Pestalozzi Training Unit

Evaluation and assessment of transversal attitudes, skills and knowledge (EVAL)

Dancing with TASKs

by

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Title

Dancing with TASKs

Brief description

The activities proposed here discourage lecture-based teaching and increase focus on the relationship between everyday cultural practices and the politics of schooling. The training unit tries to show how these interventions can help to scaffold canonical knowledge, increase student engagement and raise critical consciousness; acceptance of diversity as a positive value for the environment and survival of humankind; willingness to act and encourage others to act against discrimination prejudices, stereotypes and injustices, skills that underlie democratic behavior. The specific expected learning outcomes of the training sessions are based on *TASKs for Democracy* (Mompoint-Gaillard and Lázár, 2015).

The training unit focuses on movement and dance and is primarily meant for dance teachers and teacher trainers in other subject areas who would like to use more movement based activities in their sessions. Beginners in this field will find a lot of useful theoretical and practical support in the "Background and context" section below as well as under "Tips for trainers" at the end of each activity.

Expected outcomes

General:

- ✓ Team building, cooperation / collaboration,
- ✓ Acknowledging differences through understanding / respecting other people's beliefs and values
- ✓ Developing openness / self-awareness / curiosity

Specific (worded as TASK components):

- ✓ Acceptance of diversity as a positive value for the environment and the survival of humankind (A_DIV_1)
- ✓ Readiness to examine one's behavior, language use and body language (A-SELF_1)
- ✓ Aptitude to elicit and respond to others' beliefs, values and feelings and behaviours (S_DIV_3)
- ✓ Ability to use a variety of languages and registers to express oneself with nuance (S_SELF_2)
- ✓ Theories are social constructs that remain incomplete and unfinished. (K_EPIST_1)
- ✓ Self-knowledge and introspection (K_SELF_1)

Table 1 Components developed by the activities

	Title of dance theme	A_DIV_1	A-SELF_1	S_DIV_3	S_SELF_2	K_EPIST_1	K_SELF_1
1	***Bust your windows***		√		√	√	√
2	***Can't hold us***		√		√	√	
3	***Sail***	√	√	√	√	√	√

Activities

For preparation purposes and smooth running of the training session, participants receive a copy of the six core components of TASKs listed above prior to the first activity. They can also be encouraged to be members of a "TASK group", a closed group in social media, in which a general explanation of what this training is about is provided, and questions are answered, in order to come to the sessions with a clear frame of mind.

Table 2 Overview of the activities

Activity	Duration	Methods used
Activity **1:** ***Team building***	60 minutes	Movement, dance, team work, individual work, personal expression, exchange of ideas
Activity **2:** ***Bust your windows – Tango***	2 x 60 minutes	
Activity **3:** ***Can't hold us – Hip-Hop***	2 x 60 minutes	
Activity **4:** ***Sail – Contemporary***	2 x 60 minutes	
Activity **5:** ***Evaluation of activities***	30 minutes	Verbal feedback, video

Appendices
Appendix 1 – Lyrics
Appendix 2 – Ideas for warm-up and cool-down exercises
Appendix 3 – Photos illustrating the piloting sessions

Background and context

At the beginning of planning and drafting this training unit (TU) I raised several critical questions about this project:

1. Will it work? Why? Why not?
2. For whom does it work?
3. What's at stake when it works?

Throughout this TU I have taken up these questions by demonstrating how knowledge, power and identities are (re)negotiated within these contexts. With each activity I have attempted to provide new layers of access to the rich, varied, and often unpredictable relationships that young people forge within the school context. This TU reflects an alternate, more expansive vision of pedagogy that reconsiders the relationships among students, teachers, texts, schools and the broader social world.

Drawing from McLaren's (1989) definition of pedagogy as the "*introduction to, preparation for, and legitimation of particular forms of social life*", these TU activities address ***gender issues, stereotypes, prejudices*** and ***injustices*** that are perpetuated as a result of "not knowing". This TU aims to raise awareness and develop students' competence in order to harness such opportunities.

In the words of a position paper for the World Summit on Physical Education, two notions are introduced: "*learning to move*" and "*moving to learn*" ' (Talbot, 2001). Essentially, dance is a dynamic process, involving simultaneous, interactive and interdependent engagement: "*Learning to move*" includes learning the skills, techniques and understanding required for participation in physical activities i.e. dance, knowledge and control of one's body and its range and/or capacity for movement. "*Moving to learn*" allows dance to offer a context for and means of learning; social skills; managing competition and cooperation; deploying strategies and tactics; problem-solving; applying moral and aesthetic judgments; and knowing when and why different actions and behaviors are appropriate and effective, including the relationship of exercise to health and well-being" (Hardman, 2013).

