for students to propose their own questions is

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[103] Interview with Leo (April 25, 2015)

perhaps another possible format that can further encourage students to exercise their agency in learning

In the initial proposal of the *Replication-Discovery Model of Creativity in Dance Learning* as outlined in the previous chapter, creative response was considered as the end of the spectrum in representing a discovery approach to dance learning for the modality of creating movement material. However, as illustrated in the discussion here, the notion of creative questioning in conjunction with creative response seems to be another step further towards a discovery approach to dance learning. Hence, an expanded version of the model is proposed as follows:

REPLICATION <--------------------------------> DISCOVERY

Using movements that are familiar to respond to tasks	**Creative Response** • Novel response to tasks in the form of novel movements • Appropriateness initially measured by creator(s) with secondary measure of appropriateness through wider group discussions upon sharing/presenting the material	**Creative Questioning & Response** • Novel questions (articulated through creating tasks for movement generation) and novel responses (in the form of novel movements) stemming from individual curiosities of students • Appropriateness of responses gauged by individual student

Figure 15 Excerpt from the Replication-Discovery Model of Creativity in Dance Learning regarding creating movement material

Dialogic education that promotes creative questioning as well as creative response can be achieved in a number of ways in a dance training context. For instance, one possible way of introducing the notion of *creative questioning and response* could be the implementation of *open studio sessions* in the curriculum. These sessions can be led primarily by students, supplemented by coaching from teachers that are student-centred. The light-touch support from teachers may be geared more towards assisting students in shaping their exploration in a reflexive manner rather than providing opinions or judgements. The primary goal of such sessions may be to allow students to experiment with their curiosities through setting up movement tasks where they can explore individual artistic interests. Open studios sessions may be a useful intervention that can destabilise an overly routined and structured curriculum, providing a space where students can be lost, take risks and indulge in the emergent; a change of pace in students' learning where the messy, the chaotic, the uncertain and the unfixed are encouraged. Such strategy recalibrates the power dynamics of learning as it flattens traditional teacher-student hierarchy and allow students to further exercise agency in their learning.

The notion of *creative questioning and response* described here can be regarded as a primarily student-centred or student-led approach to dance learning. It is arguably most suitable for students that are more mature and/or more experienced within the programme[104], for it demands students to actively pursue their curiosities. However, age and dance experience need not be regarded as prerequisites in the absolute sense upon

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[104] As noted in the introductory chapter, students at Dance4 CAT range from 11-18 years of age and have varying experience in dance.

implementation, for it ultimately depends on whether or not individual students have the desire to explore their curiosities; it should be encouraged and supported rather than imposed upon the students. It may be that time and space are given to trial such a way of working, and if particular students would like to further explore such practice, they may do so with the support of the programme.

From creative co-authorship to creative authorship

The previous chapter illustrates how creating choreographic work is primarily achieved through teachers and students collaborating together in the choreographic process. Even though *creative co-authorship* between teacher-choreographers and student-dancers seems to be prevalent for the most part, the capacity of which students can exercise agency seems to be at times overpowered by teachers. Drawing on Sawyer's notion of *group creativity* (Sawyer, 2003) previously mentioned in chapter 2, this section argues that *creative authorship* may be more effectively nurtured through choreographic processes that are more student-centred. Such processes potentially allow students to exercise agency in making choreographic decisions that may otherwise be overshadowed in teacher-led processes. *Creative authorship* may be more effectively nurtured without the potential hinderance that teacher-student hierarchy may bring to choreographic processes.

As demonstrated through choreographic processes led by Theo Clinkard (case study 10) and myself (case study 11), the double-layer hierarchy between teacher-choreographers and student-dancers, particularly at times when external factors such as time constraints are at play, can potentially lead to power imbalance that falls in favour of teacher-

choreographers. In educational settings such as Dance4 CAT, teacher-choreographers are often regarded as being ultimately responsible for the delivery of final creative products. As they are responsible for setting up the premise of the choreographic works and leading the choreographic processes, it is at times possible that *creative authorship* drift toward teacher-choreographers during the course of creation. Creative collaborations in educational settings may well begin with the intent of *creative co-authorship* being shared between teachers and students, yet as the case studies show, such collaborations may become teacher-dominant during the process. Therefore, while choreographic processes co-authored by teachers and students may allow young learners to experience choreographic practices of more established dance artists, such processes may not necessarily be the most effective when it comes to developing *creative authorship* of students.

In choreographic works co-authored by teacher-choreographers and student-dancers, there seems to be an intrinsic difference in power brought about by their respective roles. As mentioned in chapter 2, "group creativity requires a give-and-take in which each of the members is contributing equally" (Sawyer, 2003, p. 185). Due to the intrinsic power imbalance, it may be challenging for all creative members to contribute as equals in the process; rather than working as a true collective, student-dancers are likely to operate under the shadow of teacher-choreographers. Such difference in status may potentially hinder the emergence of the kind of *group creativity* that is illustrated in Sawyer's work. Therefore, a more effective way of developing *creative authorship* is likely to be in environments where students have independent control over artistic choices for choreographic works. Rather than merely contributing during a teacher-led

choreographic process, a more student-centred approach where students take on full responsibility of creative choreographic decisions is likely to encourage *creative authorship* in students.

The *Replication-Discovery Model of Creativity in Dance Learning* proposed in the previous chapter illustrated *creative co-authorship* as being the discovery end of the spectrum currently found in the programme. As discussed above, a more discovery-oriented approach to dance learning related to the modality of creating choreographic works may be one where students have sole *creative authorship*.

