Teaching Dance from Contextual Perspectives in the New Zealand Curriculum: Concerns, Dilemmas and Opportunities in Theory and Practice.

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Abstract

This thesis investigates the concerns, dilemmas and opportunities that teachers associated with teaching culturally diverse dances from contextual perspectives. This topic was identified as timely because of the inclusion of a separate Understanding Dance in Context Strand in *The Arts in the New Zealand Curriculum* (New Zealand Ministry of Education, 2000). Issues surrounding how to teach, which dances to teach, and who is teaching dance from contextual perspectives, are examined throughout this investigation. Building on previous research into dance education, this inquiry aims to inform and support the development of pedagogy in the teaching of dance in schools in New Zealand.

Drawing on relevant literature from dance education, historical background, theories and pedagogies are examined. Literature from a range of other fields is also reviewed, including anthropology, ethnography, educational philosophy and cultural theory. Attention is drawn to how theories from these fields impact on teaching of dance contextually, in terms of ethical treatment of the traditions of others and how theory and practice interface.

An ethnographic investigation in New Zealand was designed from within an interpretive paradigm to collect data from teachers, dance educators and dance specialists. These voices are at the heart of this inquiry. The methods used to collect data were: as participant observer on an in-service dance education course; questionnaires; and focus groups. The data collected from the dance specialists and tertiary dance educators produced some contrasting perspectives to those of the teachers. Grounded theory provided a systematic process of analysing data using constant comparison.

It became apparent that the theoretical and practical expectations associated with teaching dance contextually differed from teaching creative dance or teaching for skill acquisition. However, the latter teaching strategies were also associated with teaching dance contextually, in what was found to be a complex nexus of concerns, dilemmas and opportunities. Moreover, the difficulties encountered by teachers in this study, as they engaged with this nexus, resulted in some teachers not teaching dance contextually and this does not meet expectations of the Curriculum. A key finding of this inquiry is how creative discovery learning can operate in the teaching of culturally diverse dances from contextual perspectives.

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CHAPTER ONE
INTRODUCTION

This is a study about teachers' thoughts and perceptions in relation to their teaching of dance from contextual perspectives in schools in New Zealand, Aotearoa. The purpose of the inquiry is to consider what concerns, dilemmas and opportunities arise in relation to teaching of dance from contextual perspectives within *The Arts in the New Zealand Curriculum* (hereafter *ANZC*) (New Zealand Ministry of Education, 2000).

Teaching dance from contextual perspectives in schools was deemed to be an appropriate field of inquiry because of the inclusion of a separate Understanding Dance in Context (UC) Strand in the *ANZC*. This Strand focuses on developing knowledge and understanding of the roles that dance plays in, and the significances that it carries for, societies. In the *ANZC* document, the notion of context includes perspectives such as different forms of dance in the past and present, as well as concepts such as tradition and change. The document emphasises both theoretical and practical investigations of "traditional Maori dance and the multicultural dance heritage of New Zealand" (New Zealand Ministry of Education, 2000, p. 21). Such concerns emphasise the bicultural status of New Zealand, Aotearoa, taking such a status as a fundamental guiding principle of The Treaty of Waitangi, which was signed by the British Crown and 540 Maori rangatira (chiefs) in 1840. New Zealand is also a multicultural society with a large Pacific Diaspora, and increased migration brings with it other growing cultural influences. The *ANZC* also draws attention to dance in the wider global context as having "ritual, social and artistic purposes" (p. 21). It is this range of perspectives that is at issue when teaching and learning involves developing understanding of a dance in context.

Moreover, as this inquiry reveals, these contextual perspectives are consistent with a wide range of theory, concepts and practices. These underpinning theories and associated practices are examined in this study with the aim of informing and supporting the development of pedagogy in the teaching of dance in schools.

Following some background information, this chapter is divided into four sections as follows: statement of the problem; definition of key terms; significance of the study; and overview of the structure of the thesis.

1.1 Background to the Study

Mandated by the New Zealand Government in 2003, the *ANZC* marked the first time that dance became nationally compulsory in schools. Before the implementation of the new curriculum, dance was likely to be the least familiar subject to many teachers than other academic subjects and the other arts (specifically drama, music and the visual arts).

The *ANZC* brought with it a twenty-first century pluralist view of society, and the concept of multiple literacies. The concept of literacies was mainly derived from The New London Group's 1996 definition of multiliteracies (Thwaites, 2003). Literacies are understood in terms of a multiplicity of socially constructed discourses specific to particular fields of knowledge, such as the particular sciences and arts (Eisner, 1998). Moreover, each art form is recognised as having its own language and grammar that is capable of carrying specific political, social and cultural significances, the meaning of which are context dependent (New Zealand Ministry of Education, 1999).

I came to appreciate that the Understanding Dance in Context Strand encompassed pedagogical issues—specifically, issues tied in with the notion of literacy—that were theoretically and practically different from those associated with previous teaching of dance in schools. The theoretical aspects of understanding dance in context, and the need for physical skills in a culturally diverse range of dances, were two areas that seemed to warrant further examination. Indeed, the whole concept of context in relation to dance education presented potential for deeper scrutiny. In other words, the historical aspects of dance education in terms of teaching culturally diverse dances from contextual perspectives offered grounds for further study.

In 2000, whilst working as a teacher educator in dance education at Auckland College of Education, I was appointed by the Ministry of Education as Project Director of a team responsible for making a video resource for dance education. This resource was sent to every school in New Zealand to assist in professional development of teachers, as part of the implementation process of the *ANZC*. The video resource, *Dancing the long white cloud* (New Zealand Ministry of Education, 2002), focused on the dance component of the *ANZC* as a whole, and related to all four Strands. The four Strands of the dance component of *ANZC*, and the activities associated with them, are as follows: Developing Practical Knowledge in Dance (PK), which explores personal movement in the Dance Elements and the vocabularies of others, and focuses on extending dance skills; Developing Ideas in Dance (DI), which is concerned with making dance; Communicating and Interpreting in Dance (CI), which involves performing, viewing and responding; and Understanding Dance in Context (UC), which is described in the opening section of this chapter.

During filming for the video resource, an incident occurred in one primary school classroom which showed how the teaching of dance from contextual perspectives can potentially have valuable benefits for learners. During the teaching of dance on the theme of 'Celebration,' learners were invited to describe their understandings of the theme in terms of their own personal dance experiences. An Afghan boy, Farcel, who had not been long in the country, spontaneously performed a '*Snake Dance*', a traditional dance of Nov-Ruz, the Afghan New Year. The other children imitated his movement. A few weeks later the class teacher explained that until that moment Farcel had been reclusive and not really settled, but that he communicated much more openly, both in writing and in speech, from that point on.

This small but, from the point of view of my argument in this thesis, significant event will remain a poignant memory for me, and is one of the formative experiences which triggered my research journey. It also could be envisaged as both capturing the pluralist underpinnings of the UC Strand, and the contextual perspectives of dance as a lived learning experience.

In 2005, the New Zealand Ministry of Education set up an Arts Reference Group for *The Curriculum Stocktake Marautanga Project*. I was a part of this group, involved with updating the dance component for the 2007 upgrade of the whole New Zealand Curriculum Framework. The main brief for this group was a rewrite of the Arts Achievement Objectives. In those meetings there was mention by the dance educators, and other arts educators, of the need for more guidance for teachers in unpacking the Context Strand of the *ANZC* across all four art forms. It became apparent that the Strand was presenting teachers with challenges.

This brief personal narrative reveals the position of me as a researcher—the sense in which I am very much a part of the field that I am investigating. Thirty years of dance education has given me an 'insider' view, from which position I take as an established fact the educational value of the dance creative process and discovery learning. These facts are also established in a great deal of literature and research internationally. As an 'insider' in dance education, I am an avid advocate for the valuable role it plays for many people in their educational achievements and personal growth. That is why I decided to pursue doctoral research, and to be part of making a difference for dance education by contributing to the voices who call for its promotion, support and, most of all, critical reflections that may lead to its continual improvement.

1.2 Statement of the Problem

This study examines theoretical and practical expectations that underpin the UC Strand, and make it different from teaching in the other three Strands of *ANZC*. In recognition of such problematic associations, the research question that was developed for this inquiry asks: What concerns, dilemmas and opportunities arise for teachers when teaching dance from a contextual perspective? Concerns are identified as single issues that could cause teachers uneasiness in their teaching of dance from contextual perspectives, or issues that are of broader significance to other interested parties. Dilemmas are identified as a choice of two or more alternatives that could perplex teachers in their teaching of dance from contextual perspectives. Various opportunities relate to openings that occur from within the circumstances of teaching dance contextually, and arise from attempts to resolve the various concerns and dilemmas.

The theoretical and practical expectations that underpin the UC Strand are envisioned as potentially problematic for teachers and learners. Analysing, interpreting and learning *to* dance culturally codified dances require specific cultural knowledge and skills. Terminologies that appear in the UC Strand, such as tradition, culture, ritual and

multiculturalism, are in and of themselves problematic terms requiring certain theoretical understandings. In the literature review I shall examine these concepts and the broader theory pertinent to understanding dance in its socio-cultural context. The relevant theoretical fields are identified as: anthropology; ethnography; philosophy pertaining to dance and arts education; and cultural theory. Consideration of these specific aspects, as they impact on teaching in relation to the UC Strand, led to the formulation of an important sub-question: How can theory and practice interface when dance is taught from a contextual perspective?

Previous research has investigated *why* it is important to include culturally diverse dance in dance education, as part of a multicultural agenda for education (Adshead-Lansdale, 1981, 1988, 1999; Buck, 2003a; Bolwell, 1998; Coté, 2006; Dils, 2007; Friedman, 2009; Hanna, 1999; Hong, 2002, 2003; Pugh McCutchen, 2006; Smith-Autard, 1994, 2002). Also literature has addressed the philosophical problems of understanding the dances of other cultures in educational settings, and more generally (Best, 1993, 2004; McFee, 1994). Anthropologists and ethnographers of dance have also given due consideration to the challenges of interpreting dance from specific cultural perspectives (Bakka, 1999; Buckland, 1999, 1999a, 2006; Farnell, 1994, 1995, 1999, 2000, 2003, 2005; Felfoldi, 1999, 2002; Frosch, 1999; Giurchescu, 1999; Grau, 2005, 2007, 2008; Kaeppler, 1972, 1978, 1993, 1999, 2004, 2005; Keali'inohomoku, 1983, 2001, 2001a; Ness, 2004; Peterson Royce 2002; Sweet, 2005; Williams, D. 1999, 2003, 2004, 2004a, 2005).

Interrogation of the "strategic interrelatedness of tradition and experiment, diversity and change" (Hagood, 2000a, p. 25) also drives this inquiry. Problems and issues surrounding notions of tradition, appropriation, authenticity and acculturation, in relation to the global phenomenon of western dance education, engage this inquiry (Adorno, 1993; Fleming, 1995; Smith, 2000; Sporton, 2006). Tradition becomes "the process of reproduction in action" (Williams, 1981, p. 184), incorporating both deliberate continuity and change, "by selection and reselection of those significant received and recovered elements of the past" (Williams, 1981, p. 187). One can relish cultural growth and development whilst also recognising that, of all the arts, dance is most at risk of losing its history in tangible form without pro-active measures to study, understand, appreciate and preserve diverse dance heritages (Aspin, 2004; Buckland, 2006; Kaeppler, 2004; Rowe, 2008; Sharples, 2005; Tamasese, 2005; Williams, 2004). At a time when the world of dance and the arts is, on the one hand, seemingly becoming more and more like fusion cookery, there is another faction promoting isolation and preservation of tradition. How, if at all, may these two worlds co-exist in dance education?

In this thesis, the dilemmas that teachers face are depicted as having some similarities to those faced by the larger dance community. Examining the progressive, liberal, child-centred education approach considers whether it can "potentially disinherit children from their own and others' culture, community, practice and history" (Buck, 2003a, p. 16). In this thesis, dilemmas of how to deal ethically with the traditions of others are presented as an area of potential difficulty for teachers as they endeavour to honour diverse cultural protocols,

values and meanings. Likewise, factors such as presenting a lived experience of 'traditional' dance vocabulary can be fraught with concerns about inappropriate appropriation in the form of cultural borrowings and acculturation.

Consequently, this thesis investigates an issue that is illustrated by North American dance educators Thomas K. Hagood and Luke C. Kahlich. They suggest that: "We haven't really looked closely at how we teach, what we teach, and how we might better organise it" (Hagood, 2008, p. 240). The problems of how to include contextual perspectives in the teaching of dance, of which dances to teach, and of the organisation of teaching dance from contextual perspectives, are examined throughout this investigation, as are issues relating to who is doing the teaching. Unlike previous research, this inquiry is concerned with asking whether when teachers teach "world forms, do we clearly and fully understand the goal of including these in an educational curriculum?" (Hagood, 2000a, p. 23). Hagood's question is one I also feel the force of, and raises the need for focused discourse about the impact of cultural diversity on dance curricula.

It is contended in this thesis that when teaching about dance contextually, teachers face a different set of challenges and concerns than when they teach creative dance improvisation, making dances, or teaching dance steps by rote. Until recently, research into dance education pedagogy was predominantly focused on the educational or artistic benefits of 'creative' dance. Relatively little research interrogates pedagogy that is designed specifically to develop understanding of dances from contextual perspectives, or which inquires into teachers' thoughts about such teaching.

The *ANZC* curriculum was nearing the end of an implementation phase when this doctoral research began in 2004, and so it seemed appropriate to look closely at teachers who were implementing the dance component of the curriculum. I was interested in finding out more about how teachers saw their teaching of dance contextually, as the UC Strand brought relatively new pedagogical challenges to them. This inquiry set out to make more visible some teachers' opinions and problems, and to raise new questions and dialogue for future research about teaching of culturally diverse dance from contextual perspectives in dance education.

1.3 Definition of Key Terms

In this section, several key terms related to teaching dance contextually are clarified. These include: educational settings (such as those on which this study focused); dance education; ethnicity; some associated dance terminologies; context; and contextual understanding of dance.

Educational settings are identified as those within the formal sector versus the informal sector (Scribner & Cole, 1973). Formal settings include primary, intermediate and secondary schools, as well as tertiary programmes, but exclude dance in private studios,

dance for recreation in community settings, in the context of professional training, or in liturgical/ritual contexts. Furthermore, this inquiry limits its perspective for the most part to formal dance education in Europe, North America and Australasia, where it is generally acknowledged that in these parts of the world, "some degree of international consensus has been reached on the design of arts curricula" (Bolwell, 1998, p. 88). Other countries where dance education is located and active are made mention of as relevant (Shapiro, 1998, 2008).

For the purposes of simplicity, I will use the nomenclature of 'dance education' in this thesis, as it sets appropriate parameters for the context of this inquiry. In this thesis, dance education is acknowledged as a specific subject within the New Zealand curriculum framework. As a subject area it is associated with Eurocentric and North American legacies generated in the early twentieth century by pioneers such as Margaret H'Doubler (1974) and Rudolf Laban (1960, 1971, 1975, 1980, 1988). In 1960, "creative dance (modern or contemporary)" was depicted as an appropriate "core" of American university dance programmes, because it was seen as being "developed from people in our country" (Hawkins, 2008, p. 55). Creative dance has a similar role in the dance component of the *ANZC*, and its discussion occupies a large part of the relevant twentieth and twenty-first century literature.

The ethnic dance of other peoples was identified by dance educator Alma M. Hawkins as the other main area of dance programmes in American universities. Although it is worth noting that G. P. Kurath, generally accepted to be the founder of the ethnology of dance (Frosch, 1999), raised the inadequacy of the term ethnic dance in 1960, and called for all dance, including modern creative dance, to be studied as "ethnic" (Kurath as cited in Frosch, 1999, p. 253). Kurath's call was picked up later in the 1970s in the interrogation of ballet as ethnic (Keali'inohomoku, 1983). Keali'inohomoku's statement that "[e]thnic dance should mean a dance form of a given group of people who share common genetic, linguistic, and cultural ties" (2001a, p. 41) could provide a helpful guideline for this study in terms of indigenous ownership and dance heritages. Ethnicity itself is understood in terms of a group of people whose members identify with each other's common heritage or ancestry (Banks, 1996).

It would also be helpful to contextualise one part of Rudolf Laban's contribution to dance education, because his work has a presence in *ANZC*. In 1948, Laban presented his sixteen basic Movement Themes in his book, *Modern Educational Dance* (1988). These abstract concepts of movement—what nowadays are commonly known as the 'Dance Elements'—were constructed around the generic categories of body, space, time, dynamics and relationships. The Dance Elements appear in the *ANZC* document as part of the Practical Knowledge (PK) in Dance Strand, where they are seen as something to explore during creative improvisation, and useful for making dances. In this way, the theory of the Dance Elements is thoroughly integrated into practice in the curriculum document PK Strand Achievement Objectives. Arguably, the theory is integrated in such a way that it seems almost

invisible in comparison to the theoretical expectations of the UC Strand. However, Laban's movement analysis is also a useful tool in the process of understanding dance contextually, insofar as "[t]he analysis of the constituent parts of the movement, or at least those parts which are not immediately understood, can be helpful to get the experience of the meaning" (Laban, 1971, p. 29). Therefore, it will be pertinent to my inquiry to investigate the application and limitations of Laban's theory to the teaching of dance contextually.

Additionally, for ease of reference in this thesis, the following terms are defined: 'dance form' refers to theatre or social dance; 'dance genre' refers to a generic classification (for example, ballet or jazz dance); and 'style' is a subset of genre (for example, classical or modern ballet). 'Creative dance' is a term that is associated with explorations of movement for its own sake (as with an abstract set of concepts such as space or time), or with making dances about everyday themes, images or feelings using selected movement concepts, or with the application of recognised compositional devices and structures, or a combination of all three. Discussion of creative dance tends to dominate the pedagogical approaches found in most dance education texts (Ferguson, 1998; Green Gilbert, 1992, 2006; Kassing & Jay, 2003; Kaufman, 2006; Purcell Cone & Cone, 2005; Reed, 2003; Willis, 2004; Young Overby, Post & Newman, 2005).

It is important to clarify what is to be understood by the concept of 'context', and for this I draw on anthropologist of human movement and semasiologist Drid Williams (2004a). Semasiology is the term Williams coined in 1975 to denote the study of meaning in human action-sign systems, one of which is "the dance" (Williams, 2004, p. 20). According to Williams (2004a), context can be understood in various ways, and could include any of the following or a combination of them:

➢ An ideology or belief system—and this *may* include political, religious, economic, or artistic categories, and other similar cultural categories
➢ A social context, which could be an institution or geographical setting, with associated systemised formal practices such as dance idioms and linguistic significations
➢ Ethnographically, an historically episodic narrative from within some specific model of events, as in dance being in a dramaturgical model.

Williams points out that any single human action, such as a flexion of the knees in a standing position, may belong to more than one context. In order to appreciate what the movement signifies, it is necessary to have a grasp of the three contextual parameters mentioned above, as well as the sociolinguistic significance of the movement, and the specific dance "idiom" in play, e.g. ballet. In other words, what is a *plié* in a balletic context becomes a *mandi* in *Bharatha Natyam*. Both of these seemingly similar actions carry different cultural meanings, depending on ideological and social context and so on. Moreover, to ignore the differences "is really the beginning of blatant cultural appropriation" (Williams, 2004a, p. 212).