The music guides the participants in the exploration of their emotions. Listening and dancing to different types of music gives our feelings rhythm and it refreshes the concepts related to body language. In this stage of the TU, the students start to work on one of life's more delicate elements: **trust**. Trust also means exploring responsibility and dance lends itself very well to exploring both of these elements: through specific steps you can see how to trust in others and how one takes responsibility, which inspires trust in the partner or the team (Schott – Billmann, 2014).

Being respectful of someone's personal space is a social skill. One has to use his/her own kinesthetic sense and other senses to establish spatial awareness. Personal space is the space you occupy while either standing or moving through the dance space. Individuals who have difficulty showing appropriate social skills may unknowingly invade your personal space. Conversely, individuals with social-skill difficulties or sensory issues may be extremely

opposed to you being in their personal space. As well, it is important to keep in mind that different cultures have different ideas about personal space. **Using dancing is a great way for kids to learn how to respect the personal space of others and work on protecting their own personal space**. Finding specific dances for embracing teaching personal space was challenging. I've searched out a list of dances that can be modified and used as personal space activities. When students feel comfortable with their bodies, understand their bodies and can identify parts of their body, it will make defining and defending their personal space easier. Reading body language plays an important role in managing our personal space and it can be a fairly difficult subject to teach as well.

After compiling more than a hundred songs, I began to look for songs that, based on their form and content, were appropriate for the TU. With regard to form, I was interested in texts whose structure allowed for close and engaged reading as printed text.

I immediately eliminated texts that I found to be primarily racist, misogynist, or homophobic and heterosexist. Although I saw school as a space to examine and challenge these discourses, I worried that reading potentially offensive texts would worry the administration and shift the class's primary focus from literary interpretation to critical media literacy. For this reason, I eliminated several potential provocative and useful pieces based on their content. After several weeks of compiling and deliberating, I eventually decided on the texts of the pieces shown in Table 1.

The whole training unit was piloted with 18 students in the program, ranging in age from 14 to 16, at a secondary school in Thessaloniki, Greece. We met on consecutive Friday afternoons between 14:00 and 15:00.

Activity 1: Team building

Duration: 60 min

Expected outcomes

- ✓ Promote co-operation and team cohesion, communication and active listening
- ✓ Develop the students' self-esteem, feelings of acceptance by the group, a sense of trust & support
- ✓ Discover your own personal space in a team
- ✓ Have fun

Methods/ techniques used

- ✓ movement

Resources

- ✓ none

Practical arrangements

- ✓ open area in hall

Procedure

Step 1 (2 to 5 minutes)
Explanation of the activity, framing its purpose and goals for the group.

Step 2 (5 minutes)
Your personal space

1. Make the students stand up.
2. Extend your arms overhead, out to the sides, and down to the floor in various directions while standing in one place.
3. Extend your legs in different directions.
4. Move in a variety of directions while making sure you don't invade the personal space of others.
5. Do the previous movements again as you travel through the room.

Step 3 (10 minutes)
Blindfolded Trust Walk

1. Ask the participants to form pairs.
2. One member of the pair puts on a blindfold and then the partner tries to lead her through an obstacle course.
3. The first time through the obstacle course, the "sighted" participant can hold on to the "blinded" partner's hand but should try to do most of his/her directing vocally.
4. The second time around no physical contact between the participants is allowed.

Step 4 (15 minutes)
Trust Circle

1. Ask the group to form a tight inward facing circle.

2. One person is selected and stands in the centre of the circle.
3. They allow themselves to relax, and fall backwards, safe in the knowledge that their team will catch them and then 'bounce' them gently round the circle.
4. The tighter the circle, the less risk of accidents. Remain vigilant and monitor the safety of participants at all times.
5. Give everyone that wants to try the challenge an opportunity to do so.

Step 5 (15 minutes)
Trust Ladder

1. Line the group up into two parallel lines facing each other, standing close together.
2. One person volunteers to go first and stands at one end of the parallel lines and falls forward (crowd surfing style).
3. The group lifts them and passes them down their double line, gently depositing them at the end.
4. They then take their place in the ladder and the next person has a go.