REPLICATION <--------------------------------> DISCOVERY

Teacher creating work on students	**Creative Co-authorship** • <u>Novel choreographic work</u> co-created by students and teachers • <u>Shared responsibility for appropriateness</u>, collaborative - students and teachers	**Creative Authorship** • <u>Novel choreographic work</u> created by students • Appropriateness measured by students (facilitated by teacher)

Figure 16 Excerpt from the Replication-Discovery Model of Creativity in Dance Learning regarding creating choreographic work

The notion of *creative authorship* advocated here points to students engaging in creating choreographic works as sole creators without co-authors who may pose hierarchic power over them. During the period in which fieldwork was conducted at Dance4 CAT, opportunities for students to develop choreographic works of their own seemed rather

limited. Introducing other modes of dance making that are more student-centred may allow students to more effectively exercise agency and foster the development of *creative authorship*. Such choreographic process potentially encourages students to actively exercise their agency as they become less dependent on teachers directing them in the process. It should be noted however that the notion of *creative authorship* does not necessarily imply that students must work individually. Collaborative works between/amongst students as collectives can also potentially recalibrate the imbalance of power between teachers and students. By reducing the influence that teacher-student hierarchy may pose, students as collectives are likely to be able to develop *creative authorship* as groups without systemic differences in power.

Although teachers may not be co-authors in creating choreographic works in the proposal above, their roles as mentors and facilitators arguably remain crucial in shaping students' learning. For instance, individual student-led choreographic projects where teachers/guest artists serve as artistic coaches or mentors allow students to be fully in control of choreographic decisions while still receiving support in the process. Such processes are very commonly part of GCSE and A level dance where the students are required to choreograph short works under the mentorship of teachers. In the context of Dance4 CAT however, works created by students need not be examined against set criteria which arguably limits creativity. In addition, collaborative choreographic projects in a democratic environment where co-authorship is shared between students can be difficult to maintain and could well benefit from expert facilitation by teachers. Both of these modes of dance making points to a shift in the roles of teachers; rather than being involved in choreographic processes as a creative member of the work, teachers take on

the roles of choreographic mentors and facilitators in supporting students creating their own work. In doing so, artistic license and *creative authorship* of students are emphasized, allowing them to more effectively and comprehensively develop skills needed to exercise agency in creating choreographic works.

Not only do modes of dance making which are more student-led promote *creative authorship*, they could also provide possible progression for students who have already had experience working with the more teacher-led approach to dance making. During fieldwork for this research study, choreographic processes seem to be primarily teacher-led. The introduction of student-centred modes of dance making allow students to progressively develop *creative authorship* through gaining increasing control over the making of choreographic works. For instance, from one project to the next, students could first experience working with teacher-choreographers on teacher-led projects, progressing on to group collaborations where students work together as collectives of equals, and finally, developing independent choreographic projects of their own. Such progression throughout the course of their experience as a student at Dance4 CAT potentially offer young dance artists the time needed to gradually develop skills and confidence in creating choreographic works.

An expanded *Replication-Discovery Model of Creativity in Dance Learning*

The two expanded modalities of learning and creativities nurtured suggested are summarized in the expanded version of the *Replication-Discovery Model of Creativity in Dance Learning* (fig. 17). Their integration into existing curriculum may require detailed consideration in relation to, for instance, students' progression within the programme

from year to year and artistic curation of juxtaposing elements to name but a few. Instead of regarding them as additional items to be added on a checklist of things to cover, they should be considered as additional modalities of learning that one could draw from to ensure a balanced curriculum for the overall development of creative dance artist.

REPLICATION <---> DISCOVERY			
I. Learning set movement material	Repeated execution of material	**Creative embodiment** • Novel experience of different iterations of the material • Although guided and shaped by teachers, appropriateness is self-measured by students	
II. Improvisation	Reliance on habitual patterns of moving of the individual	**Creative decision-making** • Spontaneous generation of novel movements, informed by the awareness of novel experience of dancing • Reflexive measure of appropriateness simultaneously as improvisation unfolds	
III. Creating movement material	Using movements that are familiar to respond to tasks	**Creative Response** • Novel response to tasks in the form of novel movements • Appropriateness initially measured by creator(s) with secondary measure of appropriateness through wider group discussions upon sharing/presenting the material	**Creative Questioning & Response** • Novel questions (proposed by students) and novel responses (in the form of novel movements) stemming from individual curiosities of students • Appropriateness of responses gauged by individual student
IV. Creating choreographic work	Teacher creating work on students	**Creative Co-authorship** • Novel choreographic work co-created by students and teachers • Shared responsibility for appropriateness	**Creative Authorship** • Novel choreographic work created by students • Appropriateness measured by students (facilitated by teacher)

Figure 17 The Replication-Discovery Model of Creativity in Dance Learning (expanded version)

Agency across the curriculum

So far, the discussion in this chapter has been focused primarily on exercising agency in relation to specific modalities of learning observed at Dance4 CAT. As explored earlier creating movement material and creating choreographic work may be re-conceptualised as possible ways of allowing students to further exercise agency in order to nurture creativity. In this section, the focus will shift towards the manifestation of agency across modalities of learning in dance training. Drawing on Roche's work regarding "moving identities" (2015) previously mentioned in chapter 1, this section revisits the notion of *integrated multiplicity* previously proposed as young dance artists seek to build *creative connections* between various aspects of their experience in dance. Following on from earlier discussions in this chapter, agency is once again emphasized here in arguing for the importance of developing students' ability in finding *creative connections* in their learning.

The notion of modalities of learning extensively explored in this research study has thus far allowed for detailed discussions regarding ways in which creativity is manifested in relation to specific activities. However, learning in dance is rarely achieved through segregated modalities alone; the ways in which students experience dance as a whole in their training potentially plays an equally significant role in their development as young dance artists. As important as it may be to investigate learning in the micro sense as we have so far, a macro perspective allows for discussions beyond specific moments observed in the ethnographic field. A wider view that captures the entire learning experience opens up the possibility of discussions around creativity emerging *between* rather than simply *within* modalities of learning.

One of the questions in regards to multiplicity in dance education that was left unanswered in chapter 1 was how educators can ensure that the diverse experiences offered in training programmes can be of benefit to the students rather than leaving them torn between all that is demanded of them in education of multiplicities. In other words, how may young dance artists find refuge between exercising agency in learning yet also simultaneously allow themselves to be influenced by the multiplicities they encounter through their training? In an attempt to unpack these questions, it is perhaps useful to revisit Roche's notion of "moving identities" previously mentioned.