From this explanation of the concept of context, contextual understanding of dance is depicted as a layered, subtle, analytical and interpretive process that involves "a

consciousness of locatedness, the situatedness of all art works" (Adshead & Layson, 1999, p. 229). For the teacher and student in the school environment, movement analysis can act as an entry point for culturally relevant interpretation of the content, intent and significance of a dance. The viewer and/or dancer perceives layers of images and engages in an act of interpretation that could be guided by the idea that "…the greater part of our life is devoted to making sense of the world rather than telling the truth about it" (Pocock, 1975, p. 185). As well as the movement itself, other associated features such as sound, costume and setting require consideration in trying to understand what a dance is about. Further considerations include the dancer's point of view, and what the function of the dance is within its socio-cultural setting (Sparshott, 1990). Subtle shifts that engage with meaning, significance and function, and with the who, what, where, when and why issues, all require contemplation. In other words:

> Making sense of a dance requires…that an interpretation is made, derived from a rigorous description of the movement and supported by additional knowledge of the context in which the dance exists. (Adshead, 1998, p. 167)

The range of considerations listed in the UC Strand (as explained in the introduction to this chapter), alongside a process of analysis and culturally specific interpretation of dance vocabulary, present teachers with a substantial set of considerations for developing understanding and, one would hope, appreciation, of dances from diverse cultures.

1.4 Significance of the Study

This investigation builds on previous New Zealand research in dance and arts education (Bolwell, 1998; Buck, 2003, 2003a; Hong-Joe, 2002; Sansom, 1999; Thwaites, 2003). This relatively recent wave of research has broadly been generated by and focused on the inaugural inclusion of dance in New Zealand's national curriculum. Dance still has a place within the *Health and Physical Education in the New Zealand Curriculum* (*HPENZC*, New Zealand Ministry of Education, 1999) as part of a colonial heritage dating back to the early twentieth century (Stothart, 1974). This heritage is examined in section 2.2.

This study is the first to examine the perspectives of New Zealand teachers on teaching dance *contextually*, and as such makes a contribution to research by responding to a call for "more stories from the classroom that tell of teaching dance" (Buck, 2003a, p. 332). In his research into the approaches that primary school teachers take to dance in their classrooms, dance educator Ralph Buck (2003a) points out that teachers' reflections on their teaching "provide access to an inside view of dance in the primary classroom" (p. 9). In this thesis, teachers tell their stories about teaching dance from contextual perspectives, and their voices are the core of this investigation. This study did not set about evaluating the teachers' teaching, but aimed to document their perceptions, problems and strategies in relation to the contextual aspects of teaching dance. It probes a number of questions on this topic. For

instance, what do teachers value in terms of a culturally diverse range of dance, and why? How do they see themselves as they teach dance contextually? How do teachers deal with the challenges of interpreting culturally diverse dances not as unchanging traditions, but by appropriating traditions that may already be in their classrooms awaiting exploration? In this thesis I suggest that these challenges are substantial for teachers, and that it is crucial that they be overcome if dance education is to avoid being limited to the exploration of creative contemporary dance experience alone. From their responses it became possible to identify gaps in provision of support for such teaching. These gaps could be of interest to a range of stakeholders including generalist teachers, dance educators, in-service providers, university providers of dance programmes, professional development teams, curriculum designers, policy makers, teacher educators and producers of resources.

This inquiry also adds to the existing research by presenting empirical data that encompasses early childhood, primary, secondary and tertiary sectors, as well as including voices of dance specialists from the community, and the view of professional developers in dance education. This empirical information is also useful in providing insights into how the *ANZC* is being interpreted by the teachers in their work. It also investigates a wider geographical region than do previous studies from New Zealand.

The value of this thesis as a contribution to dance education is threefold. First, the thesis tackles difficult issues that face dance education in the current culturally diverse landscape. Second, it explores pedagogical concepts and strategies relevant for the study of culturally diverse dances, in such a way as to complement current dance education theory and practice. Third, it comprises an ethnographic investigation into dance education in New Zealand/Aotearoa, documenting some teachers' perceptions, difficulties and successes when their teaching focused on the contextual study of culturally diverse dance. The findings from this field investigation offer opportunities to inform, complement, support and extend current pedagogy.

1.5 Overview and Justification of the Structure of the Study

This thesis contains six chapters. After this introductory chapter, a review of relevant literature is presented. Literature from dance education is reviewed. The Eurocentric and North American contexts of dance education are examined, particularly in relation to how culturally diverse dances have been included since the beginning of the twentieth century. Key issues that impact on teaching dance contextually, such as whether dances or, indeed, other cultures as a whole can be fully understood, are examined from the point of view of the relevant literatures of anthropology, ethnography, educational philosophy and cultural theory.

Chapter three presents in detail the methodology of the study, and considers how particular strategies of data collection presented various challenges, and were more or less effective for collecting and collating teachers' thoughts and stories. This chapter describes the research questions and the interpretative framework as an underpinning paradigm suitable for

research into the arts (Eisner, 1998). Design of the research, data collection, data analysis, and considerations of ethical matters and research credibility are also presented in this chapter.

From within a qualitative methodology, an ethnographic, interpretative lens, understood as "a type of reflection that examines culture, knowledge and action" (Thomas, 1995, p. 2) was adopted as suitable for this investigation. The investigation was designed to develop an understanding of teachers' thoughts as related to the Understanding Dance in Context Strand of the *ANZC*. This approach acknowledged, the ontology of the multiple meanings that the research participants and the researcher would bring to the investigation.

Three sets of data were collected as follows:

1. Teachers on an in-service teacher education course (2004);

2. Questionnaires from teachers in schools spread across New Zealand (2005);

3. Four focus groups involving primary, intermediate and secondary school teachers, tertiary dance educators and genre-specific dance specialists (2005/6).

Data was collected in the form of memos, observations, reflections and mini-narratives from the in-service dance education course and the focus groups. Group discussions and interactions from an in-service dance education course and as observed during the focus groups were treated as "discourse-in-context… the talk that is considered as the very action through which local realities are accomplished" (Holstein & Gubrium, 1994, p. 265). Data from the questionnaire represented important information from teachers teaching dance in everyday educational settings, and dealing with all the restraints and limitations of the culture of the classroom.

The method of grounded theory (Charmaz, 2006; Corbin & Strauss, 2008; Glaser & Strauss, 1999) was selected for this inquiry as a means to systematically analyse data via constant comparison and triangulation. Data analysis in this investigation, in keeping with grounded theory, was continuous and accumulative over the duration of collection. Ongoing identification, analysis and coding of data in a deduction-induction "tango" (Donmoyer, 2006, p. 20) ensured that data and theory mutually informed one another throughout the process of interpretation. Each set of data was analysed at each of the three points of collection between 2004 and 2006, and left an "analytic-trail" (Corbin & Strauss, 2008, p. 145). The accumulating data had a dual function. First, it provided a means to refine the next stage of data collection. Second, it provided the basic building blocks from which to construct theory and identify key themes in relation to the research questions.

Epistemologically, this qualitative inquiry situated the researcher as part of the culture-sharing group of research participants; the research strategy adopted endeavours to take account of the realisation that "[r]esearchers are part of what they study and not separate from it" (Charmaz, 2006, p. 178). Axiologically, acknowledgement that this research is laden with the values of my own background in dance and dance education prompted me

to adopt a reflexive stance. Reflexively, researchers need to acknowledge "that what they see - and don't see - rests on values" (Charmaz, 2006, p. 131). Therefore, the background of this study also incorporates a reflexive examination of how the creative dance that I have worked with daily over many years resembles, and how it differs from, teaching dance from contextual perspectives.

Chapter four presents the data gathered between 2004 and 2006, and endeavours to present sufficient detail so that the issues, dilemmas and some of the practices that the teachers described become clear for the reader. In one way, this chapter is the hub of the thesis, and presents the stories teachers told of their work by employing their own voices as far as is possible. In tracing the research participants' multiple perspectives, I prioritised the detailed reporting of the teacher participants' voices. By a close examination of the field data, opportunities, dilemmas and concerns that arose for teachers in New Zealand schools when teaching dance from contextual perspectives were identified.

Chapter five presents a discussion of the key findings as informed by the literature. The themes of the teachers' concerns, dilemmas and opportunities frame the discussion, and the impact of the findings is examined from the point of view of their possible ramifications for the implementation of the *ANZC*.

In chapter six, key findings are summarised. Implications and recommendations for dance education in New Zealand are presented, and these are followed by some recommendations for further research. This chapter brings the thesis to a close with a critical reflection on the research process.

This inquiry collected substantial data in New Zealand, but it did not use specific in-depth case studies as a data collection method. Case studies were considered in the early stages of research design and an ethics application was granted, but it was decided that there was sufficient data after the first three collection points. This qualitative study presents a narrative that is specific to New Zealand, but there may be relevance for dance educators and related stakeholders from other countries where dance education is active.

CHAPTER TWO
LITERATURE REVIEW

2.1 Introduction

This review examines literature on the teaching of dance from a contextual perspective in formal educational settings. The literature reviewed provides some historical and conceptual background for the investigation, and a rationale for the selection of the topic for this inquiry. Drawing on existing research brings to attention key issues that are worth further inquiry, and guides the design of the research questions (Corbin & Strauss, 2008). In so doing, the review "sets the stage for what you do in subsequent sections or chapters" (Charmaz, 2006, p. 166). Thus, in this chapter I examine the relevant literature in order to illuminate concepts that play key roles in the theoretical discussion to come in later chapters. I will also give a preliminary idea of the way in which this thesis goes beyond the current literature.

2.1.1 Method and Research Questions in Relation to the Literature Review

A range of literature was analysed and broken down into key concepts, as related to the topic of this inquiry. A range of perspectives on teaching culturally diverse dance from a contextual perspective were reviewed with a view to their historical significance, and to issues that arise for teachers in the present day. This strategy resulted in identifying who did what, when and why, and how they did it in relation to teaching culturally diverse dance. As connections were made between various viewpoints in the literature, a synthesis of significant concepts, comparisons of theoretical perspectives, and layers of related issues emerged.

A key goal of this review chapter is to look more closely at how we teach, what we teach, and the organisation of teaching dance contextually. I shall also consider the suggestion that: "Truly effective teaching, however, requires consideration not only of *what* and *when* to present information but also of *how* to present it" (Warburton, 2008, p. 8). How teachers teach culturally diverse dances from a contextual perspective, (as opposed to the question why they should), is a research area that has received less attention than how creative dance or choreography is taught. Emerging from such concerns is the generic research question: What concerns, dilemmas and opportunities arise for teachers when teaching dance from a contextual perspective?

Questions about how we teach in formal educational settings also require consideration of theories that underpin developing understanding of culturally diverse dance. These theories emanate from the fields of anthropology, ethnography, educational philosophy and cultural theory, and so the literature review integrates relevant information from these disciplines.

Drawing on relevant educational research and literature, this review also examines what has been written about who teaches and which dances are taught, when teaching culturally diverse dances from contextual perspectives. This review also considers the notion that teaching of creative dance contextually, *and* not doing so*,* both impact on how other dances are taught in terms of theory and practice. Consequently, the research sub-question that arose from reviewing the literature is: How can theory and practice interface when dance is taught from a contextual perspective?

2.1.2 Scope of the Literature Review

In exploring the research questions, the literature reviewed draws on current and past dance education in mainly Australia, Canada, New Zealand, the UK and USA (Adshead-Lansdale, 1981, 1998; Chappell, 2001, 2007; Chenery & Smith, 2002; Connell, 2009; Dils, 2007; Green Gilbert, 1992, 2003, 2005, 2006; Hagood, 2000, 2000/01, 2006, 2008; Hanna, 1979, 1999; Hanstein, 1990; Jankovic, 2008; LaPointe-Crump, 1990, 2006, 2007; Lomas, 1998; Marques, 1998; Meiners, 2001; Moss, 2000; Pugh McCutchen, 2006; Schwartz, 1991, 1993; Shapiro, 1998, 2008; Smith, 1976; Smith-Autard, 1994, 2002; Stinson, 1988, 1998, 2005, 2005a 2006; Warburton, 2000, 2008).

The works of dance educators from New Zealand address issues surrounding curriculum and dance in New Zealand schools (Bolwell, 1998; Buck, 2003, 2003a, 2005; Hong, 2002, 2003; Sansom, 1999; Thwaites, 2003). Maori scholars Jonathan Mane-Wheoki (2003) and Linda Tuhiwai Smith (1999) provide contextualising commentaries. Pacific Island scholars also provide relevant contextual information relating to the teaching of Pasifika dance traditions (Sanga, 2004; Tamsese, 2005).

Journal articles provide insights from an international perspective into teachers' actual practices in teaching dance contextually (Alter, 2000; Friedman, 2009; Hubbard, 2008; Hutchinson, 2000; McCarthy-Brown, 2009; Masunah, 2001; Rovegno & Gregg, 2007; Stark, 2009; Thomas, 2001). Research by Cothran et al., (2005) and Salvara, Jess, Abbott and Bognar (2006) is also informative for this inquiry, insofar as it examines the application and significance of pedagogy in use internationally, particularly in relation to Mosston's (1981) spectrum of teaching styles. These journal articles, and the New Zealand literature, are particularly pertinent in contextualising and informing interpretation of the teachers' voices from the ethnographic field investigation.

Books on dance education pedagogy have begun to appear more frequently in the last decade. As with all texts, these can be read from varying perspectives. Even though the received notion may be that they represent 'how to' texts, they can also be read as an historical record of general directions that dance education is headed in at any given time (Green & Stinson, 1999). Consequently, such books inform this thesis about whether and how teaching addresses contextual considerations.

The use of literature to trace historical origins and continuities that can inform later interpretation of data is clear in examples of grounded theory described by Strauss and Corbin (1998, 1998a). In this thesis, the examination of historical genealogies is used to identify some continuities that may impact on present day practices of teaching dance from cultural perspectives. Analysis of writings of historical figures, as primary or supplementary sources of data, is also part of a grounded theory approach (Charmaz, 2006). Early pioneer dance educators Rudolf Laban (1960, 1971, 1975, 1980, 1988) and Margaret H'Doubler (1974), and the writings of twentieth century dance educators such as Laban's student Valerie Preston-Dunlop (1963, 1998, 2005), facilitate the tracing of historical origins of pedagogy in more recent international developments.

Another feature characteristic of grounded theory is inclusion of a cross-disciplinary range of literature, as appropriate for a broad critique and assessment of the topic (Charmaz, 2006). Although dance education theory and literature is the core of this inquiry, a shifting back and forth across other theoretical fields is employed as a means to substantiate the research. Calling on other disciplines might be viewed as drifting off into superficiality and inappropriate appropriation from 'other cultures', specifically, academic cultures. However, a key idea of this thesis is that attempting to extricate such a public phenomenon as dance from its dealings in society as a whole serves little purpose. Also, as this research considers how theory and practice interface in teaching of dance contextually, it is important to consider an adequate and appropriate range of theoretical underpinnings. Consequently, I draw on educational philosophers David Best (1974, 1985, 1986, 1993, 1998, 1999, 2004) and Graham McFee (1992, 1994) to provide theory relating to teaching of dance contextually.

Socio-cultural theory, as well as ethnographic and anthropological perspectives, provide wider theoretical background throughout the review (Adorno, 1993; Bakka, 1999; Buckland, 1999, 1999a, 2006; Farnell, 1994, 1995, 1999, 2000, 2003, 2005; Felfoldi, 1999, 2002; Fleming, 1995; Frosch, 1999; Giddens, 1984, 1991, 2006; Giurchescu, 1999; Grau, 2005, 2007, 2008; Kaeppler, 1972, 1978, 1993, 1999, 2004, 2005; Keali'inohomoku, 1983, 2001; Morris, 2009; Ness, 2004; Peterson Royce, 2002; Puri & Hart-Johnson, 1995; Smith, 2000; Sparshott, 1990, 1995; Sweet, 2005; Varela, 1994, 1995, 2003, 2004; Williams, D. 1999, 2003, 2004, 2004a, 2005; Williams, R. 1965, 1976, 1977, 1979, 1981, 1983, 1993, 2003). These texts present ethical perspectives and analytical rigour that can inform teaching of dance contextually in education.

2.1.3 Structure of the Literature Review

This chapter is divided into four sections. Following this introduction, section two reviews literature pertaining to the historical development of teaching a range of culturally diverse dances in formal education. This section examines a range of connected issues. Firstly, the early twentieth century background of teaching folk dance is presented in order to

contextualise teaching of culturally diverse dance from an historical perspective. Teaching culturally diverse dances in schools in itself is not new. European folk dances have long been included in many schools both in and outside of Europe (Farley, 1963; Green Gilbert, 2006; Kassing & Jay, 2003; Kraus & Chapman, 1981).

Widening the range of culturally diverse dances is a relatively more recent development. In much recent literature, a common observation is that the inclusion of diverse dances is "a novel practice in institutions where programmes have been Laban-based" (Coté, 2006, p. 31). In this review, the development of dance education curricula, and accompanying agendas of contextual and cultural understandings, are traced up to the current development of the concept of dance literacy (Adshead-Lansdale 1981; Buck, 2003; Dils, 2007; Eisner, 1998; Hong, 2003; Thwaites, 2003). With the growth of a postcolonial worldview, and increased global migration, dance educators have increasingly called for a pluralist profile of *which* dances are being taught in schools. The associated rationales and arguments are presented (Bolwell, 1998; Coté, 2006; Dils, 2007; Friedman, 2009; Hanna, 1999; Pugh McCutchen, 2006; Redfern, 1973, 2003; Smith, 1976; Smith-Autard, 1994, 2002; Sporton, 2006). The rationale often assumes that studying dance helps "us to understand other cultures as well as gain a better understanding of ourselves" (Hanna, 1999, p. 148) This claim has its opponents (McFee, 1994), and in section 2.3 the ensuing debate is presented in order to identify some associated issues for dance educators. Anthropological and ethnographic literature, and cultural theory, are integrated into sections 2.3 and 2.4 because of their value in informing both the debate and approaches to teaching dance from contextual perspectives.

Section 2.4 also examines dance education journal articles and texts with a view to *how* dance can be taught from contextual perspectives. Three historical continuities in pedagogy are examined in terms of their impact on present day teaching dance from cultural perspectives. These are, first, the application of Laban's Dance Elements for movement analysis; second, the creative dance experience and its relationship with other dance traditions; and, third, the rote learning of dance skills. Various opportunities, dilemmas and concerns that teachers encountered in the literature are presented.

However, in aligning with Hagood's interpretation of where we are in present day dance education, and of how we reached where we are now, I am also interested in what could be interrogated further. Therefore, section four also interrogates the interrelatedness of tradition and innovation. As researched by Hagood (2008), a North American view of the legacy from which university dance programmes are constructed identifies dance educator Alma M. Hawkins as an influential figure in the 1960s. Hawkins (2008) identified two main areas around which to construct dance programmes. First, the "core" modern or creative dance, experienced as "our" dance, and second, the "ethnic" dance of other peoples as a means to "exercise our understanding of dance cultures of other peoples and thus exercise our own background" (pp. 55-56). I suggest that this usage of 'exercise' relates to a reflexive position, and implies that studying dances from contextual perspectives has potential to

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develop understanding not only of the dances, but also of the identities of others and ourselves (Pocock, 1975; Williams, 2004). How do the teaching of the creative dance 'core' on the one hand, and teaching culturally diverse dances on the other, contextually inter-relate, if at all? It is such questions and issues that teachers could struggle with in trying to convey to students how dance "operate[s] in various dance traditions, and what meanings [dance] might hold for us as individuals and societies" (Dils, 2007, p. 107). This literature review examines these issues and how they relate to pedagogical strategies when studying dance from contextual perspectives.