Step 6 (debriefing, 10 minutes)
Sit down in a circle on chairs or on the floor and discuss the following questions with the group:

- ✓ What was the purpose of these games?
- ✓ What did you learn about yourself?
- ✓ What was the best part?
- ✓ What got you all going in the right direction?
- ✓ How did you overcome the difficulties/challenges?

Tips for trainers

- ✓ During the activities it's important to "lose ourselves" in what we're doing, and to have a lot of fun. But remember to bring it all back to reality with the reflection. Reflecting on the activities is vital to bring the group back to the reason why they're playing these games.

- ✓ Cooperation is directly related to **communication**, **cohesiveness**, **trust**, and the development of **positive social-interaction skills**. Through co-operative ventures, children and adults learn to **share**, to **empathize** with others, to be **concerned with others' feelings**, and to **work** and **get along** better. The players in the game must help one another by working together as a **unit** and leaving no one out of the action to sit around waiting for a chance to play (Bailey, 2005).

- ✓ You might have to join in if participants feel shy in the beginning.

Activity 2: Bust your windows – Tango

Duration: 2x60 min

Expected outcomes
- ✓ Readiness to examine one's behavior, language use and body language.
- ✓ Ability to use a variety of languages and registers to express oneself with nuance.
- ✓ Theories are social constructs that remain incomplete and unfinished.
- ✓ Self-knowledge and introspection.

Methods/ techniques used
- ✓ dance and discussion

Resources
- ✓ youtube: "*bust your windows"* by Jazmine Sullivan

Practical arrangements
- ✓ open area in hall

Procedure: 1st session

Step 1 (5 min)
Theoretical framework for the activity, explanation of partner roles in tango. (See "Tips for trainers" at the end of the activity description.)

Step 2 (10 min)
- ✓ Warm-up (See tips in Appendix 2)

Step 3 (35 min)
1. Participants are asked to form couples.

2. Partners stand and face each other in a relaxed position with legs open and knees flexed, the follower places her right hand on the leader's chest and, keeping her eyes closed, she tries to follow her leader's movements, while he is moving up and down, leaning to the front and to the back, to the left and to the right or turning his upper body to the limit before losing contact of his follower.

3. [*walking steps / Caminada*] Keeping the same hold (follower's hand on leader's chest), the couple walk with forward, backward and sideward steps, or even dance an amalgamation, but it is important to keep their upper bodies always in good contact, facing each other. It is also important to remember to walk/dance in a clock-wise circle.

4. [*ochos*] Demonstrate the basic 8 steps, the front eights and the back eights and the change of direction.

5. The partners in each couple change roles.

Step 4 (debriefing, 10 min)
Sit down with the group and moderate a discussion based on the following questions:

- ✓ How did you feel during the dance?
- ✓ How did you like your roles (leader, follower)?
- ✓ Which role was more difficult?
- ✓ Was there communication between the bodies even when they switched roles?
- ✓ What social implications can be extracted from such roles?
- ✓ How did they feel dancing in a circle with a partner?

2nd session
Step 1 (10 min)
Warm-up (See tips in Appendix 2)

Step 2 (5 min)
Recalling the previous activity

Step 3 (35 min)

1. [*Giro / Voleo*] Participants are asked to form couples other than those in previous session.
2. Demonstrate a contra-body action and a turning figure and explain the importance of keeping a fixed distance between partners and the continuous energy of the movement. Ask the participants to practice it.
3. [*Hook*] Contrary to the previous step, now demonstrate a movement to invade the partner's space. Ask the participants to practice it.
4. Ask the participants to form same-sex couples and try movements taught both in first and second session performing both roles.

Step 4 (debriefing, 10 min)
Sit down with the group and moderate a discussion based on the following questions:

- ✓ How did you feel with each movement (fixed-distance / invasion movement)?
- ✓ What was more difficult?
- ✓ "*I didn't know that I had that much strength*". What are the implications of this line to one's life? Did tango dance help you discover it?
- ✓ Was there communication between the bodies even when they had same-sex partner?
- ✓ What social roles and concepts can be extracted from such switches?

Tips for trainers

- ✓ One basic subject that might emerge is the formation of the couples. The trainer must be well aware of students' individual character, or otherwise time is wasted in this procedure.

- ✓ Students learn from zero. The question is how you bring someone from zero to something? This is through the action of a single movement. In tango, the most basic pieces comprise a walk, a collection, an axis change, a pause and an interruption. Tango was born as a **social dance**.