Derived from her experience and the experience of others working as professional performers with other choreographers, Roche speaks about dancing agents cultivating "moving identities" (Roche, 2015) as a result of shifting between multiplicities they encounter. Her work illustrates the dynamic interplay between dancers' agency and the influences of power that shape one's dancing. Roche claims that "moving identity is the result of a dancing agency, the composite of choices conscious and unconscious that have been made throughout a dancer's career. It is the site through which dancers establish a self-in-movement and realise the potentialities of a creative dancing signature" (Roche, 2015, p. 137). Here, Roche suggests a kind of dancing-self that seems to be formed (or is continuously forming) as a result of embodied experiences encountered by dancing agents. According to such view, dance artists do not simply stand passively amidst the myriad of dancing experiences they encounter; the notion of agency emphasised here points to the active roles that the dancing agents play in the construction of moving identities. "Rather than being doomed to embrace a sacrificial

subjectivity, dancers can and do engage with dancing practices in ways that are creative, exploratory and knowledge-producing" (Roche, 2015, p. 134). The complex interplay between embracing the challenges of shifting from one choreographic style to the next while still maintaining an awareness of who they are as artists in their own right seems to be of essence in moving identities of dancers.

Even though not explicitly stated in Roche's work, "moving identities" (Roche. 2015) arguably implies a dialogical sense of agency exercised between dance artists as agents and the multiplicities they encounter. While Foucault's work (1980) may not have been explicitly referenced, Roche's work as mentioned here has been, at the very least, influenced by dialogic principles. Roche (2015) draws on psychologists Joao Salgado and Hubert Herman's notion of dialogical self (2005) to illustrate how it may be applicable to dancers working across multiple contexts. She states that

> "While Deleuzean concepts of a virtual self, lacking substance, is congruent with the experience of multiplicity and is a compelling idea in relation to dancers' capabilities to be transformed across dance pieces and from one choreographic style to the next, the notion of a dialogical self that is relational and brought into being through interaction with the other has emerged in psychology more recently and seems to account for the dual sense of unity and multiplicity[...] Salgado and Herman (2005: 2) explain that the dialogical notion of self addresses the issue of 'unity versus multiplicity' while acknowledging and valuing both of these aspects of human experience" (Roche, 2015, p. 105)

The notion of dialogical self mentioned above places the dance artist as subject; one who is capable of exercising agency upon encountering multiplicities. This stands in contrast against the notion of dance artists being merely empty vessels within which multiplicities meet as described in Freire's notion of banking knowledge (2012). The dialogical self as argued here is constructed through being in relational terms with and

amongst others. This echoes the Foucauldian point of view previously mentioned in regards to the dynamic tension between agency and power, only in this case, it is "powers" in the plural rather than singular that are of concern. Dance artists, including those in training such as students of Dance4 CAT, often find themselves encountering a wide range of movement influences such as those seen in the previous chapter. These influences can also be framed as power structures with which the dancing agents must negotiate in their practice. Similar to Foucault's account of power and the body (1980) mentioned in chapter 2, the relationship between dancing agents and these powers of influences (multiplicities) appear to be dialogic in nature, existing in relation to each other and ever-shifting as one's artistic practice develops.

While Roche's proposal of moving identities may be useful in addressing the dynamic interplay between agents in dance and movement influences as structures of power, her discussion is focused primarily on the work of dance artists as performers. Manifestation of influences from multiplicities discussed in Roche's work is mainly in relation to embodied actions from a performer's perspective. The notion of *integrated multiplicity* proposed here extends from discussions set forth by Roche's notion of moving identities, offering an additional perspective of conceptualising influences which encountering multiplicities may bring to dance artists to beyond that of a dancing signature. Integrated multiplicity points to dance artists experiencing multitudes of influence in a dialogical manner, integrating the experiences in new ways that are unique to them, and consequentially, utilizing new knowledge cultivated in different aspects of their dance practice. Such a notion puts emphasis in establishing *creative connections,* an agent's active pursuit of novel relationships between disparate experiences in dance. While

moving identities (or dancing signatures) may be one of the possible ways in which *creative connections* can be easily observed, embodied knowledge in other forms may also be possible outcomes of integration.

The general premise of *integrated multiplicity* is, to a certain extent, comparable to that of conceptual combination in cognitive theories of creativity. As previously mentioned in chapter 2, conceptual combination refers to the cognitive process of combining disparate ideas (memes) to make far-fetched connections that result in new ideas (Kozbelt, Beghetto and Runco 2010, Ward and Kolomyts 2010). *Integrated multiplicity* is about taking experiences and making *creative connections* to inform the cultivation of knowledge. While making connections in the cognitive sense is part of integrated multiplicity, the notion proposed here goes beyond cognitive connections to also incorporate embodied connections.

Perhaps an example illustrated through the context of Dance4 CAT may better illustrate the points above. Take for instance students at Dance4 CAT who take classes from a wide range of dance artists as part of their training as Dance4 CAT. As discussed in the case studies in previous chapter, individual modalities of learning appear to encourage the emergence of creativities in different ways. However, these experiences are unlikely to remain as segregated experiences alone, for learning from each may inform future experiences in dance in different contexts. As dance artists exercise agency in finding *creative connections*, the results can manifest themselves in many possible ways. The *creative connections* they make between diverse experiences not only influence their moving identities as Roche suggests, but are also likely to inform other aspects of their

dance practice such as the ways in which they create or appreciate dance. Perhaps an even more expanded interpretation of *integrated multiplicity* is that given embodiment shapes who we are and how we experience the world; all moving identities thereby frame the engagements and approaches we have to other aspects of lives, with our dancing lives being one of the many. Hence even though the notion of *integrated multiplicity* may share similar characteristics as depicted in Roche's work regarding the dancer as agent, the scope of the proposal here incorporates is meant to be broader than that discussed in her work.