2.2 Teaching Culturally Diverse Dances in Dance Education

This section traces the inclusion of culturally diverse dances in educational settings and the relatively recent broadening of the range of cultures. The various accompanying rationales are also examined in relation to teaching that aims to develop contextual understanding of dance.

European folk dances, for some a cultural 'other', are a longstanding feature of dance in schools. Participation in folk dance in English schools is illustrated by an early twentieth century book entitled *Rhythmics and Simple Dances* (Laing, n.d.). Although undated, the book refers the reader to the "Board of Education Syllabus for Physical Training, 1933" (p. 8), giving a rough idea of the date of production of the text. Primary school teachers are offered a mix of exercises to music, dancing steps, 'musical interpretation', for example, "The red Indian creeping through the forest" (p. 11), and folk dances such as *The Girls of Dublin* (p. 56) and *The Leeds Polka* (p. 61). In the foreword, Her Majesty's Inspector of Physical Education, Mabel Allen, describes the lessons as being "a joy from beginning to end [that] goes far beyond the physical training half hour". The activities described emphasise physical instruction, fitness and fun.

The 1933 English Board of Education Syllabus for Physical Training was the model for physical education in New Zealand until the mid 1940s (Stothart, 1974). Folk, or national dance as it was then known, is also recorded as being a part of physical education in the USA from 1887, when the Director of Brooklyn Normal School of Gymnastics, "Dr William G. Anderson, a pioneer physical educator…introduced Irish jigs, reels and clogs, the buck and wing, and soft-shoe steps" (Kraus & Chapman, 1981, p. 115). Americans Burchenal and Crampton collected dances from Europe, and these were integrated into American physical education programmes in the early twentieth century (Green Gilbert, 2006; Kraus & Chapman, 1981). These dances were complemented by the USA's own homegrown adaptation of the European ballroom dance, the *quadrille*, in the form of the American square dance. An American commentary from 1937 provides some interesting contextual perspective of its own:

> Our dance experience in the schools began with the 'Danish Dance of Greeting' and ended with 'Gathering Peascods'… Like systems of gymnastics, dances had to have a foreign label to be acceptable. (Murray as cited in Hagood, 2000a, p. 22)

After World War II, the ethnic diversity of the dances taught in American physical education is reported to have increased as they began to include dances brought by the migrants from Eastern Europe (Green Gilbert, 2006; Kraus & Chapman, 1981).

Similar rationales and inclusions underpin a 1969 Australian description of how important it is to include dances from "other races such as Asian, African or Russian" (Farley, 1963, p. 8), as well as English and European folk dance. The prevalence of rote learning of folk dances in these early physical education programmes is illustrated in this commentary: "In folk dancing, ballet dancing, ballroom dancing, or any other kind of dancing one is used to being shown a step and acquiring it by copying" (Preston, 1963, p. v). At this time, inclusion of folk dancing in schools emphasised the participatory and health benefits to learners, and was not so much concerned with cultural and contextual significances.

> However, in a changing educational climate, we are offered an alternative:

> National Dance provides clarity of patterns and rhythms and some degree of group work, but only in its very specialised way…and the Modern Educational Dance teacher can provide so many more because he is not limited to the selection which National Dance compromises. (Preston, 1963, p. 163)

Words of some foresight, considering the concurrent developments in dance education pedagogy. In my own undergraduate studies in the 1970s, the gradual increasing interest in Modern Educational Dance ran alongside learning folk dance, renaissance court dances, choreography, Labanotation and Martha Graham technique.

Literature from the 1960s reveals that rote learning of folk dances, as well as creative dance, were taught alongside each other in the USA. A table that shows recommended percentages of the mix indicates that an "increasing emphasis is given to learning and performance of structured dances with each succeeding age level" (Murray, as cited in Kraus & Chapman, 1981, p. 277). Although the table does not indicate any specific consideration of contextual perspectives, it is asserted that in the 1960s,

> Through the study of folk dance and ethnic dance, carried on under skilled instructors or sometimes as field assignments, students may venture deep into ethnology and anthropology. (Kraus & Chapman, 1981, p. 271)

The influence of ethnography of dance in American university dance programmes is recorded in John Wilson's (2008) autobiographical account. Wilson attended a presentation by Margaret Erlanger at the University of Illinois in 1954. Recently returned from a Fullbright lectureship at the University of Otago, Dunedin, New Zealand, Erlanger made a presentation on Maori culture. Some forty years later Wilson recounts how he was deeply affected by this presentation, and how he went on to "research and teach 'Dance in World Cultures', a course

dedicated to observing, analysing, and appreciating the dances of diverse societies in the world" (Wilson, 2008, pp. 64–65). Such early inroads are worthy of note because they illustrate the gradual emergence of teaching of culturally diverse dance, and how some ethnological study of dance emerged in universities in the 1960s.

Hagood (2008) provides a comprehensive account of shifts in United States dance education, including commentaries from a wide range of dance educators. He traces shifts from early twentieth century Eurocentric and modernist creative dance traditions to professional, technical, choreographic and theatrical perspectives, followed by the more recent inclusion of a wide range of culturally diverse dances. Similar shifts can be traced in the development of dance education in the UK (Adshead-Lansdale, 1981; Haynes, 1987).

The more recent inclusion of culturally diverse dances can be traced in large part to the 1960s call to reconcile ethnic pluralism in society generally. The term 'multicultural' became common currency at this time, and the concept of multiculturalism became the subject of much attention by British sociologist Anthony Giddens. Originating from a Canadian commission in 1965, the term aimed to open up dialogue between different cultural groups and "the acceptance of overarching Canadian identity" (Giddens, 2006, p. 1). Multiculturalism was charged with fighting racism and promoting social understanding. As the Berlin Wall fell in 1989, multiculturalism was increasingly held up as the only meaningful solution to the sort of disharmony that arises out of competing socio-cultural perspectives. However, a belief that multiculturalism has failed has been fuelled by a rise in race riots, such as those in the 1990s and early 2000s in England, and by the emergence of the UK's "home-grown jihadist terrorists" (Giddens, 2006, p. 2). Proponents of multiculturalism disagree. They call for more multiculturalism, "because it implies the acceptance of interrogation from others – it is the condition of producing mutual respect, rather than undermining it" (Giddens, 2006, p. 2).

In education an assumption began to appear that:

Dances can provide a focus for multicultural education, and dances from a range of cultures should be studied for their contribution to both dance and multicultural education. (Arts Council of Great Britain, 1993, p. 19)

Dance educators included culturally diverse dance with the intent to break down cultural barriers (Hanna, 1999; Hanstein, 1990; LaPointe-Crump, 1990; Schwartz, 1991). In New Zealand, it was recognised that "multiculturalism holds centre stage as one of the key intellectual debates of contemporary education" (Bolwell, 1998, p. 84). In the USA some identified

an imbalanced, narrow diet with little context to guide an understanding of dance within the broad matrix of American and world culture… a patronising attitude towards ethnic, folk, liturgical, social, jazz and tap dance. These indigenous forms have been considered inferior, unpolished, unimportant and ignored. (LaPointe-Crump, 1990, p. 52)

In South Africa, the drive to empower an indigenous population and identify 'South African dance' within a population of incumbent immigrants, presents the notion of how contextually specific multiculturalism itself can be (Friedman, 2009). In view of the rise of global migration during the last few decades, education generally has accepted the necessity of recognising multiple ethnicities and subgroups therein, along with associated religions, languages and other cultural phenomena—in other words, of adopting a pluralist agenda.

In parallel, a recognition of dance as an intellectual pursuit was emerging, and education was called on to look upon "dance as a form of meaning making and as an indicator of world view" (Hanstein, 1990, p. 57). Inclusion of dance analysis and contextual theory in the curriculum was seen as being "at odds with the behaviorist, object-driven curricula which still prevail in much of American education" (Hanstein, 1990, p. 57). Gradually a recognition emerged that learning *about* culturally diverse dances could lead to being able to "appreciate differences and similarities between the peoples of the world" (Green Gilbert, 2006, p. 168). Interrogation of dance education curricula, models and programmes internationally would assist in unpacking some underlying issues.

In England, Smith-Autard contends that she innovated a 'Midway Model' in 1976 (2002). In this model she suggested a three-tier approach—compose, perform, appreciate—within a range of learning experiences, including:

➢   The importance of physically acquiring skills in genres from a variety of other cultures

➢   The rich diverse dance cultures brought into schools by students themselves

➢   The study of socio-historical context, and with it the issue of adequate provision of a range of relevant resources. (Smith-Autard, 2002)

This model integrated creative dance and theatrical considerations, as well as recognition of contextual study, although the latter received less attention than the other two aspects in the 1976 text.

In the USA, the development of the 1985 Discipline Based Arts Education (DBAE) model included creative learning, art criticism, aesthetic response and historical/cultural understanding (Dobbs, 1998). The DBAE model is criticised by some for the possible loss of emphasis on the learner's own creativity, or the dangers of overemphasis on academic content, and the associated challenges that this brings in terms of "teachers' practice and experience of dance, a gap that may be quite vast in many teachers' minds and bodies" (Buck, 2003a, p. 26). I suggest that such gaps could widen when teaching of culturally diverse dances includes contextual considerations. This issue is examined more closely in section 2.4.

In the USA, as identified in the 1994 Consortium of National Arts Education Association, dance Competencies for K-12 are listed as: Dance Elements for analysis of movement; creating dances; choreographic skills; contextual understanding; health;

interdisciplinary connections; viewing and responding (Pugh McCutchen, 2006). However, in another source learning is characterised somewhat differently:

> Students primarily study dance technique and make dances with *some supplemental study* that supports healthy living, an awareness of dance in other eras and places, and an ability to respond to dancing in discussion and writing. (Dils, 2007, p. 103 (emphasis added))

In these two sources, a difference between the intentions of a curriculum and the perception of what is actually being taught emerges.

For longstanding North American dance educator Sue Stinson (2005a), the inclusion of watching dances other than those of the learner's own making is registered as a relatively new concept. Stinson's dance education model is illustrated by a wheel with spokes and tyres—a series of concentric circles, the most peripheral and all-encompassing of which is labelled "cultural/historical context" (2005a, p. 223). Stinson suggests that once in motion, dancing, making dance and viewing intersect as the spokes of the wheel blur, and that this unites content and student. Stinson's model sits very much within the learner-centred progressive liberal values that are commonly associated with twentieth century dance education.

In 2001, dance educators from every Australian state and territory attended a meeting to assess what progress had been made in the provision of dance education since the last such meeting held 25 years before (Chenery & Smith, 2002). An analysis of the documents presented reveals that the Australia-wide delegates shared pedagogies such as choreography, performance, appreciation, aesthetic awareness and cultural context. The group identified a final list of eight challenges to developing dance within the Australian education system, and recognised that the inclusion of the contextual study of non-western dance cultures required further consideration. The New South Wales primary school dance syllabus shows that consideration of diverse cultural dances was forthcoming at this time in Australia (Meiners, 2001). This syllabus is discussed in further detail in section 2.4.3.

The most recent development in dance education and arts curricula responding to the call for a pluralist view of society is the concept of 'literacy'. Longstanding arts educator and scholar Elliot Eisner (1998) identified literacy as the ability to convey and understand meanings across different fields of knowledge. Thwaites (2003), who was part of the *ANZC* writing team, locates literacies as being mainly derived from The New London Group's (1996) definition of multiliteracies. A previous notion of literacy as reading and writing is replaced by one which recognises a multiplicity of socially constructed discourses. The recognition of multiple literacies across fields of knowledge, such as science and media, emancipates the arts as one of many social discourses in education and society. All of the arts are recognised as having political, social and cultural significances, the meaning of which is context dependent, and "[s]uch literacy is grounded in the study of the language and grammar of each art form" (New Zealand Ministry of Education, 1999, p. 17). The curriculum framework

includes literacies of: the bicultural heritage of Maori and European, as expressed through art forms, traditions, values and expressions; the art forms of the Pacific Islands; and international and global art forms, including those of North America and Asia (New Zealand Ministry of Education, 1999).

This expanded notion of literacy extends the range of dances appropriate for educational settings. It requires engaging

> not only with what is contained in the library (conventional notions of reading), but also with what is in the art gallery (the making and interpretation of art) and the street (popular culture and student experience). (Hong, 2003, p. 138)

Moreover, ballet, Maori dance and contemporary dance are recognised as discrete discourse communities that may overlap, but some may be vulnerable to marginalisation (Hong-Joe, 2002). By definition, such communities of meaning are pluralist, being both contextually specific and representative of the socio-cultural identity of the dancers themselves.

Inclusion of dance literacy provides a theoretical underpinning for "a progressive broadening and deepening of the focus on dance" (Hong-Joe, 2002, p. 233). The resultant notion of literacy provides a mix of previous dance education models including: learner-centred approaches; creative dance; Labanist movement analysis; dance composition; and formalist dance as art critique. One issue that this thesis examines in greater detail than previous work is that of *how* teachers can broaden and deepen their teaching of dance contextually, in theory and in practice. The *how* and *what* of teaching dance from cultural perspectives is examined further in section 2.4.

Each field of literacy is recognised as generating its own literature and historical heritage. Adshead-Lansdale's (1981) early account included the study of dance notation as "the basis of dance literacy" (Adshead-Lansdale, 1981, p. 77). In a similar vein, Warburton (2000) associates notation in dance education with what it is to be fully dance literate. His examination of the beneficial cognitive effects of literacies in fields such as language and music lead him to suggest that improvement in qualitative thinking and formation of domain-specific concepts could result from the study of dance notation. I would emphasise that notation is an aspect of dance literacy that can be overlooked, and regarded as being too difficult for general educational uses. But is this necessarily the case? Certainly Adshead-Lansdale and Warburton raise some counter claims in their assessment of dance literacy, especially bearing in mind Van Zile's reminder that notation "is no more complicated than the movement it documents" (1985, p. 45). Posey found that when she incorporated graphic notation "boys were especially empowered" (1998, p. 121; also see Kipling-Brown, 1998). I concur that dance notation offers a "more varied way to learn dance", in that it can help pupils that are "non-kinetically oriented" (Ståhle-Varney, 2001, p. 112).

The above overview of the various international approaches to dance education gives an idea of how this study takes its impetus from current research into dance education. The

pertinent question for this thesis is: When learning about dance includes contextual perspectives, how do teachers teach from within the dance component of the *ANZC*? This question is examined in the ethnographic investigation in chapter four of the thesis.

The international development of integrating an increasingly wide range of culturally diverse dance has been accompanied by debate as to whether the teaching of such dances actually leads to increasing understanding of the cultures themselves. Is there a possibility for cross-cultural understanding of values or, as Giddens (2006) would have it, an *interrogation* of cultural lives? How would teachers teach in order to achieve cross-cultural understanding through dance? It may well be that "the history and culture of a dance form [can] serve as a conduit to multiculturalism because dance provides insight into customs, traditions, and mores of the people" (Kassing & Jay, 2003, p. 21), but how do we know that such insights are accessible? Like multiculturalism itself, this claim is subject multiple interpretations. These and other questions are at the centre of a debate reviewed in the next section, where I turn to examine some of the theoretical concepts that underpin teaching dance from a contextual perspective.

2.3 Theorising Cross-Cultural Understanding of Dance from Contextual Perspectives

The first part of this section considers broad philosophical and socio-cultural issues that are associated with the notion of translating culturally specific meanings and values across cultures. It raises the question of whether members of one culture can understand the meanings and intentions of another. The second part of the section looks at how the teaching of culturally diverse dances contextually is affected by issues and implications that arise out of the previous debate.

2.3.1 Can Cross-Cultural Understanding be Achieved through Contextual Study of Dance?

The development of cross-cultural understanding through the study of dance contextually is by no means guaranteed. Indeed, it is an area of some contention, and in presenting the debate this inquiry intends to identify concepts that can inform teaching of dance contextually.

Giddens (2006) raises hopes about whether multiculturalism, properly understood, can produce mutual respect and/or understanding. Sporton (2006) presents a less hopeful perspective:

> We want a tolerant and multiethnic society to work because we assume it will provide the kind of texture that will make for interesting lives and perhaps some interesting dancing too. But it is problematic to assume that the goal of all societies and cultures

is that same tolerant and liberal disposition… Enlightenment has an ethnocentric character. (p. 88)

Theoretically, the concept of 'cosmopolitanism' is proposed as a means to negotiate the potential problems that arise from a diversity of cultures living side by side, because it recognises the differences between cultures as "an orientation, a desire to engage with the 'other'…a search for contrast rather than uniformity, accepting contradiction as well as coherence" (Grau, 2008, p. 247). A complementary alternative is that of a participatory democracy that scrutinises dominant capitalist powers and prioritises human creativity, cultural difference, knowledge as social, and meaning as pluralistic (Williams, 1981 & 1983). With such theorising, in conjunction with Giddens' (2006) prompt to accept interrogation *from* others, what are the implications that emerge from this debate for achieving cross-cultural understanding through contextual study of dance?

Arts educators have suggested that critical-theoretical analysis can deepen understanding of the social, political and cultural aspects of dance, and stimulate transformational learning about self and others (Pearse, 1992). However, philosopher Graham McFee (1994) argues that, in practice, the incompatibilities between significantly different cultural values lead to difficulties in mobilising cross-cultural understanding. Offering sexism as an example, he argues that "there will be no hard and fast answer to whether or not dance of another culture is understandable" (p. 133). McFee's closing remarks acknowledge that "this chapter represents simply a sketch of a very complex area" (Mc Fee, 1994, p. 133; see also Best, 2004). It is this complexity that I examine in this inquiry, and in synthesising some of the theoretical underpinnings alongside teachers' viewpoints, I submit that this inquiry makes a contribution to dance education research.

From a Giddensian perspective, intention and action are pivotal: "It is our doings in the world which secure meanings, and not vice versa" (Giddens as cited in Archer, 2000, p. 189). Thinking about dancers as people executing intentional physical actions that carry thoughts, identities, meanings and values in socio-contextual dialogues with self and others allows for the possibility of 'doings' revealing intentions. I am in broad agreement with such a strategy for theorising the cross-cultural understanding of dances. Anthropologist Clifford Geertz, the noted early 1950s originator of what became known as 'postmodern ethnography', drew attention to the need for cultural phenomena to be treated as "significative systems" (Geertz, 1983, p. 3). Positioning cultures as each bearing its own distinguishable language and ideology embedded within larger scale socio-political, economic or familial systems, makes it possible to understand the actions from an insider perspective. The layers of socio-cultural significances and meanings that dances and other associated phenomena carry are where the richness and challenge of translation can be located. By situating intentions on the visible surfaces of dance movements, analysis of dances as, "surface manifestations of the deep underlying structures and underlying philosophy of a society"

(Kaeppler, 1999, p. 16) positions them as "the bearers of relevant meanings" (Sparshott, 1995, p. 57).