- ✓ Tango had the goal to bring people closer, permitting gentle contact between men and women. The **embrace** in Tango has the quality of connecting two human beings in a, somehow, deeper sense of mutually **sharing**, **caring** and protecting attitude. Due to the peculiarity of the embrace, Tango has been proven to be helpful when dealing with personal **trauma** (Woodley & Sotelano, 2011).

- ✓ Furthermore, the fact that Tango is a social dance also means that it is performed by a group of people

who circulate anti-clock-wise in a, somehow, mythical circle. This circle reminds us of the ritual dances of ancient cultures, where the energy was concentrated by the circular movements with a **sense of protection**.

- ✓ Beyond the wonderful feelings of union with the other, openness and trust, Tango is by nature closely linked with the concern of **understanding the Other**. (For example, the man needs to know if the woman is ready for the next movement, or where her feet are. On the other hand, the woman has to guess and follow the man's movement).

- ✓ Another interesting thing here is that both need to keep their roles in order to dance properly: one has to **lead** and the other has to **follow**. Although they can **switch their roles**, both cannot lead at the same time. However, it is true that followers can "*suggest*" movements to the leaders and leaders may need to "accompany" the followers' movements after leading them. It is a **dialogue between the two bodies' movements**, but a dialogue with clearly **delimited roles**. This fact has been found helpful for people who lack trust and for those who have **difficulties in decision making** or managing their lives (Siegmann, 2000).

- ✓ The most elementary effect of it is that before anything, it **cultivates awareness**. The posture of a person is not just a position that we are supposed to stand/dance in, but also a **reflection of who we are**. The way we connect or the way we lead or follow are also a **perfect reflection of our social, emotional and mental status**. (Because of these characteristics, Tango has been used as adjuvant therapy in the treatment of several psychological disorders such as *Social Phobia*, *Depression*, and even *Schizophrenia* (Trossero, 2006; Polo, 2010).

- ✓ Tango serves as an **archetypal representation of idealized male and female energies**. Tango makes use of these opposing energies through the movement qualities required of the lead and the follow. While "masculine" and "feminine" energies may be present in one gender over the other, the exploration of these energies is present in and available to either gender. Yet, following Derida's deconstruction to explore the politics of gender performatives, focus is cast on "[…] *the **illusion of gender identity** as an intractable depth and inner space*" (Klein, 2009). Leading or being led in Tango can also be a metaphor for how you are in everyday life. Tango is not dominated by the male, it is about the couple; both the man and the woman give fifty percent.

Activity 3: Can't hold us – Hip-Hop

Duration: 2x60 min

Expected outcome
- ✓ Readiness to examine one's behavior, language use and body language.
- ✓ Ability to use a variety of languages and registers to express oneself with nuance
- ✓ Theories are social constructs that remain incomplete and unfinished.

Methods/ techniques used
- ✓ dance and discussion

Resources
- ✓ youtube: "*Can't hold us*" Macklemore

Practical arrangements
- ✓ open area in hall

Procedure
1st session
Step 1 (5 min)
Explanation of hip-hop and of what it represents (see "Tips for trainers" below).

Step 2 (10 min)
Warm-up (See tips in Appendix 2)

Step 3 (35 min)
- ✓ Participants are asked to stand in 5 rows (4x4, plus 1x2, 2 boys and 2 girls respectively in each row). Every 5 minutes the front row goes to the back and becomes last. In this way all 18 participants will dance in the front row.
- ✓ Explain how to *Dougie move* and how to *contract one's chest* and then "*pop*" it out very fast to make it look as if it does it on its own. Ask the participants to follow within the rhythm.
- ✓ Accordingly the transition to the *dip and step movement* is demonstrated and finally the *happy feet*. Ask the participants to follow within the rhythm.
- ✓ The participants are encouraged to combine all the movements. Also a free style movement is encouraged.

Step 4 (debriefing, 10 min)
Sit down in a circle on chairs or on the floor and discuss the following questions with the group:
- ✓ How did you feel with each movement?
- ✓ Which was more difficult and why?
- ✓ Can you see the implication behind every movement?
- ✓ How did it feel to know that the others were dancing simultaneously with the same movements?
- ✓ How did it feel to trust the front line for performing the movements?

2nd session
Step 1 (10 min)
Warm-up (See tips in Appendix 2)

Step 2 (5 min)
Practical review of the previous activity, dancing again in rows changing positions under the same rules.