Since *creative connections* are based on the possible fluidity between learnings gained from various modalities rather than specific modalities alone, it can be difficult to detect simply through the observations of studio-based sessions. However, even though it may be less easily observed by researcher through observation of the ethnographic field, this is not to say that *creative connections* do not present themselves in students' learning. Its presence is perhaps best accounted for through interviews conducted with the learners. As students have a chance to reflect on their learning and to discuss their dance experience as a whole, there are hints of connections being made between different experiences they have had in dance or even beyond dance. For instance, in one of the student's comments previously presented in chapter 4, he says that "I'm not trying to look like the next person or be a clone... Because my body is different from everybody else's so why should we have to be the same?"[105], hinting that the notion of creative embodiment he cultivated through dance has gone beyond influencing his dancing to also change his perspective on daily life. Such expansive influence may not come to

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[105] Interview with John (January 24, 2015)

fruition if the notion of *creative connection* is not embraced by students as active agents of their own learning.

In this sense, the notion of "integrated multiplicity" in dance education can be regarded as the beginnings in the development of artistic practice; a process through which young dancers pull together various aspects of their dance training in order to form their unique perspective on dance. Their role as young dance artists becomes not only about engaging in modalities of learning separately but integrating different aspects of their training in ways that are unique and personal to them. It is through such process of integration, this layered process of digesting and re-contextualising, that young dance artists may truly continue to cultivate their artistic identity.

Creative curriculum of integrated multiplicity

Even though the *Replication-Discovery Model of Creativity in Dance Learning* introduced in previous chapter outlined creativities primarily in relation to specific modalities of learning, there is, in actuality, more fluidity between them. The flow between creativities was briefly hinted through a few of the case studies where learning in one modality is further developed through subsequent additional modalities adopted (case studies 8 and 9). In these examples, the flow between modalities of learning took place in sessions conducted by the same teacher, making it more possible to trace the progression between one modality of learning to the next. However, little has been accounted for in terms of creativities between/across different sessions led by different teachers. Currently, there appears to be little effort placed on actively supporting students in finding connections between creativities cultivated across the curriculum. Fluidity

between and integration of creativities seems to be assumed as being the sole responsibility of the students and are expected to occur intuitively and organically.

Earlier in chapter 1, a number of arguments were proposed in support of advocating dance education of integrated multiplicity as an active strategy in developing well-rounded creative dance artists of the future. While separating sessions categorically may be useful in the organisation of timetable in the practical sense, learning should not be envisioned as silos. Different modalities of learning and creativities nurtured should inform each other in practice; regardless of the types of sessions through which they manifest themselves, integrating knowledge cultivated could be of benefit to learners. Therefore, although the *Replication-Discovery Model of Creativity in Dance Learning* presents modalities of learning and creativities nurtured in a rigorous manner, it should be noted that in developing a creative curriculum of integrated multiplicity there needs to be emphasis in actively bringing these elements together.

A creative curriculum that embraces integrated multiplicity can be envisioned as a whirlpool, spiralling dynamically toward the core of the vortex (fig. 18). At the periphery are various modalities of learning, the different types of activities which students engage in through their dance training. These modalities of learning inform one another, as the discoveries made through participating in one influence the experience of participation in another. Through engaging in these modalities of learning, various types of creativities are nurtured in an integrated manner. These creativities may all contribute towards the development of creativity in students as creative dance artists. Such student-centred approach relies on various elements working with one another in a fluid and dynamic
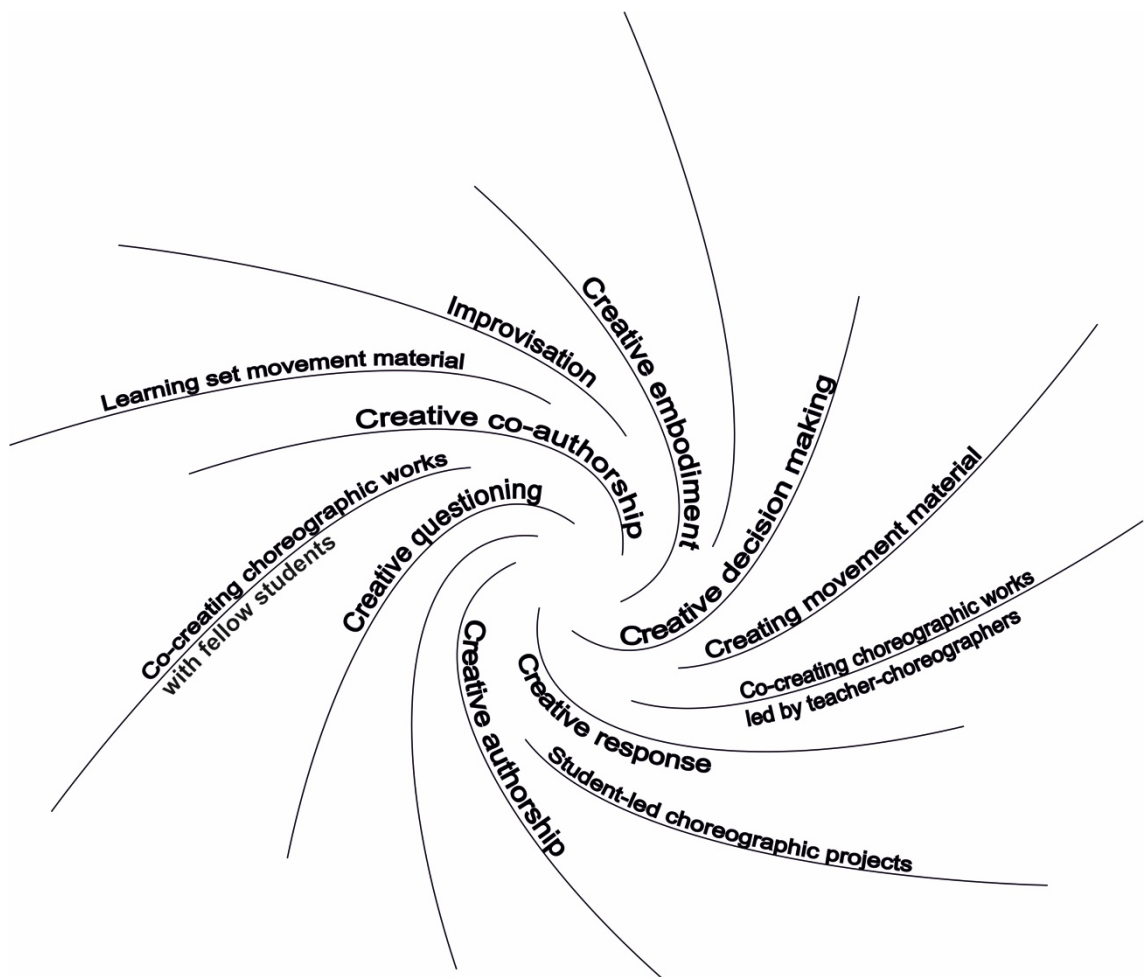
manner.