Philosophical theory may assist in clarification, but first the debate turns back to a source from the dance world. In an unfinished article from 1958, Laban argued that: "Dance-movements will be recognised as entities of their own, while analogies or similarities with national or historical movement characteristics might still play a secondary role in their registration" (1971, p. 31). Analogy suggests some shared similarities between things; a response to a dance "can be regarded as an analogy of the response to a situation in life" (Best, 1985, p. 180). A sense of dances as being culturally diverse, reasoned resemblances—analogies of peoples' social lives—reveals that dance can make incisive moral and social commentary *and* play a social role. For example, a contemporary western creative dance would likely not only structure the expression of values differently, but also carry different feelings related to specific social contexts, as compared to dances from other cultures.

Cultural theorist Raymond Williams (1983) made clear that culture, even though institutionalised, is necessarily both social process and active personal practice. Artists are depicted as social individuals, to an extent that they are not in the more formal traditions of criticism of western art. There are also shades of Williams in Bryson's call to open up "a discipline not yet born, 'social kinetics'" (1997, p. 75). Bryson envisages this discipline as set within the anthropology of human movement, and occurring in the overlaps between the territories of cultural, historical and critical theories. Such an overlap is consistent with the *possibility* of achieving some cross-cultural understanding by scrutinising dance from contextual perspectives. The social study of dance is here taken to be contextually definitive of the significance of the 'dancing' to the people involved, if indeed the people involved have an equivalent word for dance in their language (Buckland, 1999; Peterson Royce, 2002). Anthropologist Anya Peterson Royce (2002) draws attention to the Australian aboriginal (north east Arnhem Land) word "bongol", as coming closest to the western word "dance". Bongol is a generic label for music and some children's activities, whilst excluding certain codified movements from sacred ceremonies (see also Hughes-Freeland, 1999). McFee (1992) argues that we must recognise that the social analysis of dance is not all there is to the study of dance as art. But then neither, I suggest, is the artistic.

As Bryson (1997), gesturing to Barthes' notion of the influence of social values (ethical, intellectual and political) as constraints on interpretation, reminds us:

> In practice the decision as to what one chooses to study is discursively and historically constrained. And constrained twice over: by what the society that one studies proposed as *its* definition of significant human movement; and by what in our own contexts of scholarship are thought to be the areas in which larger cultural patterns and values may be found and thought about. (p. 59)

Bryson's perspective is not unlike Williams' (1981) image of a key turning twice to unlock cultural significances. Williams' system for valuing cultural products as social and material transactions identified 'transformations' whereby a product, in this case a dance, is transformed firstly in the cultural shaping of the movement and then secondly, during trading, placing relative commercial values on kinaesthetic, socio-cultural practices. Such a strategy aligns with Williams' view of people's cultural lives as transformed by styles of decoration, clothing and even gardening. Critiques of human cultural practices, which highlight both the aesthetic and monetary values particular to each context, are key; and the key turns twice. In other words, interpretation is part of a "constrained affair" (Eagleton, 1996, p. 75), insofar as dances are both defined by and infused with the socio-cultural *and* economic values and practices of the people who *produce* them.

Such a viewpoint can direct inquiry into the ethnographic specifics of what people are doing when they dance at any specific event (Williams, 2004a). It also raises the call for "a culturally complete picture" for dance ethnology that should require "all dance," including "modern creative dance" to be studied as "ethnic" (Kurath as cited in Frosch, 1999, p. 253). That is, all dance emerges out of a shared heritage—a tradition. Every dance has a social history (Bryson, 1997). If that were the case though, the socio-cultural values and analogies carried by dances would require interpretation of their cosmopolitan differences (Grau, 2008).

Consider the blurring of the boundaries between social and theatre dance taking place in the following portrayal of dance from 1939. Laban writes of how individuals set out "to influence and attract other beings and drag them into the whirl of reciprocal action and reaction" (Laban, 1971, p. 60). He was not talking about folk dance here, but was lobbying for the revitalising effects of *participation* in modern dance. I propose that such a view of modern dance as a carrier of socio-cultural values places it closer to social dance in terms of its function and role in society, whether we are considering audience or participant.

Is going to the theatre a social activity? Arguably, the audience are buying into reasoned resemblances of life outside the theatre. The agreed social convention is not to participate on stage, but to watch and applaud. An early twentieth century English social critique of applause depicts it as "a conventional habit" (De Valois, 1937, p. 97). This thirteen page critique of ballet audience behaviour issues a disdainful rebuke to what it sees as inappropriate and undisciplined applause that is "often led by the least discriminating, [and] prevents the artist from assuming that a cultured understanding does exist" (p. 103). De Valois is adamant that such outbursts "should be controlled" (p. 98). In this portrayal, ballet may be art, but attending the theatre is a social contract that involves fiscal and socio-cultural conventions.

In portraying theatre dance as reaching out to people's lives by presenting the audience with significant analogies to situations beyond the theatre, the possibility of a social view of dance comes into view. Advocate for dance education, and scholar, the late Sir Peter Brinson (1985), appealed for acknowledgement of the fact that western dance as art dance

bears significant social and political content. To annotate his point he cited Kurt Jooss' *The Green Table* (1932) as an example of a dance that acted as a social protest against war.

Philosopher David Best's unresolved ponderings on the "broad and hazy area between folk dance and dance as an art form" (1985, p. 166) are resituated as the communal 'versus' individual, art as formalism 'versus' collective cultural values—a potentially dichotomous position. However, Williams' view of culture as 'ordinary', as found in his 1958 reflexive analysis of his own working-class family life (1993), registers collective 'folk' cultural values as being as valid as 'art' values. Williams' contrast of the bourgeois tendency to prioritise individualism in social relations, concepts and arts with that of the working class to construct a culture based in community could inform, on one level at least, values that require interpretation in building cross-cultural appreciation of dance.

Recent research also reflects on possible conflicts between communal approaches to creativity and ones driven by the individual (Chappell, 2007). Dance academic Nicholas Rowe has argued that the ideal situation is one in which "cultural activity is directed by the needs of those in the immediate community, with reference to their past and present experiences and beliefs and their future expectations" (2008, p. 6). Is such commonality adequately qualified by socio-contextual diversity in dance education in such a way as to problematise the possibility of conflicting demands at the communal, the individual and the formal levels?

With such thoughts in mind, consider the Spanish folk dance, the *Sardañas*, a simple processional stepping dance from Northern Spain, seemingly inoffensive and idyllic, but banned by General Franco because he was aware that it represented a profound political statement of solidarity for the Catalan people in opposing his fascist oppression. A comparison of Jooss' war protest with the *Sardañas* raises some interesting socio-cultural similarities in meanings and intentions of the two different dance forms as carriers of *social* meanings. In *Sardañas* the dancers perform the analogy, and in *The Green Table* dancers perform but are joined by a non-participatory audience, as agreed by a social contract in the form of a paid ticket. Any haziness between folk dance and art dance seems to be clearing.

We will better understand and appreciate the meanings and values that dances carry—we will more successfully produce cross-cultural understanding of dance—if all dance is regarded as an analogy of one aspect or another of people's ordinary, and sometimes extraordinary, lives. However, raising the question of whether understanding may be achieved in *teaching* dance from a cultural perspective presents other challenges, and these are examined in the next section.

2.3.2 Theorising Cross-Cultural Understanding in the Teaching of Dance Contextually

This section examines literature from education, ethnography, anthropology and cultural theory in order to theorise some of the challenges, issues and concepts associated with the teaching of culturally diverse dances contextually.

The call to dance educators to integrate culturally diverse dance in dance curricula internationally has been put out. Dance literacy opened up the possibility of affirming a pluralist agenda, and raised the status of dance as a literate pursuit in dance education (Hong, 2003). If an adequate defence of the benefits of teaching culturally diverse dance in educational settings is to be provided, we must avoid the oversimplifying assumption that learning culturally diverse dances will necessarily increase cultural understanding. Drawing on relevant literature, this section examines theoretical perspectives pertaining to analysis and interpretation of culturally diverse dances in teaching of dance contextually.

A Williamsonian (1983) perspective, as presented in the previous section, has certain resonances for the teaching of dance, and for cross-cultural understanding. Raymond Williams made three recommendations that hold implications for the dance and dance education in the present day:

> ➤ Greater support for innovatory, independent artists.

> ➤ Increased profile and support for "significant traditional art."

> ➤ Ongoing promotion and discussion of both of the former, as opposed to acquiescing in favour of popular, commercial, market-driven productions. (1983, p. 63)

This section addresses each of these recommendations as a means to theorise what the teaching of dance contextually may need to consider when developing the understanding of dance from contextual perspectives.

The first issue to be examined is whether, and how, teaching could develop understanding of innovatory, "experimental dance, in which the audience appears to be challenged to guess how what is going on could possibly be called dance" (Sparshott, 1990, p. 85). Understanding innovatory theatre dance may seem an unlikely starting point, but in a recent study Yvonne Rainer's postmodern *Trio A* (1966) was identified as a challenge for undergraduate students in the USA (Stark, 2009). In her teaching, Stark had included background information on postmodern minimalism, viewing, writing and dancing extracts of the piece. The students were encouraged to reflect on what they thought of the dance. Some of the students' responses drew attention to the lack of smiling, energy, "emotion, music and entertainment" (Stark, 2009, p. 63). These comments were taken to reveal that the students were "not connecting to the work on a deep level" (Stark, 2009, p. 63). Another student commented on the apparent lack of technique, describing the dance as "hard for me to appreciate something like my 6 year-old godson could do" (p. 65). These students were

drawing on their own background in an American university, but it was not the same as Rainer's or Stark's. The students' lack of understanding of the more erudite, experimental approach seemed to result from their understanding of dance as media-driven entertainment, or as performative dance that is overtly virtuosic, or packaged in a recognisable, codified technique. As Sparshott argues,

> one does need to make provision in one's scheme of expectations for performances that deliberately occupy the borderline between what is accepted and what is not accepted as dance. (Sparshott, 1990, p. 85)

Stark was clear that the appreciation exercise challenged the students to "acknowledge their own perspectives so that they can reach beyond what is familiar" (Stark, 2009, p. 68). I concur with Sparshott that different performances should be approached with different expectations, but the challenge teachers face is how to teach such open-mindedness. Moreover, as we can see from Stark's research, concerns about interpreting the significances of dance of the 'other' are not only found when interpreting the dance of other ethnicities— they can also occur when experiencing 'our' dance.

As Stark noted her students continuing lack of "comfort, connection, understanding or appreciation" (2009, p. 64) with Rainer's work, she also described how she was brought to examine ways in which bodies are socially and culturally marked:

> I have struggled with this not because I disagree, but because I have not previously examined concert dance from this perspective. In addition, this particular dance feels personal and therefore some of the cultural aspects of it were so easy for me to initially overlook. (Stark, 2009, p. 66)

Stark realises that she had not provided students with information about Rainer's race or "her privileged association with pursuing a career in the arts" (p. 66). The personal life of Rainer, mirrored by Stark's own, had been overlooked, even though culturally it was a pivotal influence in the whole ethos of the 1960s postmodern dance movement. Stark goes on to make the observation that, had this been a study of "African dance," social, political and cultural aspects would have been covered.

Others are also concerned about the move away from appreciation of independent art and towards a definition of art as "what can be understood by all citizens, what can be measured in the marketplace, and what is offensive to no one" (Dorn, 2003, p. 6). Dorn's concern may have some ground, bearing in mind recent research in the UK (Connell, 2009). Based on data from 334 students aged between 14 and 19 years, it was concluded that "[a] reason for the rise in entries for GCSE dance could at least be partly a result of increased television and media coverage" (Connell, 2009, p. 115). The influence of the media-driven image of dance may prove to fix in the minds of young students a very narrow idea of what dance is about, making it necessary for them to negotiate a cross-cultural border in order to

develop understanding of experimental dance. This is a point that I will return to in the last part of this section, when Williams' third recommendation is examined.

Raymond Williams' second recommendation focused on increasing understanding of significant traditional art. Ethnographer Egil Bakka (1999) emphasises the incorporation of traditional practices into contemporary life, mindful of the dangers of "ineffectual nostalgia," but promoting continuity of the "desirable and legitimate past" (p. 80). Of course, the romantic notion that any singular pre-modern traditional culture can be reconstructed, or even theoretically understood in any complete sense, has lost all credibility in recent decades. Reproduction of any dances from pre-modern times cannot avoid the "transforming currents of the metropolitan world; it is impossible to 'go home' again" (Chambers, 1994, p. 74). From this perspective, tradition involves both "transformation and recycling" (Kaeppler, 2004, p. 310). Giddens' (1993) almost poetic description of how "the horizon of the future curves back to intersect with what went before" (p. 298) also portrays the co-existence theory of change and tradition.

Williams' (1976) thinking on tradition is helpful for this thesis. He considered that "it only takes two generations to make anything traditional" (pp. 268-69). He also drew attention to the dilemma of refusing to follow tradition as being "both a betrayal and a surrender" (pp. 268-69). As such, both culture and tradition may be viewed as "the social activity of human agents" (Varela, 2004, p. 126). A speech, given by Maori scholar and kapa haka authority Dr. Pita Sharples (2005), identified the dilemma of how much tradition to disregard and how much to take forward in the development of competitive forms of Maori performing arts.

If culturally diverse traditional dances are to be understood, the problem of the possibility of inter-cultural understanding remains in terms of whether the aesthetics, expression, social values and feelings of 'others' can be interrogated in teaching of dance from contextual perspectives. One justification for "dance as art in education" is that it can be seen as an investment in the value of "emotional education in respect to life-issues" (McFee, 1994, p. 133; see also Best, 1974, 1985, 1993). However, McFee's stance on a formalist approach to dance as art being educative of feelings could be viewed as being culturally specific to a western, modernist ontology (Adshead, 1998). In calling for inclusion of a more diverse range of dance genres, Bolwell (1998) took issue with McFee's rationale. Along similar lines, Friedman (2009) takes McFee's Eurocentric approach to task in examining South Africa's multicultural debate. A portrayal of Tongan traditions illustrates how culturally learnt values and local language influence the manner in which individuals express emotions, verbally or physically (Cowling, 2005). Cowling argues that the expression of feelings is subject to shared, local values, as is the expression of spiritual beliefs. An assumption of the universality of feelings is incompatible with the culturally diverse aesthetics of dance understood as the expression of contextually specific socialised values and traditions.

Understanding the dances of others' traditions, or of one's own, in educational settings would seem to depend on the acquisition of adequate "communicative

competence"— a term used by anthropologist Adrienne Kaeppler and derived from Noam Chomsky (Kaeppler, 1999, p. 19). A problem with some traditional dances is that they are more likely to be from traditions that are not familiar to either teachers or students. Teachers and students may feel alienated, like strangers in a strange land (Kaeppler, 1999). Cultural competence would also align with Geertz's (1983) and Williams' (1981) views of cultures as linguistic, conceptual, socio-political and economic signifying systems.

Ethnographic and anthropological study of dance can inform approaches to teaching dance contextually (Bakka, 1999; Buckland, 1999, 2006; Farnell, 1994: Felfoldi, 2002; Giurchescu, 1999; Grau, 2005; Kaeppler, 2004; Keali'inohomoku, 1983; Ness, 2004; Peterson Royce, 2002; Williams; 1999, 2004). In their anthropological or ethnographic studies, these scholars are careful to maintain an attitude of respect in the course of their attempts to come to an appreciation of unfamiliar practices, values and worldviews. They analyse and interpret all forms of dance, including the vernacular and dance 'art', and have been happy to play their part in the demise of ethnocentrism in dance scholarship (Buckland, 1999).

Some related considerations that teachers may confront as they teach dance contextually are presented in the following passage:

> Anthropologists are interested in understanding how meaning is derived from movement, how the frame of an event must be understood in order to derive meaning from it, how intention and cultural evaluation can be derived from the framing of the event, the necessity of understanding activities that generate movement systems and how and by whom movements are judged. (Kaeppler, 1999, p. 19)

The rigour and complexity required in such study of "the dance" (Williams, 2004a, p. 20) is exemplified in the writings of anthropologist Drid Williams (1991, 2000, 2003, 2004, 2004a, 2005). The depth of analysis that is possible in the investigation of the meanings of dance could make the task of the teacher seem overwhelming. We are reminded that the thinking involved is not about the act of *dancing*, but rather "what ballet dancing, Greek dancing, disco dancing, trance dancing (or some other kind of dancing) is about" (Williams, 2004a, p. xvi), and there is a big difference between the two approaches. When watching the great Indian classical dancer Ram Gopal, Best recognised that even though he was captivated by the quality of his movements, "[he] was unable to appreciate his dance artistically since [he] could not understand it" (Best, 1985, p. 157). The difference between aesthetic pleasure and understanding a dance, its traditions and the way of life that makes the performance artistically meaningful, are clearly delineated by Best.

A further complication is the need to consider the "beholder's share" (Kaeppler, 2004, p. 301) in the meaning making process. For example, a couple's relationship is easily read as they embrace and exchange feisty contentions in expressing the intent of the tango. However, if judged for a competition, the beholder would also focus on more technical aspects, such as use of the feet and musicality. This identifies meaning in dance as

polysemic, having the potential to be layered and variable. For teachers and learners, as for strangers abroad, there could well be layers of meanings and significances that require substantial prerequisite cultural awareness if they are to be able to know what to look for in the first place. Layers of cultural 'invisibles' may not necessarily be immediately appreciable by uninformed beholders. Concerns and dilemmas may well arise for teachers because of this complex background of cultural understanding that needs to be grasped if the dance is to properly reveal itself to the observer.

It is also crucial to mark the difference between anthropological and ethnographical orientations to the study of dance. Anthropological study of dance explores how human movement systems *generally* may provide insights into a specific socio-cultural group, and is concerned with "the abstract concept of dance" (Kaeppler, 1999, p. 15). Ethnographic approaches to dance, on the other hand, are more concerned with analysing the content of specific dances or dancing, and the context at issue is the event—the cultural significance of the time and location of the performance (Kaeppler, 1999). "Thus, anthropologists of human movement are by definition also dance ethnographers (but not vice versa)" (Kaeppler, 1999, p. 16). Ethnologists and ethnographers, according to Kaeppler, usually have qualifications in music, dance, cultural studies or similar and not anthropology.

Ethnographic study would therefore seem to be more approachable for educational settings when teaching and learning take on the understanding of dance in cultural context. If a dance of another culture is to be appreciated, and lead to a better understanding of the other culture more generally, three factors are essential to ethnographic exploration, namely, "socio-cultural and political contexts, the stage in a discipline's development, and the researcher's own scholarly background, ideology and interests" (Giurchescu, 1999, p. 41). All three of these aspects would require acquisition of cultural competences, but the latter could present teachers with particular challenges in terms of knowledge acquisition *and* adaptation of such knowledge to an educational context.

Some of the anthropologists and ethnographers of dance mentioned above adopt or adapt Labanotation as an integral part of their research. Clusters of "intransitive" (Williams, 2003, p. 126) abstract movement concepts are constructed around the generic categories of body, space, time, dynamics and relationships. Even though Laban's movement analysis is a product of the Enlightenment's tendency to dissect and compartmentalise Newtonian abstract intransitives of the world, it has potential to increase the possibility of understanding cross-culturally the meanings of dances. Laban suggested that "[t]he final form has acquired a definite and new meaning, because we recognise it as a peculiar form of dance movement cultivated by such and such a race" (Laban, 1971, p. 30). As will become clear in section 2.4.1i, analysis is a pivotal part of developing understanding of dances (Adshead, 1998).