Step 3 (35 min)
1. Demonstrate how to moonwalk and explain the body rolls moves.
2. Demonstrate the kick cross step and the "Punch down" hip-hop move
3. Ask the participants to combine all the above-mentioned movements to complete the music theme.

Step 4 (debriefing, 10 min)
Sit down in a circle on chairs or on the floor and discuss the following questions with the group:
- ✓ Using lines from the text, are you intrigued to combine the movements with the lyrics?
- ✓ What are the social implications of the movements?
- ✓ What are the implications of these lyrics on one's life? Did hip-hop help you discover it?
  "*What it is, what it does, what it is, what it isn't.*
  Looking for a better way to get up out of bed
  Instead of getting on the Internet and checking a new hit me".
- ✓ How does it affect the fact that some couldn't follow the rhythm or improvised? What was the message of this improvisation within the choreography?
- ✓ What did it feel like to be a member of a team? Did you find a role within this team?

Tips for trainers
- ✓ Hip-hop demands **quick moves** that one can implement into one's routine anywhere.
- ✓ Hip-hop activity encourages a **feeling of community** and facilitates **storytelling** (Hill, 2009)
- ✓ An engagement with pedagogies about hip-hop produces considerable tensions, dilemmas, and contradictions within the school. By challenging the students' beliefs about topics, such as *race*, *class*, *gender* and *sexuality* through their analyses of the hip-hop text, they are forced to explain their engagement with particular texts, perspectives and interests. Also given the resonance of particular texts and conversations with their lived experiences, students are encouraged to **talk openly about their beliefs, desires, fears**, and **traumas** in the **team**.
- ✓ Hip-hop-based "curricular" interventions through training can help to **scaffold canonical knowledge**, increase student engagement and raise **critical consciousness**, along with the reconsideration of school-sanctioned knowledge. Youth consume and produce hip-hop culture in ways that **reorganize their conceptions** of themselves and the world around them. Often, these practices not only defy a priori analyses, but also radically challenge sanctioned formations of knowledge and produce new categories of meaning.

Activity 4: Sail – Contemporary

Duration: 2x60 mins

Expected outcome

- ✓ Acceptance of diversity as a positive value for the environment and the survival of humankind
- ✓ Readiness to examine one's behavior, language use and body language.
- ✓ Aptitude to elicit and respond to others' beliefs, values and feelings and behaviours.
- ✓ Ability to use a variety of languages and registers to express oneself with nuance
- ✓ Theories are social constructs that remain incomplete and unfinished.
- ✓ Self-knowledge and introspection.

Methods/ techniques used

- ✓ dance

Resources

- ✓ youtube: "*Sail*" Awolnation

Practical arrangements

- ✓ Open area in hall, with chairs and a desk, simulation of an auditorium

Procedure

1st session

Step 1 (10 min)

1. Present the theoretical framework of the activity and of contemporary dance.
2. Explain that in this activity there is going to be movement improvisation, within a main story framework that you will begin and the participants agree to continue through its evolution and its end. This activity is a class simulation in a dance form and reflects its dynamics among the students and the students with the teacher.
3. Make it clear from the very beginning that, along the other aims of the activity, a basic one is to learn how to respect the personal space of the others, and in this perspective, they have to pay attention when moving around, without this being an obstacle for free movement.

Step 2 (10 min)

Warm-up (See tips in Appendix 2)

Step 3 (25 min)

1. All the participants take seats, ready to hear the music theme.
2. The students are encouraged to combine the strong and controlled legwork with stress on the torso.
3. The participants along with the trainer take on
   - ✓ contract-release,
   - ✓ floor work,
   - ✓ fall and recovery,

- ✓ independence between dance and music,
- ✓ improvised movements to show the relations in a class.

4. Unpredictable changes in rhythm, speed, and direction are often used.

Step 4 (debriefing, 15 min)
Sit down in a circle on chairs or on the floor and discuss the following questions with the group:

- ✓ How do you feel after this dance?
- ✓ What social notions do you think can be generated from such a dance?
- ✓ Did your beliefs, values, feelings and behaviors affect the choice of your improvised movements? To what extent?
- ✓ Was it easy to overpass certain internal constraints that sometimes keep us back from letting our body express our feelings?
- ✓ Did you consider the "*respect of the personal space of the others*" as an obstacle to your freedom of expression?
- ✓ What are the responses to others' improvised movement choices? Did you influence each other?