Figure 18 Creative curriculum of integrated multiplicity

In order for such integrated multiplicity to effectively function in the metaphoric whirlpool of creative curriculum, the water must be stirred so to speak. As the young students engage in a range of modalities in their learning, it may be at times challenging for the relatively inexperienced students to take on the sole responsibility of integrating what they have learnt. While dance training programmes can provide all of the ingredients in hopes that students will put them together in meaningful ways, a more proactive stance is perhaps to actively embed strategies within the curriculum that

encourage connectivity. In other words, a dance curriculum that fosters creativity may not only seek to serve the purpose of providing all the necessary ingredients, but more importantly, to act as catalyst in helping students to integrate different aspects of their learning.

One possible strategy in instigating such dynamism in the curriculum is one-to-one mentoring which assists students in finding their unique connections between different aspects of their learning. Currently, the opportunity through which students receive individual guidance is primarily via termly evaluations where they receive feedback on areas they should work on[106]. The one-to-one mentoring suggested here, on the other hand, is about providing guidance for students in consolidating and processing learning; the focus of the mentoring should be on finding creative connections between different aspects of learning at Dance4 CAT or even beyond their dance training. It is about making the training relevant to the individual by helping them discover connections that might not have immediately sparked during studio-based sessions in the programme.

If integration is considered to be an essential aspect of a curriculum of multiplicities, attention should be invested in ensuring that it takes place. Active strategies to assist students in their quest of finding creative connections may provide them with the support they need to exercise agency in relation to their overall learning. While studio-based sessions are often presented as individual entities in dance curriculum, students could be encouraged to consider how learning experiences may be related to one

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[106] Feedback are compiled from different teachers and then delivered to the student via a one-to-one meeting with Hayley Arthur, Manager of the Dance4 CAT programme.

another. Through encouraging integration of knowledge that is personal to each student, an early sense of artistic practice may be introduced to the young dance artists in their training.

Conclusion

In order to better foster agency and creativity, a recalibration of power is arguably one of the most fundamental transformations that could take place. As illustrated in this chapter, such shift involves enhancements to specific modalities of learning as well as the curriculum as a whole. Rather than education that is rigid and prescribed, the discussions here envision more malleable entities that encourage student to actively exercise agency in their learning. Dialogic educational strategies where teachers acknowledge and respond to students as young dance artists with unique voices are proposed as possible ways in which power in dance training may be recalibrated. Encouraging students to follow their curiosities (*creative questioning and response*), giving them the opportunity to take full control of their own creations (*creative authorship*) and supporting them in finding unique relationships between knowledge cultivated (*creative connections*) are some of the possible ways through which student may better exercise agency in dance learning at Dance4 CAT.

A common thread which runs through the various discussions in this chapter is the emphasis on the students as creative agents in dance learning. Through the strategies proposed in this chapter, not only are students developing their skills in dance in new ways, they are also likely to take on more responsibility for their learning. The flattening of the hierarchy within and between studio-based sessions allow young dancer artists to

further exercise agency and to recognise themselves as active agents in their training. These student-centred and student-led approaches to dance learning further promotes the emergence of creativities that may have been otherwise hindered in more top-down models of dance education.

Conclusion

As a final note to the discussions presented in this study, this section highlights three of the most prominent themes of this research including *creativity*, *agency* and *integration of multiplicity.* The major arguments concerning these themes are outlined here as a summary of key findings from this research. Finally, limitations of this study and its contribution towards new knowledge are stated to provide insights for further research in the area.

<u>Creativity</u>

In this research study on development of creativity in dance training, offering ways in which creativity may be understood, envisioned and re-imagined is perhaps the central theme that ties together all discussions. Defining creativity in the absolute sense has never been the intent of the study; as creativity is explored through multiple perspectives, the general consensus of novelty and appropriateness being two conditions essential for creativity is perhaps as close as one may get to a definition of the concept.

Early in the thesis, various theoretical stances on creativity are offered as particular ways through which one may gain an understanding of the concept. Cognitive theories primarily explore the person aspect of creativity; topics such as conceptual combination and problem-solving/problem-finding focus mainly on ways in which cognitive processes lead to creative performance. Systems theory, on the other hand, conceptualises creativity beyond that of the person and focuses mainly on the interactions between

various aspect of the environment in which individuals are situated. Although these theories provide ways in which creativity may be conceptualized, such theories alone seem insufficient when illustrating creativity in the context of dance training. My personal background as a dance artist informs observations of the ethnographic field from the point of view of an informed/privileged researcher. The combination of these varying perspectives provides a particular lens through which subsequent discussions are conducted.

Four main kinds of creativities (*creative embodiment, creative decision-making, creative response* and *creative co-authorship*) are highlighted in relation to four modalities of learning observed during fieldwork at Dance4 CAT. Such findings are made primarily from observations conducted in the talent identification process and the training offered in the programme, supplemented by interviews conducted with selected participants. Therefore, findings around creativity in this research study are context specific and should be treated as such in its reading. These findings are captured through the *Replication-Discovery Model of Creativity in Dance Learning* devised as a new way of understanding pedagogic intent in relation to students' experience in dance training. In general, discovery-oriented training seems to encourage creative performance in dance learning.