If analysis is part of the solution to teaching dance contextually and meaningfully, then interpretation is another factor. Laban went on to associate western meanings to the 'neutral' movement categories. For instance, in the theory of Effort-Shape Harmony, the

concepts of harmony and discord are, arguably, based on western cultural values. This can be appreciated by noticing how Laban identified specific weight, space and time qualities for characters of demon, goddess, politician and Samaritan (Laban, 1960, p. 118). Nevertheless, the cross-cultural use of Laban's analytical Movement Themes remains valid. For example, from an anthropological perspective, cultural associations as seemingly fundamental as the western association of up with heaven and down with hell are entirely relative. In Haitian Voodoo ritual, down rather than up signifies the spiritual and sacred (Farnell, 1996). Although Laban's terminologies analyse space, time, body, dynamics and relationships, cultural linguistic shaping of the concepts of space and time is seen as a necessary step in *interpreting* meaning.

A second perspective that could inform contextual teaching of dance involves acknowledgement that even though dance is often referred to as 'nonverbal', some prefer to see it as non-vocal communication. Conceptually, non-vocal, body language systems are envisaged as parallel to and sometimes overlapping with spoken language (Williams, 2003; Farnell, 1999, 2003):

> Word and action are thus dynamic communicative knowledges with which the ethnographer continually engages and which, as Farnell demonstrates, may occur in the field simultaneously. (Buckland, 1999, p. 7)

Farnell (1999) identifies a "simultaneity" of kinaesthetic and vocal utterances that "bring mind and brain back into the world of embodied activity" (p. 147). In Farnell's strategy to understand culturally structured human movement, "[t]alk about dance" (formalism) or "of the body" (phenomenology) are replaced with "talk from the body" (1994, p. 934). The use of the word "talk" is intended to bring a dimension of lived, shared meaning, and denote a medium of exchange that is "multi-modal" (Varela, 2003, p. 126). From this perspective, some communicative competence is required in both spoken and movement languages in order to achieve cross-cultural understanding of dance.

The discussion of how teachers teach dance contextually could be enhanced by recognition that language "is like a cloak which clothes, envelopes, and adorns the myriad of one's thoughts (Ko te reo te kakahu o te whakaaro te huarahi i tea o o te hinengaro)" (Sir James Henare, as cited in Smith, 1999, p. 188):

> For all people, the language that best interprets and explains the realities of their world view can be said to be their first language, their language of identity and belonging. (Tamasese, Peteru & Waldegrave, 1997, p. 13)

Such a view is taken one step further in this passage:

> Thinking in terms of a body language (not "thinking in movement") *does* assist one to uncover the rules that govern an idiom of movement… This leads to a better understanding of what human beings are actually doing and "be-ing" when they move. (Puri & Hart-Johnson, 1995, p. 183)

In theorising cross-cultural understanding for dance education, I concur with Hagood when he ponders

> one of the values we have in dance education is that we don't use or value language and we have associated language with removal from sensation. (2008, p. 225)

If dance movement is thoroughly divorced from language "as a general trend" (Hagood, 2008, p. 224), then dance is depicted as defying description. Such a depiction is one that Hagood resists. He instead promotes opportunities to "talk dance out" (p. 225).

So for teachers the cultural differences in language, as clearly outlined by Maori scholar Linda Tuhiwai Smith's book *Decolonizing Methodologies* (1999), become another consideration. She points out that some languages have "no related word for either space or time, having instead a series of very precise terms for parts of these ideas, or for relationships between the idea and something else in the environment" (Smith, 1999, p. 50). In arguing that indigenous space has been colonised, Smith contends that "spatialized language is frequently used in both everyday and academic discourses" (p. 50). In the context of western education, the resulting dominant discourse enforces a linear measurement of time and space, which is one of the most crucial parts of the machinery of industrial capitalism, with all its emphases on increasing the efficiencies of the workplace through measurement and administrative oversight.

Analysis of modern, formal and 'objective' indices of time and space also bear interesting comparisons and contrasts to the manner in which time and space are conceived of in a collective Polynesian cultural context (Keali'inohomoku, 2001). Pacific scholar Sanga (2004) explains that the Pacific social reality is an "intangible" ontology that "expresses their worlds in descriptions and metaphors that have become part of their practices and ways of life" (p. 44) and are, "historically, socially and spacially set… Consequently what gets to be valued differs in space and time" (p. 47). This worldview is depicted as being compressed into artefacts that carry traditional values, and situate ancestors as part of the living world to be honoured communally. Such values are "based on a set of presuppositions…[—]ideas of time, space, the self image and attitudes towards others" (Sanga, 2004, p. 43).

Recognition of the continuity of codified dance vocabulary that connects past and present is a reminder that in Pacific people's perspectives ancestors are viewed "as members of their worlds and masters of their environments" (Sanga, 2004, p. 43). Such spatial and temporal connections between ancestors and the living are also traceable in Ghanaian traditional dance (Nii-Yartey, 2009). We are invited by Nii-Yartey to consider that some "[c]horeographic knowledge and craft are acquired through kinetic experiences gained from customary activities and behavioural patterns in the community" (2009, p. 260). Such experiences are likely to carry culturally specific attitudes and understandings of space and time. This being the case, teachers are faced with possible translations of the languages and values that they are unfamiliar with.

Such a translation can be located in Farnell's (1994) recognition of diversity as found in her adaptation of the Labanotation staff to notate hand gestures from the Assinibone, (North American Plains Native American Indian) Plains Sign Talk (PST). PST is an intricate language of hand and arm gestures used simultaneously with speech. Farnell classifies it as a signifying movement system that embodies Assinibone concepts of the cardinal directions, north, south, east and west. In contrast with the European view of these as linear directions that stretch away from the person, to the Assinibone they are the tracks of the four winds coming towards a person. In accommodating cultural significances, Farnell's 'ethnograph' incorporated columns for the intricate hand gestures, and the Assinibone cardinal compass, in order that the relevant cultural significances of the movement could be translated onto the page.

Smith's (1999) indigenous research initiative of "Celebrating Survival" (p, 145) has the potential to include celebratory documentation of traditional dance that embraces analysis, interpretation and recording of indigenous dances. Such a perspective challenges the use of Laban's movement analysis as an alien device if applied to analyse non-western dances. However, Smith's (1999) scheme of indigenous research strategises the notion of cross-cultural sharing of research findings and allows indigenous dancers the *choice* to explore possibilities for analysing, interpreting and recording their dance heritages. Similarly, theorising dances may even help Pacific research "to be more of itself" (Sanga, 2004, p. 50), in that it would easily support "…the use of complex strategies such as dance, song or dreams [as] untested in systematic Pacific research" (p. 49). Could such graphic translation of dances be of interest to some dance educators in their work?

In terms of Williams' (1983) call for an increased profile for and support of significant traditional art, an applied use of Laban's analytic systems seems to promote the type of *concepts* that could guide meaningful teaching of culturally diverse dance. Moreover, Giddens' interrogation strategy becomes a possibility when analytic and interpretive techniques operate within culturally appropriate parameters.

Williams' third recommendation, that both innovatory and traditional art should be supported more than market-driven production, is perhaps where a real challenge lies for teaching dance for cross-cultural understanding in the present day; as found in Stark's study (2009). Hagood's concerns about the pernicious influence of the "fantasy culture", such as "the improbable bodies of *MTV's Jack-Ass, Reality Bites* or *I Want a Famous Face*" (2006, p. 34), draw attention to the ways in which superficial and emotionally supercharged dancing can be more alluring as the focus for teaching, such forms being more accessible and familiar to the learners. I concur that there is cause for concern about a media that promotes entertainment aimed at the lowest common denominator, and how it can be a temptation for teachers to focus on the dance forms of popular culture because they present such an easy option.

Teaching for contextual understanding would require *critical* analysis to unpack the culture of media-driven dance. Williams' generic cultural sociology (1981), which was designed to take on the growing commodification of cultural production, could be informative here. The targets of Williams' cultural materialism were the same as those of the Frankfurt School: gentrification, the capitalist media industry and fascism—issues which are, if anything, even more urgent now than they were 30 years ago. Criticism is reserved for the mass produced when the goal is maximum profit. One such target is hip hop music. Williams signalled such criticism as early as 1983, when he deplored the way that gang culture was being made over into something glamorous, gangsters transformed into heroes, "parodies of revolution" (p. 7), with all the social discontent and criminal behaviour associated with such lifestyles conveniently glossed over. Such a position is not aimed at bombarding popular culture indiscriminately, but suggests a tactic that associates with, 'the Watergate-era maxim "follow the money"' (Tomko, 2005, p. 106).

Recently, Gay Morris (2009), drawing on various cultural theorists, including Raymond Williams, advocates for the recognition of the relevance of social, economic and political struggles in interdisciplinary dance studies. Unusually for his time, Williams recognised dance as a complex aspect of culture, and "the most widespread and popular cultural practice" (1981, pp. 89–90). In recommending "moving outward into the world and its concerns" (2009, p. 94) in the study of dance, Morris characterises such a move as fulfilling "one of cultural studies' key aims: to make a difference in the world" (p. 97). Furthermore, she argues that the success of dance studies depends on its ability to incorporate critical and cultural theory, to re-examine "the whole idea of what dance might be," and to demonstrate that it "has a significant social role to play" (pp. 83-4). Morris takes seriously warnings about "using the body as an appeal to immediacy," and the necessity to acknowledge the cultural constructions that surround "how, where, and under what conditions the moving body is perceived in particular ways" (p. 94). Raymond Williams' vision for society and culture as "a whole way of life, not as only production" (1983, p. 266) is thematic in Morris' argument. Williams bridged Marxism and postmodernism, "radically revising the former while wary of the modish, uncritical and unhistorical aspects of the latter" (Eagleton, 1981, p. 199). This perspective points to imperatives and strategies that resonate with this thesis and dance education generally.

Addressing the total person in a specific cultural setting, not a separated body during dancing, is the critical issue. Williams' incisive observation that "what this question has excluded is intention, and therefore all real social and cultural processes" (2003, p. 120) offers an appropriate alternative view. Interrogating market forces and media-driven dance offers rich contextual opportunities for teachers.

A key issue in this debate as a whole is whether, when teachers teach 'world forms,' they understand the goal of including these in an educational curriculum (Hagood, 2000). Drid Williams has severely criticised a "picture book" approach that reduces students to the level

of tourists consuming pre-packaged cultural experiences (Williams, 2005, p. 180). Such criticism is rightly concerned about "misunderstanding and, ultimately, subtle forms of oppression of the peoples represented by the dances chosen for study" (p. 171). Williams' criticisms target questionable criteria used to select teachers to teach indigenous dances. She lists the following concerns: the tendency to commodify the dances of other peoples; a loss of the presence of the indigenous voice; and the possible negative effects of attempting "to replicate complex ceremonies and rituals" (Williams, 2005, p. 172). I share these concerns with Williams and contend that dances, dancing and dancers require rigorous study if educational tourism, misunderstandings or commodifications of the dances of others are to be avoided.

The point here is that in teaching from a Disney World of Dance perspective our attention is drawn to the possibility that "[a]s practised, formal education is the ultimate human enterprise in its concern for and trafficking in the signs of culture" (Smith, 2005, p. 201). Rowe (2008) also identifies the difficulties of preserving diverse traditions as they interface with global homogeneity and appropriation. The issue of misunderstanding the dances of others is what these scholars, from educational and anthropological perspectives, are rightly concerned with. Interrogation of cosmopolitan difference could offer a more probing alternative.

This section has presented the importance of the skills of analysis and culturally specific interpretation that are required for communicative competence in understanding dance contextually. Such skills and rigour represent challenges that teachers face in overcoming superficial understandings of dances from their own and other cultures. The next section unpacks this issue further, in more practical terms, and draws on literature about experiences from teachers as they take on various challenges, dilemmas and opportunities.

2.4 Strategies for Teaching Dance from Contextual Perspectives

The section draws on literature from dance education and relevant aspects of cultural theory, ethnography and anthropology. Pacific scholars and curriculum perspectives from New Zealand and the Pacific Rim are also examined section. The literature is reviewed in terms of its relevance for identifying the how, who and what of teaching dance from a contextual perspective. It may be an ideal for dance education to strive towards multicultural ideology in that it is deemed to help avoid divisiveness (Pugh McCutchen, 2006), but to actually show that this happens in the classroom requires further examination.

The first sub-section traces some historical continuities of "our dance legacy" (Hagood, 2008, p. 237) in present day educational settings. Concepts and strategies from this legacy that dance educators are already familiar with are identified in relation to how they operate in teaching dance contextually. In the other two sub-sections, literature that discusses

the 'who' of teaching, and the selection of which dances to teach from contextual perspectives, is reviewed.

2.4.1 How can Dance be Taught from Contextual Perspectives?

This section examines a series of connected strategies, issues, concepts and concerns. The focus is not that teachers should teach dance contextually but rather how they are to go about it. This section unpacks theory that could go some way to indicating whether and how dance education could make a convincing case for its role in developing cultural understanding by studying dance contextually.

Three strategies that may be familiar to dance educators form the structure of this section, and these are examined in terms of *how* dance can be taught from contextual perspectives. They are:

- ➢ Dance analysis and interpretation

- ➢ Creative (contemporary/modern) dance

- ➢ Technical skill training

2.4.1i Dance analysis and interpretation

In considering further how teachers may find ways of including appropriate rigour, I first turn to examine how teaching that includes culturally diverse dances and contextual study has been developed from within the field of dance education itself.

Dance education texts of the 1970s onwards show an increased interest in dance analysis and appreciation. in comparison with the other arts, analysis of dance works was identified as "embryonic" (Adshead in Adshead, Briginshaw, Hodgens & Huxley, 1988, p. 190). Adshead considered that such critical and investigatory concerns should be active at all levels of dance education and noted that

> it is the development of dance in the educational system and the work of recent
> pioneers in the development of curricula which has stimulated this analytical work.
> (1988, p. 191)

The curricula referred to were the English 'O' and 'A' Level 16 years+ school examinations in dance, which were, at the time the article was written, a recent innovation. The 'A' level examination was structured to include options in ballet, modern, pan African and classical Indian dance genres, an ethnic mix somewhat representative of the UK population at the time.

Adshead-Lansdale's (1988) dance appreciation process was in four stages: analyse the movement and other components; analyse the form or structure; interpret; and evaluate.

Later it was developed from a more formalist appreciation to include "a consciousness of locatedness, the situatedness of all art works" (Adshead-Lansdale & Layson, 1999, p. 229). Furthermore, attention was drawn to a need to realise that the choice of language and associated concepts used for analysis and interpretation should be derived from culturally local practices in the arts (Adshead-Lansdale & Layson, 1999). Adshead-Lansdale expanded her approach to recognise that the formalist critique, such as McFee's, is in and of itself culturally loaded.

Both Adshead and Smith-Autard based their models on Laban's movement analysis, recognising that "as a basic tool for dance composition [it] is unsurpassed in that it dissects the total range of human movement into easily recognisable and descriptive frames of reference" (Smith-Autard, 2002, p. 7). The basic language of movement analysis, as framed by Laban terminologies, is revealed as an historical continuity in the creative dance process, insofar as it is associated with dance education. This is evidenced in many texts (Ashley, 2005, 2008; Davies, 2003; Exiner & Lloyd, 1974; Ferguson, 1998; Green Gilbert, 2006; Kassing & Jay, 2003; Kaufman, 2006; Pugh McCutchen, 2006; Reed, 2003; Russell, 1969; Smith-Autard, 2002; Willis, 2004).

It was also argued that, even though movement analysis is not the whole solution to understanding dances contextually, it is part of the process that informs teaching dance contextually. In applying dance analysis, learners, as participants and/or observers, could be involved with description, analysis *and* interpretation of the perceptible reality of the movement, accompaniment, costume, event, setting, language, stories, terminologies and any other accompanying paraphernalia. What might analysis, interpretation and interrogation processes accomplish in teaching dance from contextual and socio-cultural perspectives? An example illustrates some of the possibilities. Keali'inohomoku (2001) analyses and contrasts "aesthemics"—culturally distinctive signatures in dancers' uses of space and time (p. 33). For example, she identifies characteristic signatures of Polynesian dancers as "a spacious kinesphere made by horizontal gestures, and costumes/paraphernalia that widen the appearance of the lateral use of space" (p. 36). Polynesian spatial signatures, as defined by Keali'inohomoku, are indices not of individual difference, but rather of consensual conformity from within a context of a political ideology of communal values. Analysis shapes interpretation of the cultural significances.

Analysing and interpreting signatures made in creative dance activities can be contextually informative of how the 'individual' operates from within a modern, western dance-as-art tradition of dance. In creative dance, the dancers' own names can stimulate individual abstract dance compositions. Dancers creatively manipulate the abstract concepts of space and body action in drawing their names, leading with different body parts in a pattern in the air (Preston, 1963). Contextually, these dancers are depicted as working within the ideologies of both liberal progressive education and the dance genre of modern dance, both of which

emphasise the individual as a more important entity than the social whole. This contrasts with a more communal view in which the individual is an expression of the whole community.

Helpful for teachers in this regard is anthropologist Jill Sweet's (2005) suggestion to compare the familiar and the unfamiliar, not as ethnocentric evolutionary or value judgements, but as "an effort to find meaning in the event. A good interpretation will take one to the heart of the culture" (p. 137). Her approach could inform teachers as they endeavour to bridge the familiar and the unfamiliar in order to

> develop and cultivate dispositions and understandings that are integral to the pluralist considerations underlying a dance literacy approach to dance education. (Hong Joe, 2002, p. 202)

Sweet's comparative approach could help "the critical teacher [to] encourage sophisticated 'against the grain' reading of all texts including those with which the student is already familiar" (Hong Joe, 2002, p. 203). Sweet's suggestion to use a comparative method to explore "similarities among dances that provide unity as well as the differences that provide variety" (2005, p. 154) may also go some way toward interrogating cultural contrasts in a cosmopolitan sense (Grau, 2008). There is also advocacy from dance educators to

> compare and investigate similar kinds of dance from other regions, other dances of the same place, the arts of that culture, the role of dance in that society, and the aesthetics of that dance from an authentic (i.e., non-Eurocentric) perspective. (Pugh McCutchen, 2006, p. 217)

In the context of the dance vocabulary, the western individualistic manipulation of time and space, and the Polynesian dancers' communal signatures, indicate contrasting cultural contextual values. Interrogating the reasons that these dancers choose to move in these ways could produce cross-cultural understandings in their contrasting appearances and background significations. This exemplifies the possibility that, at the present time, there might be a mismatch of cultural values in terms of emphasis on the individual versus the collective in dances from some cultures with dance education. Moreover, such comparisons could provide recognition of 'difference' in a postmodern sense. That is to say, as learners enter into inter-cultural dialogues in a postmodern dance education, they encounter, analyse and interpret unfamiliar proper names and terms such as those of "units of measure, space, [and] time" (Lyotard, 1992, p. 31).