2nd session
Step 1 (15 min)

1. Explain what ADD disorder is.
2. After explaining what ADD is, each participant draws from the trainer' hand a small piece of folded paper. On one of the slips the role of an ADD person is written, while the rest of the slips are blank. Nobody should inform the others who is the ADD person, meaning that the other participants with the blank papers will choose roles of their liking.
3. Repeat that, along the other aims of the activity, a basic one is to learn how to respect the personal space of the others, and in this perspective, they have to pay attention when moving around, without this being an obstacle for free movement.

Step 2 (10 min)
Warm-up (See tips in Appendix 2)

Step 3 (25 min)

1. Ask the participants to stand still in a relaxed position, ready to hear the music theme.
2. As soon as the music starts playing, ask them to act out the story according to their role.
3. Tell participants to observe the movements of the others in order to recognize the ADD person.
4. As soon as one or several people recognize him/her, they are encouraged to react to his /her case within a class framework.
5. Also the ADD person is encouraged to react through movement.

Step 4 (debriefing, 15 mins)
Sit down in a circle on chairs or on the floor and discuss the following questions with the group:

- ✓ How do you feel after this dance?
- ✓ What was the difficulty compared to the other two dances? (pairs / team)
- ✓ Did you manage to interpret some of the movements performed by the others?
- ✓ Did the lyrics help you to find the ADD person?
- ✓ What did it feel like to know that the rest of the students were dancing simultaneously but with different movements?
- ✓ Did anyone recognize the ADD person through his/her dance?
- ✓ Could someone determine the boundary between normal and abnormal behavior through dancing

movements?
- ✓ Was there any change in attitudes towards each other after this exercise?

Tips for trainers

- ✓ It seems very helpful for the participants to see the trainer as part of the scene, since the improvisation may lead to a feeling of awkwardness, which would eventually make the activity dysfunctional.

- ✓ What might make it easier for some students to follow the music is to put on a blindfold; in this way their movement become more expressive than without wearing one. The main issue to deal with is stereotypes about movements, particularly on behalf of the boys, who consider some movements as "non-manly".

- ✓ The music theme draws attention to **ADD** (Attention Deficit Disorder), a neurodevelopmental and mental disorder in which patients have problems paying attention, refraining from excessive activity, or controlling behavior which is not appropriate for a person's age. Remarkably, it often goes unrecognized throughout childhood (NIMH, 2016).

- ✓ Improvisation is a free, **seemingly unstructured**, **less** technically **strict** and **impulsive** form of dance that draws **inspiration from everyday dance practices and influences**. A lot of improvisation is focused on **finding a deeper way of comprehending otherwise concealed thoughts or feelings of an individual**. Through the emphasis of **instinctive**, **unpredictable**, **free** movement that improvisation is centered upon the mover who is able to **explore authentic feelings and inspirations** (Cooper Albright, 1997).

- ✓ You should inform the participants of the basic characteristics of contemporary dance:
  Deconstruction of rules of perspective and symmetry.
  No hierarchy between dancers.
  Multiple and simultaneous actions.
  Immobility (as silence) is a sufficient aesthetical experience.
  Away from the need of communicating something, from pre-established formal elements or coming from an interior impulse.
  Composition in space and time without a goal.
  Mastery of tempo and movement length by inner perception.
  Abstraction: Movement is expressive and enough beyond any intention. There's no need to tell a story or reflect something.

- ✓ It is also useful to discuss the philosophical perspective (Cvejić 2015):
  Abandonment of the ideas of the '*inspired artist'*, the piece of art as an expression of an **individual** and an evaluation criterion based on beauty or expressive qualities.
  Order inside disorder.
  Never the two same 'events': not about fixing, but about **reflecting flexibility of life**.
  Reflecting life: **no linearity**, no classical dramaturgy, things don´t happen only in a successive way but also **simultaneously**.
  Creative freedom.
  ZEN influence: "*non obstructive quality*" of things, they can coexist in nature without interfering with each other.
  Dance to be danced or to be seen and **not to be analyzed**.

Activity 8: Evaluation of activities

Duration: 30 min

Expected outcomes

- ✓ Promote co-operation and team cohesion, communication and active listening
- ✓ Develop the students' self-esteem, feelings of acceptance by the group, a sense of trust & support
- ✓ Receive feedback from the participants about the training activities

Methods/ techniques used

- ✓ verbal feedback, video

Resources

- ✓ none

Practical arrangements

- ✓ an empty room for the video recording

Procedure

1. Participants are invited to have a conversation about their experience as a whole, looking back at the activities they went through and expressing their feelings.
2. They are encouraged to number the TASKs they applied in choreography and to think about and say to what extent and how these have changed their attitudes.
3. Afterwards, individually or in small groups, they give feedback in front of the camera.
4. They are also asked to suggest changes in the program for improving it.