Agency

Aside from creativity, agency is another recurring theme of this research study. Agency, the capacity of which an individual is free to act, seems to underpin creativity in that it impacts one's ability in introducing novelty. Theorists such as Foucault and Freire frame

agency primarily in relational terms, suggesting that agent's capacity in exercising agency is intertwined with power structures around them. Such notion of agency echoes Csikszentmihalyi's systemic notion of creativity in that both focus on interactions rather than simply the agents in isolation, emphasising the role that environment plays in agency and creativity.

The notion of agency is referenced throughout the depiction of the ethnographic field; case studies which are ethnographic in nature illustrate ways in which students exercise agency throughout their dance training. For the most part, young dance artists seem to act as active agents in learning, contributing to the cultivation of knowledge as they engage in various modalities of leaning in the programme. Findings from the ethnographic field suggest that agency is constantly in flux in learning; the dynamic relationship between students and teachers provides the basis for reflections around power and structure discussed in this research study.

A possible way to further nurture creativity in dance training is arguably by cultivating environments that allow students to better exercise agency in their learning. Through recalibrating the power dynamics in dance learning and adapting more student-centred approaches to dance teaching, students may potentially have more opportunities to exercise agency. In practice, this could mean enhancing existing modalities of learning or encouraging connections between different learning experiences in order to instigate new kinds of creativities.

Integration of multiplicity

From theoretical discussions around conceptual combination to anecdotal discussions in case studies, the notion of integration has been referenced in various parts of this research study. The most significant one, however, is the introduction of the notion of *integrated multiplicity*. This research study argues for integration of multiplicities as being a kind of creative act in itself; aside from creativities emerging in different moments as illustrated through case studies related to different modalities of learning, making *creative connections* between disparate experiences is arguably also an important part of learning. The notion of *integrated multiplicity* is proposed as a way of conceptualising how diverse experiences may be connected in order to further inform other aspects of one's practice.

Young dance artists making *creative connections* between diverse learning experiences may be the first step in cultivating one's individual artistic practice. Even though such notion is introduced in this research study, it has been accounted for primarily through the words of students in interviews only. More detailed exploration in relation to other practical contexts is perhaps useful in arguing for the significance of integration in dance learning.

Limitations and new knowledge

Various aspects of this research study contribute towards new knowledge in the field of dance studies and creativity research. These are reiterated here so as to summarize the essence of the research study.

With an ethnographically informed approach to dance studies, this research provides a detailed account of the Dance4 CAT programme from multiple vantage points, contributing to the widening understanding of training for young dance talents in the UK. The findings from this research study informs the curriculum review that is currently being undertaken by Dance4 CAT, the impact of which is likely to transform not only the programme itself but also other national CAT programmes, leading the way in which creativity is nurtured through training for young dance talents. As an informed/privileged researcher, my background as a dance artist has informed both the observations and the analysis of the ethnographic field. Since this research study is conducted through such particular lens, a certain degree of subjectivity is likely to be present. However, it is also the perspective of a practitioner that gives rise to new understanding of dance education and creativity research presented in this research study.

The notion of *modality of learning* is introduced as a new way of conceptualising how learning is achieved in dance training. Rather than categorizing learning in relation to named sessions such as technique classes and creative sessions, highlighting the modes or activities that students engage in allows for nuanced discussions that more closely align with the nature of learning experiences. It minimizes the influence that assumptions around particular name sessions may pose to the understanding of learning. This new conceptualisation paves the way for future research by offering a more accurate way of addressing how learning is achieved in dance training.

Devised as a way of capturing findings from fieldwork, the *Replication-Discovery Model*

of Creativity in Dance Learning provides a new way of understanding learning experiences in dance training. The components incorporated in the model such as pedagogic intent and prominent creativities they instigate offers insight into various aspects related to the dance learning experience of students. Since the model has been specifically created in relation to the context of the Dance4 CAT programme, its universality needs to be further examined through testing against other dance learning contexts in future research studies.

This research study brings together theoretical stances on agency and creativity to inform new understanding on dance training, highlighting the importance of both in the development of young dance artists. While agency and creativity has been referenced in other research studies in dance, they are often treated as subtopics in the discussions. Promoting agency and creativity of young dance artists generally seems to be regarded as good practice in dance education, yet in depth investigation of ways in which they may be promoted is limited. In this research study, however, both concepts are unpacked in great detail and extensively referenced. Furthermore, creativity and agency of young dance artists is advocated as essential aspects of dance training that shape the budding practice of young dance artists. Therefore, nurturing creativity and agency of students should arguably be regarded as prominent features that runs through all aspects of a balanced and comprehensive dance curriculum.

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Appendix I - Centre for Advanced Training (CAT) Audition Criteria

For dance, students should show evidence (as appropriate to their age, experience and dance style) of exceptional potential and commitment:

1. Physicality, facility and technical skills
    - Fundamental body skills (e.g. co-ordination, flexibility, mobility, elevation, balance and control, strength, placement and line)
    - Ability to perceive and respond to rhythmic patterns, musical phrasing and timing
    - Movement memory
    - Capacity to pick up dance material
    - Spatial awareness
    - Response to feedback given in class

2. Performance qualities and skills
    - Expressiveness / understanding of movement qualities / sense of style
    - Presence / projection / focus
    - Readiness to engage in the material and to respond to performance aspects emphasised
    - Capacity to sustain concentration

3. Creativity
    - Imaginative response to tasks and the ability to develop ideas through movement
    - Able to take risks when working creatively; questioning and curious

4. Approach to working in dance
    - Ability to stay on task / concentrate / focus
    - Tenacity
    - Engagement in all aspects of dance activities
    - Ability to reflect on personal practice
    - Openness to change
    - Capacity to work in co-operation with others (where group task is set)
    - Response to feedback
    - Interest in dance activities / performing / watching dance

Appendix II - Dance Talent Assessment Process Criteria (DTAP)

Validity, reliability, and equity issues in an observational talent assessment process in the performing arts