Therefore, analysing and interpreting dance, as can be seen in the examples above, requires communicative competence in order to develop understanding of the values that dances carry. As connoisseurs of such signs, insider viewers have access to a "first-order reality" (Giurchescu, 1999, p. 41). From this perspective, these viewers can judge the dancers on their aesthetic achievements. Outsiders, such as students, would have substantial analytical and interpretive ground to cover in reading and translating an unfamiliar dance tradition. How could teachers strategise for the challenges of such cross-cultural translations?

If an ethnographic strategy is initiated in the form of the question of how the dance and expression are performed at any specific stage in the discipline's development, other layers of meaning and significance can be revealed. Each layer of significance is connected to others, and it is these "webs of significance" (Geertz, 1983, p. 4) that present dance educators with the challenge of interpretation of local meanings and traditions.

One helpful strategy from the literature described learning about the journeys that art makes as it travels through different contexts, and interpreting the associated changes of meaning (Howell White & Congdon, 1998). In an analysis of three different visual artists' works, Howell White and Congdon recognised that "[i]f culture does nothing else, it travels from place to place" (p. 24). They use travel as a metaphor for how images are carried by people, materialise as artworks, and shift in meanings in different geographical settings: "Each migration of an image from site to site is a form of cultural diffusion" (p. 41). In discerning at any given time the who, what, why, where and when, as well as the direction of a journey, tracing dances as cultural metaphors for the migration of people could prove a valuable teaching strategy.

In outlining how to develop a rich and layered understanding of dance from a contextual perspective, Sweet's approach to her own teaching is informative. Although it may not make the teaching any easier it helps to clarify what is needed. Sweet states that "theory could be exciting because it plays a critical part in the entire research process" (2005, p. 140). She engages her students in discussion about the "three 'Cs', Culture, Context, Comparison, and the three 'Ms': Method, Meaning, and Movement" (Sweet, 2005, p. 136). Sweet's depiction of culture as made up of "shared and learned rules, meanings and patterns that are cultural constructions" (p. 136) has similarities with Raymond Williams' (1983). But Williams identified culture as both social process *and* active personal practice (p. 93). An egalitarian notion of culture as one whereby people "remake and transform their understandings of how they properly should live together in the world" (Lindstrom & White, 1994, p. 40) is consistent with a pluralist, social perspective for dance education, and recognises that culture is a result of intention *and* interaction.

Williams (1993) also included economic considerations, and these could further inform approaches to teaching which assist in the development of understanding of the dances and the dancers' contextual significances. This particular interpretive strategy can lead to questioning ownership and market practices that envelop any specific dance product or process, including even school performances.

As reviewed in this section, the theories and approaches of analysis and interpretation could help teachers to avoid tokenism or superficial Disney World tours of dance when introducing

> their students to art works that represent a variety of nations, cultures, genders, races, ethnicities and other forms of diversity, and allow students to induce connections and meanings. (Hong Joe, 2002, pp. 194-195)

However, the complexities and layers of considerations that are implicit in such teaching are also portrayed in this section, and these can be seen as potential challenges for teachers.

2.4.1ii Creative (contemporary) dance and other traditional dances

In this section, creative dance as a tradition of innovation is approached as having discernible differences from innovation in dances of other traditions. In examining the creative dance process in dance education historically, this section reviews the operational relationship between creative dance and other dance traditions in terms of how we teach dance from a contextual perspective*.*

American pioneer dance educator, Margaret H'Doubler (1974), upheld the modern theme of the individual as "a unique thinking, feeling, active self" (p. xvii). She contextualised the aesthetic of experiencing emotion within "[t]he concept of contemporary dance [which] is not a prescribed system" (1974, p. xxiv – xxv). Moreover, we are told that:

> The individual's culture, as well as the culture of the social order, is dependent upon man's ability to create and produce… To release and foster creativity is one of education's greatest challenges (p. xxvii).

Such individualistic aspirations are underpinned by the modern ideology of utilitarianism. The term "utilitarianism", taken here to mean primarily the individual's right to happiness above all else, was first used in English in 1781 by Jeremy Bentham (Williams, 1976, p. 276). Earlier seventeenth century socio-political theory (the writings of Thomas Hobbes, for example) emphasised the study of human movement, rather than 'culture', as a way to further understand and satisfy the body's desires and fears. By the nineteenth century, Enlightenment political theory, as well as the evolutionary biology of Sir Charles Darwin, had helped to give birth to the romanticised, liberated individual (Williams, 1976, p. 136). Utilitarianism held that the primary purpose of a political system ought to be to afford its subjects satisfaction in the pursuit of pleasure and avoidance of pain. The most efficient guarantor of such satisfaction was most often taken to be the 'free' market. A workforce became necessary to produce the required commodities, and a novelty of consumer experience sufficient to maintain the necessary happiness of the 'many'. Modernity, understood as the never completed attempt to produce the greatest number of new pleasures for the largest numbers of individuals, became progressively more identified with bourgeois reification and commodification (Williams, 1965).

From a perspective of modern dance's association with creativity, innovation, individual expression and the modernist icon of the avant garde, a list could include pioneers Rudolf Laban, Martha Graham, Doris Humphrey and Mary Wigman. In contextualising early modern dance ethnically as a Eurocentric art form, Frosch (1999) identifies individual pioneers such as Isadora Duncan, Mikhail Fokine, Ruth St. Denis and Ted Shawn, because of their shared proclivity for the adoption and modern adaptations of the dances of other cultures. When creative dance, as a tradition, is active in educational settings, what might be

the implications for dances from other cultural and contextual perspectives? Is there a danger of the creative appropriation of the dances of others, as recognised in St. Denis's exotic offerings, for example?

Examples of creative dance from early dance educational texts, such as composing with abstract movement terms such as weight, time and relationship, are seemingly culturally self-contained. An example of physical exploration of abstract movement concepts serves to illustrate this. Laban's 'Advanced Movement Theme 9' (which was focused on 'Space') includes: spatial patterns such as angular or rounded in the air and on the floor; size of movement—large or small; and body shape (1960). Such a learning experience is still found in dance education texts nowadays (Blom & Chaplin, 1982; Pomer, 1995; Spurgeon, 1991).

However, once cultural boundaries are crossed, potential difficulties emerge. Consider this early example of the modern creative dance education tradition of appropriation: "A primitive dance accompanied by a drum, using climax and anticlimax" (Preston, 1963, p. 133). At that time in the development of dance education, appropriation of the 'other' was assumed to be benign, and took for granted a naïve, evolutionary view of the development of culture.

This evolutionary point of view on how dance has 'evolved' out of the primitive, in a Darwinian sense of evolution, was a driving force behind Romantic humanism, and very much a part of Laban's and H'Doubler's times. It is summed up here by early twentieth century progressive, liberal educator John Dewey: "Almost everybody will now agree that the ultimate good lies in the evolutionary process in some way" (Dewey in Peirce, 1923, p. 304). An ethnocentric, modernist approach to understanding the 'other,' and dance itself, sprang from nineteenth century positivist philosophy as found, for example, in Comte's (1798-1857) functional evolutionary theory. According to Comte, intellectual evolution of societies starts with primitive theological animism, progresses through the ecclesiastical metaphysical depersonalisation of human spirit, and then on to the highest stage of positivism, which is exemplified by modern science and industry (Williams, 2004a). Comte's foundation of functional sociology, subsequently used as a one-size-fits-all approach to describe the intellectual development of everything, including dance, has been seriously undermined by anthropologists who cogently argue that there is no such thing as 'primitive dance,' and that the term is meaningless (Keali'inohomoku, 1983).

International diffusion of values associated with early Northern Hemisphere modern creative dance is found in a text from Australia. Farley (1963) reminds readers how lucky they are to be in "an age of creative dance", and she relates that "the Department of Education for New South Wales has included in the Primary School Syllabus a subject called Creative Dance" (p. 8). She goes on to describe how creative dance can inform children about 'folk, national, ballet or primitive, without labels attached' (1963, p. 9), by expressing ideas through the medium of the whole body. The notion of individual creative expression is clearly etched

throughout Farley's text, along with a role for dance improvisation to create 'modern' versions of the dances of other cultures.

Other dance education texts show folk dances being fused with creative dance as supplements to extant dances, or to produce alternative versions of folk dances, or to create dances in folk dance style (Green Gilbert, 2006; Kraus & Chapman, 1981; Mosston, 1981; Preston, 1963; Young Overby, Post & Newman, 2005). This application of the creative dance teaching strategy is still popular today, and is described as involving creativity "without compromising integrity to turn folk dancing concepts into a creative process" (Pugh McCutchen, 2006, p. 177).

Laban's terms and concepts have travelled globally "although the source is rarely mentioned" (Lepczyk, 2009, p. 4). A survey found that dance teaching in five participant schools in Sweden was in large part influenced by either Laban's or H'Doubler's pedagogies (Lindqvist, 2001). Organisations such as Daci (Dance and the Child International) hold regular conferences attended by delegates from all over the world, and place considerable emphasis on creative dance. A recent publication by the organisation included authors from Taiwan, South Africa, Finland, Croatia, Jamaica, Brazil and Canada (Shapiro, 2008). The cultural migration of creative (contemporary) dance has been through various interpretations and shifts in setting since its origin (Hagood, 2008). Creative (contemporary) dance in education and theatre is portrayed in this thesis as traditionally shaped by ethnic western values and meanings. Any associated emphasis on the so-called 'natural', innovatory individual may be assumed (if erroneously) to be 'universal' (Grau, 2007).

The selection of "creativity" as the topic for a 2009 special issue of the journal *Research in Dance Education*, illustrates continuing "interest and recent developments in creativity in education theorising in the UK and more widely" (Rolfe, 2009, p. 96). Critique of the literature revealed creativity in the guise of "a familiar and trusted friend" (Chappell, 2001, p. 98). The notion of creativity as a central motivating factor was seen to be deeply inscribed into current dance education theory and classroom practice. Connell's (2009) study sampled all secondary teachers with responsibility for dance in secondary schools in Yorkshire, the largest county in England, and found that: "The emphasis on creativity as an important attribute to dance was shown clearly with 63% of the respondents recognising creativity as an important word associated with dance" (p. 118). Comments such as that "[c]reativity is at the heart of modern dance as it has evolved through the twentieth century" (Schwartz, 1993, p. 8) capture what Hagood (2008) and others are saying about creative (contemporary) dance as the core of dance education.

The individual as creative agent can be key in the cultural order, but to assume that different cultures are working on the same dance codes as contemporary theatre dance requires re-examination from a twenty-first century perspective. In light of such practices, which have their own intrinsic benefits, the question of whether the success of creative dance

education can possibly override other dance traditions inadvertently marginalising them or compromising their integrity, is therefore pivotal to the thesis.

Other literature clarifies that innovation in dance from different cultures can be different from the creative (contemporary) dance approach. For instance, *Baratha Natyam* improvisation is described as a negotiation of artistic freedom from within idiomatic traditional parameters (Meduri, 2003). This description could also be applicable to creative dance and improvisation, but the parameters are quite different. A similar point is made in an article comparing improvisation in flamenco with postmodern dance (Heffner Hayes, 2003). The movement codes, syntax and structures for *Baratha Natyam*, flamenco and postmodern dance run on genre-specific sets of rules from within which they are "embellished according to the performer's design" (Heffner Hayes, 2003, p.112).

Traditional dances, such as those found in the Pacific, can often be associated with more of a cultural collective understanding. It is therefore possible that when viewing dance improvisation, composition or innovation from another culture, it may not be understood as such without some knowledge of "their underlying rules" (Puri & Hart-Johnson, 1995, p. 179). Puri & Hart-Johnson's tentative conclusion is informative:

> The distinction between improvisation and composition that is generally assumed in the United States…is based on cultural differences of perceiving the individual as a more important entity than the whole, in contrast to an Indian view, in which the individual is seen as intimately bound up in the whole society and, indeed, is a kind of expression of the whole. (p. 181)

Similar cultural differences are to be identified elsewhere. In studying improvisation in *Egungun* dancers in Yoruban traditional masked dancing, it is indicated that accessing and understanding culturally specific "techniques, codes, signifying practices" (Thompson Drewel, 2003, p. 119) is at issue. In other words improvisation may have a source in the individual, imagination but it "springs from an ensemble of learned, embodied knowledges about the social world in which the improvisers operate, [as well as] the techniques and skill to deploy them" (Thompson Drewel, 2003, p. 120). The point is well illustrated by Best's (1985) recounting of an audience at a Ravi Shankar sitar recital in London applauding after Shankar finished tuning up, having mistaken the tuning up for actual playing because of their lack of familiarity with the musical form.

Theresa Buckland contends that traditional dances publicly display the "longevity of human memory…the continuity of human experience, as successive generations re-present dancing" (2006, p. 15). She argues that the emphasis be put firmly on the continuity and historical authenticity of dance traditions. An informative example of how change and tradition co-exist is Kaeppler's (2004) portrayal of the recent development of Hawaiian dance in which vocabularies used in pre-Christian ritual are recycled and transformed into what the Hawaiian dancers regard as a "new kind of identity ritual" (p. 305). The conservation of hula tradition "on its own terms"' (Frosch, 1999, p. 250) is in contrast to reports that Hawaiian hula

traditionalists were disapproving of versions of the dance that merged with Asian and western choreographic narrative dance traditions: "To them these dancers were no longer hula" (Kaeppler, 2004, p. 307). Kaeppler's insistence that the minority groups' cultural traditions should be prioritised is relevant for dance education in strategising how we teach dance in terms of our responsibilities to the people whose dances we study.

Mixing the codes of one tradition with another could potentially result in something of a cultural cacophony unless done with sufficient comprehension of the 'rules'. However, the tendency to creatively fuse dances from different cultures with creative dance improvisation seems to have become acceptable, and even sometimes standard practice (Hagood, 2008; Rowe, 2008; Sporton, 2006). Moreover, creative innovation through dance improvisation is identified as being complex in terms of its potential for being culturally misplaced, as illustrated when traditional Indonesian dancer and dance educator Juju Masunah (2001) taught German university music students as part of their compulsory 'Rhythm and Movement' paper. On seeing Masunah perform two Indonesian *topeng* dances, a student asked: "Are these movements improvisational or standardized?" (2001, p. 112). The student wrongly assumed that categories learnt in a creative modern dance course were applicable in this context. Such assumptions are intriguing, and reinforce the potential for uninformed stereotyping and lack of communicative competence. Indeed, such misunderstandings have profound implications for the preservation of the traditional. The danger exists that techniques of creative improvisation will be imported into areas where they are not relevant, or welcome. Moreover, it is by no means to be taken for granted that creative fusion of dance improvisation (within the codes of the Laban Dance Elements) with dances from other cultures leads to furthering understanding of cultural diversity.

The longstanding tradition in dance of cultural borrowings is one whereby "[d]ancers of one culture often turn to other cultures for their creative inspiration" (Hanna, 1999, p. 145). However, "[a]n outsider's appropriation of a cultural groups' dance may be resented, even considered a form of theft or offense" (Hanna, 1999, p. 153). If westernising of dances from diverse cultures can lead to trafficking of others' cultural legacies, I suggest that this can present a delicate dilemma for teachers. Privileging creative over cultural understanding can result in some misuse of the creative modern dance legacy, particularly when improvising on a traditional dance purports to be concerned with *understanding* dances from non-western cultures. For example, the misnomer of 'cultural dance,' referring to a learning outcome whereby students "[c]reate a dance based on a cultural tradition, belief or custom" (Purcell Cone and Cone, 2005, p. 7) is in reality a creative dance activity exclusively, and should not be thought of as having anything to do with non-western *dance* traditions. Similar examples can be found in Ferguson (1998), Kaufman (2006) and Reed (2003).

In the current environment, the creative dance process represents for some a "marketisation of creativity, grounded in liberal individualism where high value is placed on individuality and being able to think outside of societal norms" (Chappell, 2007, p. 42).

Williams' (1965, 1976) cultural theory, which provides a backdrop of utilitarian aspirations for the liberated individual, resonates strongly here.

In exploring how dances from diverse cultures interface with current creative dance pedagogy, I also draw attention to the importance of alleviating the threat of their dilution, disappearance or ill-informed relativist inclusion. In this regard, social theorist and member of the Frankfurt School Theodor Adorno's recognition that once outside of the original context traditional culture is vulnerable, because "the pretext of improving, [may bring about] barbarically mutilating it" (1993, p. 223), certainly resonates. Treatment of all dances in educational settings requires understanding that some traditions may be all too easily absorbed if appropriated as 'stimulus' for western creative fusion, or if culturally specific vocabularies are taught without adequate understanding.

In reviewing UK arts funding, dance academic Gregory Sporton (2006) points out a favouring of a fusion approach because of the appeal to mass audiences. Little or no traditional knowledge of the 'other' is required to appreciate the performance of what is, at bottom, a contemporary dance. All that a viewer needs is an ability to recognise novelty. "The mystical respect for otherness usually ends in commodification, as modernity devours the significance of the dance" (p. 89). Sporton identified four stages in the assimilation of culturally diverse dance traditions with western contemporary vocabularies, namely: observe, critique, adopt and own. I suggest that favouring fusion and Sporton's four stage process also features in dance education, and when practiced does not require traditional or contextual knowledge of movement or meaning on the part of the teacher or learner.

Interestingly, in 2007 the UK's biggest dance award, The Place Prize, went to hitherto overlooked choreographer Nina Rajarni, whose work deliberately avoids modern fusion of dance genres. Rajarni has said that "[f]usion is not wrong, but it's wrong for me" (Winship, 2007). She is concerned about the possible extinction of Indian classical dance via the ever-increasingly popular dilution with western dance vocabularies, and so she retains a strictly traditional movement vocabulary, contextualised in contemporary stories and costumes reminiscent at times of a Bollywood narrative.

A paper by two teachers provides an example of the dilemmas of balancing the traditional with the creative. Rovegno and Gregg (2007) admit that they "may have traded authenticity for experiential learning" (p. 216). Their dilemma lay in whether the time the children spent on creating their own dances, on themes such as wildlife, housing and food, would have been better spent learning the traditional steps of Native American Indian folk dance. In their perceptive reflections, Rovegno and Gregg express concern that they may have trivialised the culture in question.

An example of a related dilemma is when it is assumed that a modern dance warm-up, improvisation and choreography will appeal to students from "cultural backgrounds in which love and respect for dance is high" (Moss, 2000, p. 39). When the students showed disinterest, Moss followed their lead and introduced some of their indigenous Latin and

American social dance music and steps into her classes to collectively choreograph an "abstract modern dance" (p. 40). This inclusive approach succeeded to motivate the students, and help them feel as though their skills and ideas mattered. It was also noted by Moss that the collaborative choreographic approach avoided nationalistic competitive rivalry that she had experienced previously between Central and South American Latin students. However, the Latin social dances themselves could be described as having been educationally appropriated.

A suggested alternative strategy is one whereby the vying factions, in this instance subgroups of Latin American ethnicities, may call a cessation to their rivalries to interrogate how their own indigenous social dances are both similar and different (Grau, 2008; Hanna, 1999; Sweet, 2005). This approach emphasises the traditional rather than fusion of tradition with creative dance. When learning about dance in cultural context, individual creativity can be a dangerous ally if regarded as a panacea. Issues of appropriation and acculturation are potentially activated in such pedagogical practice. It is highly possible that "by domesticating the exotic… we are left not with an accessible exotic, but only with the domestic" (Fleming, 1995, p. 7). I should clarify that I am not dismissing creative dance—it is highly valuable educationally for many learners—but merely pointing out that learning about dance contextually requires different worldviews and teaching strategies. These strategies aim to recognise difference and avoid marginalising dance traditions by relegating them to the status of creative 'stimulus'.