Tips for trainers

- ✓ It might be a good idea for the participants to interview each other and then give the recording to you (teacher/trainer) so you do not intimidate them by asking questions about the sessions you ran yourself.
- ✓ It has to be clear that feedback serves the purpose of giving affirmation about aspects that were clearly positive and making suggestions for changes in order to further develop the program.

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Appendices

Appendix 1 Lyrics

"I bust the windows"
I bust the windows out your car,
And, no, it didn't mend my broken heart.
I'll probably always have these ugly scars,
But right now, I don't care about that part.

I bust the windows out your car
After I saw you laying next to her.
I didn't wanna, but I took my turn.
I'm glad I did it cause you had to learn.

I must admit it helped a little bit
To think of how you'd feel when you saw it.
I didn't know that I had that much strength,
But I'm glad you see what happens when--

You see you can't just play with people's feelings.
Tell them you love them and dont mean it
You'll probably say that it was juvenile,
But I think that I deserve to smile.

I bust the windows out your car.
You know I did it cause I left my mark.
Wrote my initials with a crowbar
And then I drove off into the dark

I bust the windows out your car.

……
"***Can't Hold Us***"

Ay, ay, ay
Good to see you, come on in, let's go
Yeah, let's go
Alright, alright
OK, uh, alright, OK
Alright, OK

Return of the Mack, get up!
What it is, what it does, what it is, what it isn't.
Looking for a better way to get up out of bed
Instead of getting on the Internet and checking a new hit me.
Get up! Fresh out, pimp strut walking, little bit of humble, little bit of cautious
Somewhere between like Rocky and Cosby. Sweater game, nope, nope y'all can't copy
Yup. Bad, moon walking, this here is our party, my posse's been on Broadway,
And we did it our way.
Grown music, I shed my skin and put my bones into everything I record to it

And yet I'm on...
Let that stage light go and shine on down,
Got that Bob Barker suit game and plinko in my style.
Money, stay on my craft and stick around for those pounds,
But I do that to pass the torch and put on for my town
Trust me. On my I-N-D-E-P-E-N-D-E-N-T shit hustler,
Chasing dreams since I was fourteen with the four track bussing
Halfway cross that city with the backpack, fat cat, crush shit.

Labels out here,
Now they can't tell me nothing
We give that to the people,
Spread it across the country
Labels out here,
Now they can't tell me nothing
We give it to the people,
Spread it across the country

Can we go back, this is the moment
Tonight is the night, we'll fight 'til it's over
So we put our hands up like the ceiling can't hold us
Like the ceiling can't hold us
Can we go back, this is the moment
Tonight is the night, we'll fight 'til it's over
So we put our hands up like the ceiling can't hold us
Like the ceiling can't hold us

Nah, can I kick it? Thank you. Yeah I'm so damn grateful.
I grew up, really wanted gold fronts
But that's what you get when Wu-Tang raised you
Y'all can't stop me, go hard like I got an 808 in my heart beat
And I'm eating at the beat like you give a little speed to a great white shark on shark week
Raw. Tell me go up. Gone!
Deuces goodbye. I got a world to see, and my girl she wanna see Rome,
Caesar'll make you a believer. Nah I never ever did it for a throne.
That validation comes from giving it back to the people. Nah sing this song and it goes like
"Raise those hands, this is our party
We came here to live life like nobody was watching"
I got my city right behind me
If I fall, they got me. Learn from that failure gain humility and then we keep marching ourselves

Can we go back, this is the moment
Tonight is the night, we'll fight 'til it's over
So we put our hands up like the ceiling can't hold us
Like the ceiling can't hold us
Can we go back, this is the moment
Tonight is the night, we'll fight 'til it's over
So we put our hands up like the ceiling can't hold us
Like the ceiling can't hold us

And so we put our hands up
And so we put our hands up
Wa oh oh oh wa oh oh oh wa oh oh Let's go!

Na na na na na na na na (aha)
Hey And all my people say
Na na na na na na na na (it's alright)
(Oh oh oh oh oh oh oh oh)
And all my people say
……

"**Sail**"
(from "Megalithic Symphony" album)

Sail!
This is how I show my love
I made it in my mind because
I blame it on my A.D.D. baby
This is how an angel dies
I blame it on my own supply
Blame it on my A.D.D. baby

Sail!Sail!Sail!Sail!Sail!