Dance Talent Items and Behavioral [sic] Descriptors

Skills

1 Physical control
knows by feeling
can make adjustments
can balance on one leg
has strength in legs, arms, torso

2. Coordination and agility
can combine movements
executes complex locomotor patterns
can isolate body parts from each other
moves freely through space
moves quickly

3. Spatial awareness
is aware of other people
adjusts to other dancers and the space
evens up the circle or line
is accurate in time and space

4. Observation and recall
remembers information
can perform without following
can see and replicate movements accurately
can build sequences

5. Rhythm
puts the beat in the body
repeats rhythmic patterns accurately
anticipates, waits for proper movement to begin
can find the underlying pulse or beat

Motivation

6. Ability to Focus
directs attention
makes full commitment to the movement
is interested and involved in class

7. Perseverance
doesn't give up easily
practices
improves over time
takes time to think
tries hard to get it right

Creativity

8. Expressiveness
shows pleasure in movement
performs with energy and intensity
is fully involved
communicates feelings

9. Movement qualities
displays a range of dynamics
has facility moving in levels, directions, styles
communicates subtlety
connects body parts

10. Improvisation
responds spontaneously
uses focus to create reality
gives surprising or unusual answers

Appendix III - Biography of teachers and dance artists

Victor Fung biography

Victor Fung is an award-winning choreographer based in London and Hong Kong. He is the Founder and Artistic Director of Victor Fung Dance. He has been praised by the Hong Kong Arts Development Council (HKADC) and South China Morning Post as "a choreographer with real talent". Victor is currently Associate Artist at Swindon Dance and recipient of the DanceXchange Choreography Award. He received the Award for Young Artist at the Hong Kong Arts Development Awards 2013 for his international achievements in dance.

Victor's choreographic works have been presented internationally across four continents; his recent work *From the Top* has been presented in Hong Kong, South Korea, New Zealand, Germany, the United States, and the United Kingdom. He was selected as one of the six choreographers for SPAZIO, a European network for dance creation which consisted of residencies in the Netherlands, Italy, Poland and Croatia. His full-evening performance *Not Enough (Beyond Reason)* was shortlisted as one of the three Outstanding Independent Dance for the 2012 Hong Kong Dance Award. Victor has been funded and commissioned internationally by organisations such as Arts Council England, Hong Kong Arts Festival, City Contemporary Dance Company (HK), Hong Kong Arts Development Council, Hong Kong Academy for Performing Arts and Junior Dance Company (IT) amongst others. In 2017, he was supported by the British Council as part of the UK BAME artist delegation at IETM Brussels.

Aside from choreographing, Victor is highly involved in the dance and cultural sector through his various roles. He is currently a Fellow of the RSA and an Established Leader of the School for Social Entrepreneur. He was a Clore Fellow 16/17 of the Clore Leadership Fellowship Programme under the mentorship of Wayne McGregor and a Shadow Trustee of Hofesh Shechter Company.

Theo Clinkard biography

Theo Clinkard is based in West Yorkshire and his practice spans choreography, pedagogy, performance and design.

Since launching his company in 2012, he has steadily built an international reputation for creating affecting and visually arresting dances for small to large-scale theatres as well as non-theatre settings.

Past company productions include *Ordinary Courage, Chalk, Of Land & Tongue* and *This Bright Field* and his company have toured to Chile, Ireland, Switzerland, and Germany. Current works include *The Elsewhen Series*; a set of duet scores for gallery and museum spaces that he has co-authored with regular his collaborator, Leah Marojević and a new group work *The Century Project* (working title) that will not premiere until 2120.

Recent commissioned works include *Somewhat still, when seen from above* for Tanztheatre Wuppertal Pina Bausch and *The Listening Room* for Danza Contemporanea de Cuba, whilst a new work for Candoco Dance Company will premiere in October 2019.

Clinkard regularly leads intensives workshops, residencies and classes internationally for professional companies, dance organisations and training institutions, including engagements in Chile, Belgium, Ireland, Germany, Wales, Scotland, Australia, New Zealand, Switzerland, United States, France, Spain, Cuba, Italy, Finland, Sweden and

Norway.

He is an Associate Artist at Brighton Dome & Festival, Dance4 and an Honorary Fellow at Plymouth University.

At the heart of Clinkard's practice is an interest in the communicative potential of the body and the empathetic nature of dance in performance. His dance works are usually conceived in response to context or space; designing unique audience/performer situations that engender fresh ways of experiencing dance. He intends to construct environments for memorable connection by foregrounding the dancers subjective experience within the worlds he constructs, to articulate a landscape of feelings and ideas for the observer.

Gary Clarke Company is a project based company based in Yorkshire who produce contemporary dance theatre that comments on both popular and political culture.

Artistic Director Gary Clarke is currently regarded as one of the UK's leading independent dance artists who has received great appreciation for his work as a Choreographer, Director, Performer, Mentor, Teacher and Facilitator. He has developed a growing reputation for creating extraordinary dance work of various sizes and scales which has received praise from critics, audiences, producers, national dance agencies and venues in the UK and abroad.

Gary has developed a wealth of choreographic experience in creating site-specific works (in pubs, clubs, graveyards and galleries) as well as full-length productions for stage. His work is renowned for its thought provoking nature; its visually striking imagery and idiosyncratic style.

Since 2003, Gary Clarke Company has received regular support and funding from Arts Council England and numerous National Dance Agencies and venues to create an impressive body of work which has received both critical and audience acclaim and has toured extensively both nationally and internationally.

His work to date has been featured in a variety of prestigious festivals and seasons

including The British Dance Edition, Spring Loaded, The Edinburgh Festival, Birmingham International Dance Festival, Exposure: Dance at The Royal Opera House, Leap Festival, Pulse Fringe Festival, Big Dance, Touchwood, Junge Hunde International Theatre Festival, City to City Cabaret, Hull Dance, LABAN Autumn Season, LEAP Festival and Homotopia – Liverpool's annual celebration of queer arts and culture.