Mindful of the sorts of dilemmas and issues examined above, Masunah's (2001) two teaching packages aim to reignite interest in traditional Indonesian dance in schools. Using an "appreciation, practice and discussion" (p. 102) framework, the packages encourage teaching of some basic *topeng* dance movements and creative group activity based on the taught vocabulary. Culturally relevant aspects of traditions in mask making, music and social background, as related to the dance, are also included. Such a well-rounded dance experience could offer the opportunity to learn in a culturally meaning*ful* fashion, and represent significant integration of authentic traditional expertise for inclusive teaching.

The cultural concept of the creative individual is one that can permeate dance education from within its progressive, liberal educational context to the possible exclusion of other cultural viewpoints. I suggest that a challenge for dance education is one of how to develop reflexive understanding of 'our' dance and *ourselves*, as well as others and their cultures in terms of the concept of creative innovation.

2.4.1.iii Technique and skill learning

Is learning a few 'moves' a sufficient theoretical and practical base from which to teach *understanding* of dances of other peoples' cultures? Hagood (2008) and Warburton (2008) believe such questions require a rethinking at all levels of education, and I am inclined to agree.

In 1959 Laban recognised that physically learning "a dance step mechanically does not lead to an understanding of its meaning" (Laban, 1971, p. 29). Pedagogies such as those of Laban and H'Doubler opposed dance technique training in favour of nurturing individual creativity, taking the stance that:

> Too many people today still think that all movement tuition and training consists in the learning of bodily tricks, and that the aim of such training is to exhibit the empty brilliance so highly praised in the virtuoso. (Laban, 1960, p. 153)

The pioneer dance educators, in keeping with a modernist tradition, prioritised knowledge production over reproduction. This mirrored the modern icon of the 'free' individual pitted against a deterministic social system. The backdrop of modern times, with its shadows of machines, industrial regimentation and materialism, all feature in the foreword by Gertrude Johnson to H'Doubler's 1940 book:

> In a day and age when machines have all but conquered the world, and when man, the maker, has become the slave of his own inventions, it is not strange that we find education almost as regimented. (H'Doubler, 1974, p. vii)

Enthusiasm for knowledge production in creative dance is still current today. One example can be found in the shift to Mollie Davies' Laban-based creative dance framework in Taiwanese kindergarten education, from the previous practice wherein "teachers typically copy productions, or steps and sequences from commercially published books, DVDs, and videos, and then teach the routines to the children by rote" (Liu, 2008, p. 182). The knowledge required to teach creative dance is a combination of Laban movement analysis, some dance compositional theory and skills to logically sequence discovery creative learning experiences. A skilled creative dance teacher needs little skill in dancing. In fact, demonstration can be counterproductive in such learning experiences.

However, research has also shown that generalist teachers tend to see themselves as lacking skills and knowledge to teach creative dance (Buck, 2003a; Connell, 2009; Hennessy, Rolfe & Chedzoy, 2001). This being the case, teaching culturally specific dances would seem to demand *even more* of dance educators in terms of physical skill and contextual knowledge.

Despite dance educators' suspicion of technical skill, technique training became an accepted part of dance programmes during the twentieth century—in the USA (Hagood, 2008) as well as in the UK (Preston-Dunlop & Espana, 2005). In the UK, an 'American invasion' was documented in the form of the infiltration of North American dance techniques—such as Martha Graham's in the period 1962–1972—into teacher training college dance education programmes (Preston-Dunlop & Espana, 2005). The resulting acrimony between the two factions is well-documented (Haynes, 1987). Dance educators took exception to giving up the recognised, if apocryphal, sense of 'ownership' that accrued

in creative dance, along with the associated benefits to the learner of increasing confidence and interest to learn.

Recent research into teaching styles in physical education included some dance teaching and goes some considerable way to affirm teachers' longstanding anecdotal observations of the benefits of taking ownership via learner-centred discovery learning (Salvara et al., 2006). Utilising four teaching strategies, based on Mosston's (1981) spectrum of teaching styles, the learning achievements of four different groups of 11-12 year old boys and girls were investigated. Mosston's theory identifies 11 different teaching styles for physical education, in a range from 'Command style' (behaviourist, rote learning, reproducing set skills) to the more divergent and discovery, knowledge-productive styles. This classification system of teaching strategies is a useful guide for analysis in this thesis because the spectrum of teaching strategies (teacher-centred, knowledge-reproductive strategies at the one extreme, and learner-centred, knowledge-productive styles at the other), are applicable to the range of learning experiences potentially available in dance education.

In the Salvara study, the Command style group emphasised repetitive learning of traditional Greek folk dances and aerobics, aiming for precise execution of steps, group unison and uniformity. The "Guided-Discovery style" (Mosston & Ashworth, 2002, p. 212) group physically experimented with and applied principles, such as the position of the body's centre of gravity, to solve problems about how balance is maintained and lost. The research found a noticeable increase in the motivation to learn in the Guided-Discovery (knowledge productive) group, and reciprocally some decrease in interest to learn in the knowledge reproductive group.

Despite educational concerns raised from research about rote learning of steps, there has been a recent call to include technical training, competition and unison performance into dance education. The preference for skill learning is rationalised as necessary to redress the imbalance of prioritising "personal creativity and expressiveness over dance as a shared cultural form" (LaPointe-Crump, 2006, p. 3). The view expressed is that skill acquisition would be more in tune with current times, as exemplified by the success of such phenomena as *Riverdance*, and popular television hits such as *Dancing with the Stars* (Overs, 2007). Dance educators may care to reflect on the idea that—"One step away from being evaluated in a class is auditioning for a company or show" (LaPointe-Crump, 2007, p. 4). Analogies between competitions and dance education would surprise many dance educators striving to teach inclusively in classes with diverse physical and cultural needs.

One respondent to LaPointe-Crump's papers was clear that "I do not believe dance competitions are compatible with the artistic ideals of dance" (Zandman, 2008; see also Friedman, 2009). There is a similar debate to be had about whether competitions and the concept of training for virtuosic excellence are compatible with progressive, liberal educational ideals. More importantly, Venable's (2001) identification of the homogenisation of native Irish dance, as a result of the dance's global successes in such shows as

Riverdance—is not so easily reconciled with learning about contextual aspects of Irish step dance. Venables traced shifts in preference toward greater athleticism, different body types and flashier costumes.

Herein lies a possible dilemma. Behaviourist, knowledge-reproductive teaching style is utilised in teaching contemporary dance, and many other traditional dance genres such as ballet, jazz, folk dance and Samoan *sasa*. Speculation about the potential for conflicts of interest when teaching dance vocabulary by rote to a culturally and motivationally mixed group of school students raises important questions. Could the cultural values and meanings that are purveyed in behaviourist learning experiences revolve around issues of compliance, control, uniformity and competition? Are these values in conflict with the values of a liberal, inclusive, progressive educational setting? Might there be certain dances which are unsuited to progressive liberal dance education because of the cultural emphasis on skill-based drill— the kind of teaching approach described as the pedagogical model of an "authoritarian father" (Stinson, 1998, p. 27)? It is possible to identify various ways in which teaching dance in a regimented fashion sits uncomfortably in liberal, progressive educational settings. Possible difficulties include the time required to reach an acceptable standard and the elitist specialist requirements that are unsuited to the majority of learners in a formal education. However, considerable cultural misunderstandings could arise if creative dance is viewed as a relative progression from reproducing steps which is described as "the most primitive way of teaching" (Shapiro, 2008, p. 267). This rather evolutionary view of learning steps by rote favours creative dance as a progression from the spurious 'primitive'.

A key question is this: "Is the pedagogical style of certain cultural dances integral to what is being learnt?" (McFee, 1992, pp. 308-9) Recent research has shown that in non-western countries such as Korea and China, collectivist communities favour knowledge-productive teaching styles (Command style, rote learning), because the cultural emphasis is on standardising student performance and knowledge reproduction (Cothran et al., 2005). Furthermore, attention was drawn to the fact that westerners viewed Command style as a teacher-centred approach, but Chinese teachers categorised it as student-centred, it being in the learners' interests culturally to conform and reproduce knowledge.

In examining the effect of changing contexts on pedagogical strategies, Alter (2000) asked how teachers of culturally specific 'traditional' codified techniques, such as Flamenco and Cambodian Court dance, should modify their pedagogical styles when teaching in western educational cultural contexts. However, one may ask whether such modification may affect the transmission of culturally specific meaning. The possibility that teaching styles can act detrimentally on the learner arose in a discussion about how African dance lecturer Vusi Ngema felt that "[w]estern dance training… devalued him as a dancer" (McCarthy-Brown, 2009, p. 120). No matter how a feminist perspective may view a traditional 'Command' style pedagogy as misogynist (Stinson, 1998), such traditional pedagogy may hold relevant cultural values integral to studying some dance genres—a point of a possible dilemma for teachers.

Contention and confusion surround the educational values of different teaching styles. Dance education's traditional preference is portrayed as one of student-centred knowledge production (participatory, discovery, constructivist). In the context of physical education, or the dance professional vocational training model, the clear preference is for more teacher-centred, knowledge-reproductive styles (performative, rote learning of steps). Hagood's research (2006), based on his dance education students in their school placements, found that when dance teachers in schools were busy producing routines for assemblies, shows and competitions, it was often a reaction to calls from management for dance products, coupled with the drive to respond to the media-driven popular image of dance, and the cultural peer pressure to be a 'winner'. Cothran et al. (2005) also suggested, similarly to Hagood (2006), that a context that promotes using reproduction teaching styles was created as teachers came under pressure via national curricula to provide students with sufficient scores for university entrance.

According to other research, a traditional authoritarian approach to teaching ballet discourages learners from discussing learning with the teacher (Johnston, 2006). Based on Vygotsky's learning theory and the metaphor of 'scaffolding' learning (Bruner, 1986), Johnston argues that the repression of speech is detrimental because language is critical to learning in what may superficially appear to be a nonverbal learning experience—a ballet class:

> Speech acts as a tool to help organise and integrate many disparate aspects of children's functions, such as perception, memory and problem solving. (Johnston, 2006, p. 7)

The importance of speech in learning to dance is also highlighted by Farnell (2003). A dialogic approach to teaching 'steps' is one which could shift the learner from a passive to an active participation and understanding. Via such pedagogy the traditional performative rote learning of steps, and strict disciplinary approaches, could become compatible with progressive, liberal education. Moreover, the affinity of verbal and movement languages is compatible with Farnell's theoretical perspectives (1994). Such critique of imitation-based, performance-driven pedagogies, as prioritising the body as a vessel receptive to physical skill acquisition is helpful. If such dialogues could play a part in the skill learning experience, then contextual understanding of any particular dance tradition could be developed.

Furthermore, in line with Williams' three recommendations (1983), I suggest that by encouraging awareness of commercial interests, overt sexuality and other similar contextual meanings, the superficiality of the capitalist media industry could also be contextualised. For example, as Risner reminds us,

> ignoring homosexuality, homophobia, and anti-gay discrimination diminishes not only the profound role dance educators can and should play, but also disregards the vast educative potential the profession wields for addressing a highly divisive and problematic world. (2007a, p. 185)

So what does this mean for teachers that possess skills in genres such as folk dance, ballroom, ballet and disco, and who may be inclined to emphasise the performative aspects with a Command style approach (Buck, 2003a)? Can they articulate the differences between education and training, and how they operate in dance education in an inclusive learning setting? How can a teacher balance Command style of learning in the act of dancing with strategies that involve the learner as a constructor of knowledge, rather than merely a receiver? How can a teacher strategise this for the learners? Can teaching dancing also take on consideration of looking outward into the world and its concerns?

A rationale for learning *to dance* codified dances, alongside practices of a more dialogic, reflective and reflexive kind, is considered in this thesis, insofar as this would promote a better understanding of dance contextually. Insofar as, arguably, the aesthetics and underlying cultural values of a dance tradition could resonate during learning to dance, such an approach to teaching codified dances would involve due consideration of the relevant traditional context and the insider's worldview. Teachers and students could share cross-cultural understandings *if* the teacher was appropriately skilled and informed. However, many teachers are likely not to have the practical or theoretical knowledge to teach in this way across diverse genres. So who would teach in this way? The next section examines this concern.

2.4.2 Who Could Teach Culturally Diverse Dances from Contextual Perspectives?

There is little dispute that in using the creative dance process in New Zealand, "teachers bring the curriculum to life, to the extent that some say teachers are the curriculum" (Buck, 2003a, p. 329). However, the skills and dance theory required to teach a diverse range of dances contextually are potentially problematic because "lone teachers cannot be expected to know and do it all" (Hong-Joe, 2002, p. 246). We can gain some idea of the demands on teachers to teach dance contextually by appreciating that for effective teaching "content knowledge and pedagogical knowledge go hand-in-hand" (Warburton, 2008, p. 12). This raises concerns for teachers who, in providing culturally diverse dances, act as "the dance resource" (Buck, 2003a, p. 276).

Clearly, "training teachers to be expert in all fields would be difficult" (Friedman, 2009, p. 138). The expectation of training teachers to a sufficiently high level to teach a culturally diverse range of dances is somewhat unrealistic, and so the inadequate expertise noted by physical education teachers Rovegno and Gregg (2007) is a problem that many teachers are likely to face. Rovegno and Gregg describe themselves as two white female teachers, self-taught in Native American dances and cultures. They taught eight year olds at a predominantly African-American Elementary school, and even though they had invested considerable time and trouble to learn Native American Indian folk dance, they questioned their own ability to learn and teach such dances with any authenticity. They recognised that their own learning and teaching "was filtered through our own culture, through our ignorance

and the gaps in our knowledge" (p. 215). Such recognition indicates the difficulty for teachers themselves to identify and comprehend the elusive and subtle cultural significances, histories and values that the 'steps' carry, let alone the physical skills required for demonstration.

In the case of Maori kapa haka for example, many movements have specific protocols, and some require special permission if they are to be taught at all. Similarly, Keali'inohomoku sums up the elusive meanings carried by Polynesian dance, in which "illusion is not the objective of Polynesian dance, but allusion is" (2001, p. 35). In the allusional machinations of Polynesian dance, where poetic device is an indirect means of drawing attention to important meanings analogous with a specific social reality, insider dancers and audience know that they are experiencing imagined, reasoned resemblances of their cultural lives as carried by a dance performance. As outsiders, teachers are likely to find such meanings difficult to comprehend because they lack adequate cultural competence (see section 2.3 above).

Therefore, the opportunity to honour minorities who are expert in their own specific dances is a crucial consideration (Frosch, 1999; Kaeppler, 2004; Williams, 2004). This issue was one picked up in a conversation about appropriation between dance educators when Hagood made the point that "[a]n important question is who has the authority? For instance, can people of European heritage teach Africanist dance?" (2008, p. 227). Kaeppler's insistence that the minority groups' cultural traditions should be prioritised is as crucial in the context of dance education as it is in any other context. Moreover, it acknowledges our ethical responsibilities to support the people whose dances we study.

As stated in UNESCO's (2003) Article 2.3 ('Convention for the Safeguarding of the Intangible Cultural Heritage'), transmission is among the measures aiming to ensure the viability of intangible cultural heritages:

> One of the biggest threats to the viability of intangible cultural heritage (ICH) is posed by declining numbers of practitioners of traditional craftsmanship, music, dance or theatre, and of those who are in position to learn from them.
> (http://www.unesco.org/culture/ich/index.php?pg=00061.html)

As part of this convention, UNESCO encourages the establishment of national systems of "Living Human Treasures", to identify exemplary traditional bearers of ICH. This scheme aims for sustainability and support for bearers of heritages to transmit their knowledge and skills to younger generations. The selection criteria that UNESCO lay out for Living Human Treasures include: a high degree of knowledge and skills required for performing or re-creating specific elements of the ICH; the basis of their accomplishments; their willingness to convey their knowledge and skills to others; the value of the traditions and expressions concerned as a testimony of the human creative genius; their roots in cultural and social traditions; their representative character for a given community; and the risk of disappearance.

Inherent within such policy is the proviso for dance education that dances be studied *on their own terms*:

> Taking the cue from the practitioners, we can determine what dance / movement and correlated activities are considered important, and how they are contextualised by their contextual particulars. (Frosch, 1999, p. 250)

Such a perspective informs the Hungarian dance ethnographer Laszlo Felfoldi's (2002) approach to studying dance contextually by placing the performer as central to the study of Central Eastern European folk dance. Felfoldi proposes a move away from the traditional ethnographic focus on the analysis of the dance movement to one that examines the "concrete individual" (Felfoldi, 2002, p. 26). This approach evolved new techniques to "ignite" (p. 29) verbal articulation of dance knowledge that was previously difficult to talk about, by contextualising conversation during social dancing events. Consequently, instead of focusing exclusively on the meanings of the dance movements, the performers' or choreographers' identities and cultural ontologies are analysed. Sweet (2005) and Giurchescu (1999) also recommend the method of talking to the dancers, as well as analysing the dance or dancing. Interrogation of dancers could, it is argued, inform "how the dance of a group informs a particular view of the world, and conversely how a particular view of the world informs a dance tradition" (Sweet, 2005, p. 136). Study of the dancers' life stories, as well as their opinions on the dances, and on their own dancing, are held as equally important as analysis of the movement and the reciprocal cultural significances. The dancers' own commentaries, roles and identities are also helpful in interpreting the social significance of the dance and the dancer in relation to the respective community's collective knowledge and "dance life" (Felfoldi, 1999, p. 60).

Inclusion of the profile of the artist as a person of a specific time and place, as an element in the teaching of dance from contextual perspectives, could contribute to developing cross-cultural understanding. This is a point emphasised by Williams (2004) in her advocacy for a self-reflexive, sociological, personal anthropological approach. "What this means is that *the correct identification of the agents' beliefs will be a constituent part of the investigative task*" (Williams, 2004, p. 211).

Support for the 'owners' of specific dances is revealed in Hutchinson's (2000) inclusion of the Appalachian, Native American Cherokee owners of the *Booger Dance* in her work as a dancer educator. Such inclusion of the owners of the dance is offered here as an ethical solution to the dilemma of who should teach which dances. The *Booger Dance* embodies the theme of cultural collision, and in the paper it is revealed that the Cherokee's own perspective on Hutchinson's work valued the elements of preservation and study of the cultural 'now' of the *Booger*. They saw her teaching as a way to highlight *their* identity in a white-dominated world, and a means to ensure for the Cherokee that any changes remain sensitive to their indigenous perspectives (p. 258). Hutchinson's dance students (non-

Cherokee) were reported to have enhanced their appreciation and respect for cultural difference through the study of the dance.

Moreover, if "[t]raditional dance forms are passed from generation to generation without reference to national or international standards" (Adshead-Lansdale & Layson, 1999, p. 22), then the debate about who teaches certain traditional dances that are not administered by syllabi or curricula continues. Part of this debate is accounting for the transmission of history and culture in an oral tradition, and how that may well place culturally specific knowledge and expertise in the possession of some individuals or groups more than others.