Maybe I should cry for help
Maybe I should kill myself (myself)
Blame it on my A.D.D. baby
Maybe I'm a different breed
Maybe I'm not listening
So blame it on my A.D.D. baby

Appendix 2 Ideas for warm-up and cool-down exercises

Warm-up:

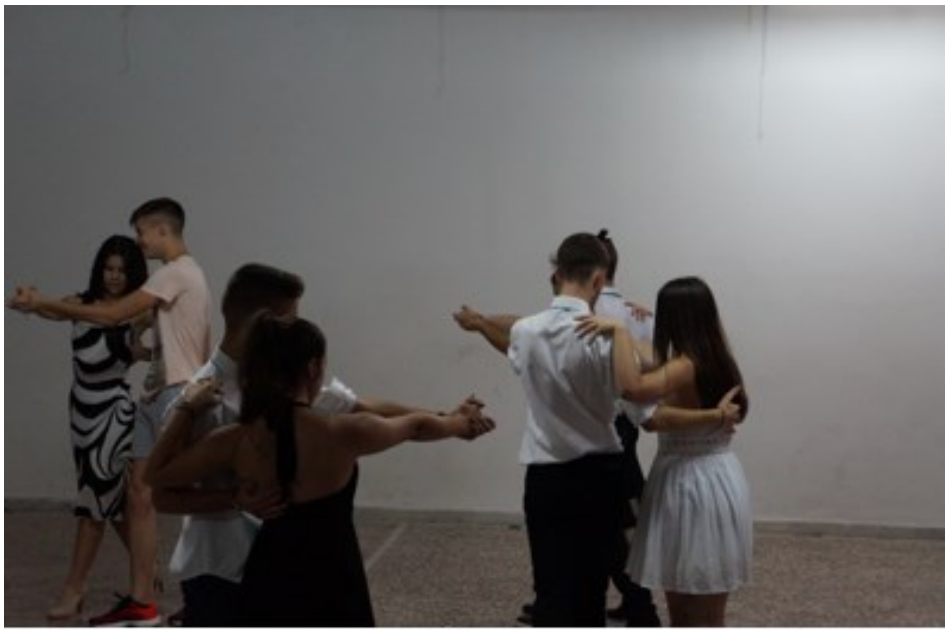
- ✓ Gentle **jogging**, marching, skipping or similar rhythmical activity.
- ✓ Exercises of a steady rhythmical nature involving other joints of the body, such as gentle **knee bends**, **arm swings**, **sways**, **trunk rotation**, **step ball change**. None of these should reach end of range of movement at this stage so muscles and joints are not overstretched. Incorporating arm movements at this stage will accelerate the effects of the warm-up.
- ✓ Gentle **stretches** to the large muscle groups, holding each stretch for 10-15 seconds. An increase in flexibility through stretching may reduce the incidence of musculotendinous injuries.
- ✓ **Balance exercises**, such as standing on one leg, then being able to control bending and straightening the supporting leg and rising up to demi-pointe.

Whilst some injuries are true accidents in the sense of being unavoidable, many are the result of your body being unprepared for tasks that you have set out to do. There is an unwritten law among both élite athletes and casual exercisers that a **warm-up prior to exercising** is essential for any program to be successful, and has an important role in the **prevention of injuries**.

The body needs to be thoroughly warmed up before any set exercises take place if they are to be carried out as successfully and **safely** as possible.
A warm-up should have the following beneficial effects:

- Increased elasticity of the muscle / tendon unit.
- A rise in the heart rate.
- A rise in the internal body temperature.
- More efficient transmission of signals along motor nerves.
- Improved proprioception.
- Time to focus.
- Increased joint range of movement.
- Change from parasympathetic to sympathetic control of the autonomic nervous system.
- Redistribution of blood.
- Release of energy fuel from storage.

Cool-down at the end of class is also beneficial. After working hard in class, it allows the systems of the body to gradually wind down towards the resting state rather than suddenly stopping. Interestingly, your body returns to its pre-exercise state more quickly if you perform light exercises during the recovery period than if you just suddenly stop.

A cool-down allows you to relax physically and mentally. It aids recovery and helps to prevent muscle soreness and injury.

Appendix 3 Photo illustrations from piloting sessions