In 2004 Gary was established as a Yorkshire Dance Partner, became Artist in Residence at NSCD and received the Artist Development Award from Danceworks UK, which was presented to him by iconic British choreographer Michael Clark. In 2009 he became an Associate Artist at Yorkshire Dance under the LIFT programme and was honoured with The Gary Clarke Dance Award from the Department of Creative Media and Entertainment Industries. In 1998 he was the first recipient of the Brian Glover Memorial Award for Outstanding Achievement in Performing Arts and Dance. In 2011, Gary was invited by Royal Command to attend a reception at Buckingham Palace held by Her Majesty The Queen and The Duke of Edinburgh Prince Phillip to acknowledge certain organisations and individual's outstanding contribution to the arts.

During 2012, Gary choreographed a number of large scale productions to commemorate the London 2012 Olympic and Paralympic Games including 'Overworlds & Underworlds' in collaboration with avant-garde film makers The Quay Brothers, 'Games Time', a touring outdoor multimedia spectacular event involving 800 performers produced by DEDA, 'HOME' for Birmingham International Dance Festival and 'The Opening Ceremony' for the arrival of The Olympic Torch in Leeds. He also choreographed 'Just 30!' to celebrate 30 years of Yorkshire Dance and 'The Yorkshire Flock' for Big Dance

2012.

In the same year his trademark work '2 Men & a Michael' was selected to be featured as part of Exposure Dance at The Royal Opera House and was performed by comedy dance duo New Art Club. He toured his triple bill Menage a Trio to a number of venues around the UK and was selected by Dance4 in Nottingham to take part in Europe in Motion – a European artist exchange programme facilitated by choreographer Jonathan Burrows and visual artist Gerald Nestler featured as part of Brut Imagetanz Festival in Vienna.

Gary is regularly sought out to create work for professional companies, institutions and organisations nationwide including Trinity LABAN, MAP Dance, 12 Degrees North Dance Company, Edge FWD, Anjali Dance Company, Taciturn Dance Company, Surrey Dance Collective, StopGAP Dance Company, Phoenix Dance Theatre, Ascendance REP, Ludus Dance Company, Northern School of Contemporary Dance, Scottish School of Contemporary Dance, York St John School of Arts, DanceXchange, Dance4, Dance East, DEDA Producing, Merseyside Dance Initiative, Yorkshire Dance, The Taliesin Arts Centre, The Pink Fringe and Homotopia.

Since 2001, Gary Clarke has created over 50 dance works of varying sizes and scales. Gary has also worked on a variety of projects with some of the world's leading contemporary companies and choreographers including Lea Anderson's The Cholmondeleys & The Featherstonehaughs, Matthew Bourne's Adventures in Motion Pictures (AMP), Lloyd Newson's DV8 Physical Theatre, Liv Lorent's balletLORENT, Candoco Dance Company / Jerome Bel, Bock & Vincenzi, Retina Dance Company, Nigel Charnock + Company,

Phoenix Dance Theatre, Maresa Von Stockert & Tilted Productions, Sadlers Wells & Young Vic Productions, TC Howard, Compagnie Felix Ruckert, Wendy Houston, Frauke Requardt and David Rosenberg, Javier De Frutos, Future Cinema and ACE Dance & Music.

In 2011 and 2012, Gary worked as a movement artist on the Paramount Picture film 'World War Z' featuring Hollywood movie star Brad Pitt and directed by award winning director Marc Forster.

Gary's extensive experience spans the areas of dance, theatre, film and live art on both large and small scales.

Maresa von Stockert biography from http://tilted.org.uk/maresa-von-stockert-tilted-productions-artistic-director/ [Accessed 13 Mar. 2019].

In 2002 Maresa von Stockert formed Tilted Productions. Her work merges contemporary dance, physical theatre, performance art and most recently contemporary circus. She has received wide recognition for her work and has won numerous awards including 2005 Time Out Live award for Outstanding Choreography, the prestigious Jerwood Choreography Award in 2002 and a 2001 Bonnie Bird Choreography Award.

In 2011 Maresa was nominated for a Critics Circle National Dance Award in the Best Independent Company category. She was also shortlisted for the 2005 National Dance Award in Contemporary Choreography (other nominees Akram Khan & Sidi Larbi Cherkaoui and Russell Maliphant).
Associate Artist at The Place, London from 2002 – 2004, von Stockert has been Associate Artist at DanceEast from 2005-8; Artist in Residence at the Southbank, London, from 2006 – 2008 and Associate Artist at DanceDigital 2008 -10. She is currently Associate Artist with Crying Out Loud (London).

Maresa von Stockert has produced a significant body of work for the stage both for Tilted Productions as well as commissions for internationally acclaimed companies. She is also known for her site-specific work, such as Grim(m) Desires for Wapping Power Station which enjoyed a four week sell-out run in London.

Since 2011 Maresa's focus has been on outdoor work. Her outdoor pieces SEASAW,

Fragile and most recently BE*LONGING*(s) toured nationally and internationally and have enjoyed support from various European networks such as ZEPA, PASS and IN SITU, as well as the UK Without Walls Consortium.

Her work has also received residency support from 101 Outdoor Arts Creation Space, UK and several prestigious French Outdoor Arts Creation Centres, in particular Atelier 231, Centre National des Arts de la Rue, Sotteville-lès-Rouen, FR.

Maresa von Stockert received a Masters of Fine Arts Degree from Sarah Lawrence College, New York, USA, where she was a scholarship student in 1995/96. Originally from Germany, Maresa took her undergraduate studies at LABAN, London.

Elizabeth Foster biography https://www.istd.org/about-us/documents/elizabeth-foster-biography-residential-school-2017/elizabeth-foster-biography.pdf [Accessed 14 Mar. 2019].

Liz is a professionally trained dance practitioner and qualified dance movement therapist (MA). She has taught Ballet, Contemporary and Choreography at all levels, and worked with students to facilitate the creation of unique dance/movement based on their own creative ideas. Liz has also worked in collaboration with musicians and composers to create dance and to explore the relationship between the two art-forms. She works as a freelance animateur with the Royal Opera House and the English National Ballet, and former projects involved work with Rambert Dance Company (including setting up their youth company) and Trinity Laban.