Hypothetically, if the *Booger Dance* (Hutchinson, 2000) unit had been with Cherokee children, their community's dance stories could have been engaged and *their* social identity strengthened. Inclusion of personal cultural narratives has relevance for dance education internationally, and emphasises the value of such a teaching strategy, as seen in the following example from Alaska (Thomas, 2001). Research into dances of the Yup'ik people made a case for taking the time to include study of the learners' own dance identities and narratives. The Yup'ik feared the loss of its dance heritage in the twentieth century as communities underwent modernisation. The dances, described as a "nonverbal parallel to the Yup'ik language… Movement metaphors…" (p. 278), had been a traditional source of community cohesion, survival, healing and maintenance of cultural values. Gentle humour was traditionally used in the dances for social criticism, and an element of entertainment was also involved. An initiative to reignite traditional dance via the 'Chevak Cultural Heritage Programme' had succeeded in reviving the interest in dance, and combining the traditional with the new. Thomas's descriptions of how the Yup'ik include metaphors, such as basketball and Bruce Lee's martial arts, into their traditional dances illustrate the Yup'ik use of parody. The words of Yup'ik community leader Ulrick Nayamin are indicative of why tapping into the learner's own dance is a worthwhile investment of time:

> By learning the dances, you young people will have weight so that nobody can brush you off the top of this earth. You will be the exciting ones because you have something of your own – your culture! (pp. 279-80)

The claim of 'ownership' of culture, when compared to that commonly acknowledged as resulting from individual creative dance making, raises interesting parallels.

Supporting traditional dancers and dances of the Pacific is a dilemma noted by various New Zealand and Polynesian scholars. Aspin (2004) identified the importance of respecting tikanga (customs, values, beliefs) in a contemporary context as "… a commitment to acknowledging our past so that we can understand where we have come from" (p. 209). In tracing the increase of interest in identity formation in ethnographic research, Marcus (1992) also identifies the difficulties of preserving diverse traditions as they interface with appropriation by market forces. I contend that this dilemma also resonates within dance education.

This is articulated fully by Tui Atua Tupua Tamasese Taisi Efi, Head of State of Samoa. In depicting Samoan traditional dances as "footprints in the sands of time" (2005, p. 62), Tamasese lobbies for their preservation because of the importance of dance as a medium for transferring knowledge between generations, and giving a sense of meaning and belonging to Pacific peoples. He acknowledges that traditionally such knowledge was held by a few chosen custodians, who taught others by rote without imbuing the dancers with the full significance of the dances. Tapu, or sacred rights, protected the custodians' social status and livelihoods. But Tamasese insists that the historical events, buried over time in the shift of attention to the performance of the movements, must be revealed before "their full and profound meaning is lost to a new generation" (p. 63). Tamasese's recognition of the capacity of dance to carry historical and multiple meanings is informative of who could teach traditional dances from diverse contexts meaningfully.

What if the teaching of culturally diverse dance does not involve any dancing? One could suppose that careful selection of dances to view in audiovisual learning environments could honour and respect relevant indigenous language, sacred values and cultural protocols. However, even this is fraught with complexities. For instance, film itself is a culturally specific construction, and may not, depending on the viewer, be accepted as an authentic representation of the filmed event. Ethnographic filming that attempts to bring alive a specific time and place, and "a sense of what it was like" (Hughes-Freeland, 1999, p. 120), requires sensitive and subtle approaches. Moreover, viewing and responding to film can create a distance from any kinaesthetic experience, and make "everybody look good" (Albright, 1997, p. 80). Williams (2005) alerts us to the limitations that watching dance on video or DVD, or learning the movements of dances, have in terms of developing understanding or appreciation. Moreover, teaching from film would still require culturally competent translation. To theorise understanding of dance as culture and remove the practice seems to remove the lived reality of it for the learners, and 'dumb down' the potential authenticity, meaningfulness and responsibilities of such teaching.

The recognition that skills and knowledge "do not always reside in the teacher, but in a complex range of sources including the learners themselves" (Friedman, 2009, p. 133) alerts us to another line of thought about who may teach. In order to illustrate this in terms of who is teaching and how learners enter into *inter*-cultural dialogues in dance education, I return to an example that was mentioned in the opening pages of this thesis. The Afghan boy, Farcel's impromptu performance of a "*Snake Dance*," celebrated Nov-Ruz, the Afghan New Year, which was at the time of filming being celebrated in his community (New Zealand Ministry of Education, 2002). The *Nov-Ruz*, from the Zarathushtrian tropical calendar, is celebrated at the Northern Hemisphere spring vernal equinox (March 21 in the western calendar). Farcel was performing a traditional dance celebrating the spring equinox on an autumn day in the Southern Hemisphere in a primary school dance class (years 4 – 6). The learning relates to the Understanding Dance in Context Curriculum Strand of the *ANZC* around a 'Celebration' theme.

In the video excerpt, I interpret Farcel's initial impromptu performance as his intention to reach out to his new school community. Equally valid is an interpretation of the learning episode as Farcel's dialogue with himself—his intentions and actions affirming and *preserving* his own cultural identity, through a performative act of dancing. Farcel's dance ruptured real time *and* space and created an intersection of two different cultural time co-ordinates. The meaning of dance as a sense of place, identity and belonging to the world was experienced in the learning 'event', both for Farcel and the other learners.

Learners and teacher encountered the unfamiliar along with the familiar, creating a shared understanding from their experience (Buck, 2005). In this cultural exchange of dance, diverse attitudes to the body, space, time and human relationships were lived in the cultural context of the classroom. An exchange that carries overtones of Lyotard's (1992) inter-cultural dialogues as associated with the postmodern experience. *If* the contextual study of dance can increase understanding of others' cultures and dances, then a path leads to possibilities of appreciation of, respect for, and even tolerance of diverse cultures, as read through and identified in their dances.

However, the bulk of the planning and physical dance learning experiences in the dance unit of the video excerpt in which Farcel performed, involved the students creating their own group dances on the theme of celebrating 'nature'. The dances also drew on the use of props (ribbons and shakers), European processional folk dance (e.g. the French *Farandole*), group formations and simple step patterns. Farcel's peers joined in with the impromptu Afghan *Snake Dance*, and imitated his dancing, but the 'study' of the dance ended there. So whilst students gained an *awareness* of the dance, there was no opportunity to deepen their understanding of it. If further learning experiences had prompted the students' own creative versions of the *Snake Dance*, would culturally appropriate parameters have been given to students to guide ethical and relevant innovation? Knowing what is appropriate and inappropriate for specific dances, so that relevant and ethical invention is assured, requires culturally informed teaching. In the case of the *Snake Dance*, this could have been achieved by further interaction with Farcel, inviting in members from the community (Farcel's family), or an Afghan dance specialist.

Learners' auto-narratives could explore the contrasting and similar in others' dances, seeking the authentic from their own worldviews and "embracing the dance and the people who dance within a given social framework" (Giurchescu, 1999, p. 45). "Narrative identity" (Bruner, 1987) could provide a helpful pedagogical frame, in combination with the tracing of migration of dances (Howell White & Congdon, 1998). Such stories can investigate the influence on the learner of what is familiar from their 'dance-lives' outside of school.

As an entry point to stimulate interest in the field of dance, this strategy has potential to be educationally enriching for the learners, but it is has limitations. There would be limitations for students who come from a dance-impoverished background, as evidenced in one of the submissions in The Watson Report in New Zealand (Watson, Bowen, Tao & Earle,

2006). The concern, expressed in a submission from St Paul's College, referred to the arts curriculum's heavy reliance on students' previous experience, "which for our students is limited" (p. 68).

A further concern when it comes to learners teaching each other is the possible racial discrimination (because of perceived inferior social status) that might be directed at migrant's dances, either by the migrants themselves or by others (Hanna, 1999). Such feelings and attitudes of inferior social status may be seen as holding the individual back from integrating into an upwardly mobile bracket in a new social setting. "It is often only when people have improved their socio-economic situation that they rediscover their earlier cultural heritage" (Hanna, 1999, p. 152). Or put another way, because being 'different' can also lead to humiliation or bullying "some children may not want to be singled out for the background that they come from" (p. 153). Like so many other challenges and dilemmas, the learner-teacher is another complex issue in the layers of considerations that make up the topic of this thesis. Nevertheless, making use of the learner's experience as a teaching resource has potential to prompt a sense of ownership and motivation for students to want to learn more about dance, as intention, action and cultural identity are activated in dance education.

In sum, whoever is teaching culturally specific dances should be able to provide a relevant, accurate and meaningful appreciation and understanding of dancing, the dancer and the dance in cultural context. In so doing, the teaching can draw on cultural theory and anthropological or ethnographic traditions that recognise the local *contextual* significance of human intentional action, alongside a 'dancerly' point of view. With this approach, theory is not intended to replace the 'reality' of live performance or of dancing.

2.4.3 Which Dances to Teach from Contextual Perspectives?

The issue of which of the many dances to select can be perplexing for teachers (Hanna, 1999). If teachers were to attempt to cover the infinite range of extant, culturally diverse dances, "timetabling such a vision would be impossible if equal time were to be given to all genres" (Friedman, 2009, p. 138). In this section, the *what* of teaching culturally diverse dances contextually is analysed more fully in terms of concerns and dilemmas that arise in relation to the possible consequences for the teachers and the dances.

Many texts written by practicing dance educators include a range of predominantly western dances, including various European and North American folk dances, ballet, modern and jazz dance (Green Gilbert, 2005; Kassing & Jay, 2003; Kaufman, 2006; Purcell Cone & Cone, 2005; Willis, 2004; Young Overby, Post & Newman, 2005). These books give greater coverage of creative dance learning experiences than teaching of ethnically diverse dances. Some texts include specific moves as contributory to technical training, such as the inclusion of photographs to follow certain *capoeira* moves (Howard, 2007).

Brenda Pugh McCutchen's (2006) comprehensive dance education text covers an extensive range of cultures, issues and approaches to teaching dance from contextual perspectives. The following list of nationalities and associated languages is given: Irish, Samoan, Japanese, Afro-American, Portuguese, Italian, Hmong, Ukrainian, German, Basque, Gullah, Scottish, Russian, Greek and Native American. The list is used to support the view that: "The essence of America is diversity. We are a nation of immigrants… We are more than a melting pot. We are a smorgasbord, a conglomerate of cultures" (Pugh McCutchen, 2006, p. 214).

So where do teachers start? Could identity of the learner be helpful in selecting which dances to teach? Identity, in itself an arguably obsolete and passé concept in the postmodern world, is however recognised as in use in everyday public life "to understand the world we live in as well as imagine other worlds" (Grau, 2007, p. 203). It is especially pertinent to conceptualise individuals and cultural phenomena when reconstrued as multiple or "fluid and in the making" (p. 210).

Starting with what is local in terms of identity, needs and interests is a helpful suggestion (Sansom, 1999). However, consider a scenario of a poor, dangerous North American neighbourhood where male youths are imagined as aspiring to media-driven stereotypes to "become someone, to overcome and make it out as a somebody" (LaBoskey, 2001/2002, p. 112). Teachers could start with the everyday icons and role models that are a part of the learners' everyday lives, but should they homogenise a group of learners in terms of cultural stereotypes? In some settings, for as many students who have a preference for hip hop it is possible that there will be others with other quite different cultural preferences?

In what is a considerable shift from the 1969 Department of Education for New South Wales Primary School Syllabus (Farley, 1963), the 2001 dance syllabus retains creative dance and Laban terminology, but also includes contextual appreciation as an "essential area of activity" (Meiners, 2001, p. 84). The syllabus set out to establish "a foundation with an *inclusive* and *broad* view of dance as art" (p. 85), and to this end lists the following dances: contemporary and popular dance in Australia; social dances from local and wider sources, including the diverse cultures in Australia; modern dance of the twentieth century; Aboriginal and Torres Strait Islander traditional contemporary dance; indigenous, folk and traditional dances of the world. A sensible suggestion is that "[s]chools can identify which specific types of dance will be taught according to their needs, interests and resources" (Meiners, 2001, p. 85). This is something that could help avoid dilemmas of which dances to select as appropriate (Hanna, 1999; Friedman, 2009).

The recognition that some dance genres have only recently been considered suitable for formal education is brought to our attention in this statement:

Up to recently, I believed that classical ballet had no place in dance education taught in schools. However, if the purpose is to introduce dance and develop an appreciation for the arts, any art form is appropriate. (Coté, 2006, p. 31)

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Similarly, Ward-Hutchinson (2009) found that integrating the study of ballet into her teaching helped to balance the contemporary creative dance content. However, teachers' discomfort with balletic or hip hop stereotypes, as received from the outside community, could also affect their teaching adversely. The spectre of the ballet can challenge teachers both in terms of their own skill base and the awareness of certain stereotypical associations that ballet carries with it in terms of tights, tutus and questions about manliness (Buck, 2003a). Even so, such discomfort may not apply to all teachers, and so the selection of which dances to teach is likely to be made on a case-by-case basis, sometimes starting with any skills that a teacher may already possess.

In the case of Hubbard (2008), extensive skills and background knowledge are clear in her description of a university course in traditional jazz dance. Hubbard's detailed description reveals integration of dancing with contextual perspectives of "authentic jazz dance…[—]an indigenous U.S. form evolved primarily from African-American culture in the first half of the 20th Century" (p. 110). Interestingly, Hubbard draws attention to the misunderstandings about the cultural meanings of jazz dance. She takes away the emphasis from "wearing a pasted on smile" (p. 112) and replaces it with the serious intent that authentic jazz dance carries. Her explanation that "it validates cultural heritage and affirms one's allegiance to the group" (p. 112) also draws our attention to the potential for identification with jazz dance for the students.

The physical skills and cultural knowledge of jazz dance that underpin Hubbard's teaching are highly specialised, and would demand substantial time to acquire. In choosing which dances to teach, some teachers may well be mindful of the preparation time, and feel that some genres are just out of reach practically, given that time has been found to be a concern for teachers in regard to arts subjects in general, and to dance in particular (Connell, 2009; Wilson, MacDonald, Byrne, Ewing & Sheridan, 2008). Learning new and unfamiliar dances, and research into the contextual aspect, would most certainly increase planning and preparation time.

Farnell draws attention to how traces of evolutionary metaphysics in dance education pedagogy can lead to "some rather confused teaching in the history of dance [that] consisted mostly of speculative mythical imaginings about 'the origin' of dancing in some dim and distant 'dawn of civilisation'"(1999, p. 157). Farnell may well have reason to worry when the contextual study of dance is described as containing "the enormous body of work that has sprung forth from the creative imagination of men and women around the world since the beginning of time" (Pugh McCutchen, 2006, p. 25). Such pursuits would present considerable challenges for teachers and students in selecting which dances to study, and who may try to reconstruct dances from a long since forgotten and never recorded 'primitive' past. Such strategies hark back to earlier times in the development of dance education (Preston, 1963; Farley, 1963) as described earlier in this review.

Similarly problematic, when considering the principles of cultural diversity and pluralist meanings of dance, is the suggestion that dance works chosen for study "should be universally important" (Pugh McCutchen, 2006, p. 228). However, amongst dance educators such myths are common (Bolwell, 1998). Teachers need awareness of such issues when selecting which dances to include or exclude.

Consider the proposition that '[i]t is […] probable that liturgical praying and ritual dancing co-existed in very early times' (Laban, 1960, p. 5). Laban's evolutionary perspective is enticing, but Kaeppler emphasises that during certain rituals what may appear to be 'dancing' is in fact "ritually moving" (2004, p. 297). The conflation of sacred movement with the western classification of 'dance' overlooks the point that the two have quite different intentions and, being incommensurable, "they pass one another by" (McFee, 1992, p. 305). Therefore, "[f]inding activities with a very different use from that in our society – a very different function – must make us wary of thinking of them as dance at all" (McFee, 1992, p. 287). McFee maintains that dance is not a word that is appropriate to describe ritual movement which 'is' an embodied spiritual presence. He illustrates the issue of the incommensurability of sacred movement with western classification of 'dance' by examining the intention of the *Ghost Dance* of North American Indians (McFee, 1992). The performance of this dance is believed by its people to have *in and of itself* the specific and direct effect of restoring lands to their rightful owners. As a direct intervention in real life this is quite a different outcome from a modern theatre dance expressing a longing for the return of land, or dancing to raise the spirit of revolution in protest for restoration of ownership. Therefore, McFee correctly categorises the *Ghost Dance* as being ritual, not dance. In other words, the movement is not a dance that depicts the spirit—it is the spirit.

As trance states are entered, and the presence of the mythical world dominates, 'dance' pales into insignificance as a term appropriate to describe the human action under scrutiny (see also Adshead, 1998; Best, 1999). Some cultures could regard the appropriation of their sacred rites under the guise of 'dance' as inappropriate and sacrilegious. In essence, such a stance holds that the selection of which dances to teach, and the approach to studying them, be conceptually appropriate for the social aesthetic and ontology of any single culture (Adshead, 1998; Best, 1999; Peterson Royce, 2002; Williams, 2004). In selecting dances for contextual study of dance, if education is to be meaningful and ethical, "culturally relevant definitions are necessary to distinguish ritual from dance" (Peterson Royce, 2002, p. 9).

What if creative dance were to be taught from a contextual perspective? Taking the opportunity to teach creative dance contextually may help some teachers in selecting which dances to teach from contextual perspectives, and draw on their existing skills and knowledge.

Consider this next statement in relation to dance education:

It is clear that Exiner and Hinkley not only admired and respected their dance education predecessors but established a pedagogy based also on the teachings and

dance education ideas of their contemporaries, including Russell, Boorman, Murray and Driver… This remains a fundamental aim of dance education programmes in Australia today, where dance is valued as a means of thinking through, acting upon, and re-thinking. (Wilder, 2001, p. 46)

Wilder is drawing attention to a lineage of dance education in Australia. Such recognition presents a possibility, if and when appropriate, to connect teaching creative movement exploration with past and current philosophies and individuals in the dance education context.

In what is arguably traditional western, modern dance education, learners explore the abstract Dance Elements as materials to create their own dances from, and "…by learning basic movement principles such as time, space, weight and dynamics within dance, the child would internalise that these principles could be experienced within the realm of everyday living" (Wilder, 2001, p. 43). In this manner, the creative dance process engages in creating kinaesthetic structures as analogies of cultural everyday realities.

There is a foundation of literature describing approaches to, and the effects of, teaching of creative dance as a means to explore stories, visual art, music and lives of other cultures (Anttila, 2008; Chappell, 2007; Maree, 2008; Reed, 2003). Also there is literature that documents how creative movement exploration can help empower students/dancers, and help them find their cultural voices (Jankovic, 2008; Lomas, 1998; Marques, 1998; Moss, 2000; Rowe, 2008). The use of 'context' in these teaching episodes prioritises the 'lived' contexts of the students or dancers, so that the dances created embrace the students' own "attitudes, activities, dreams and fantasises" (Marques, 1998, p. 181). Through interrogating issues such as "violence, bodily dialogue, communication, relationships, being a woman and religion" (Marques, 1998, p. 181), creative dance is effective in engaging individual and culturally diverse voices. Such rationales underpin the sort of creative dance that supports the students' exploration of their own contexts and issues in movement. The associated cultural values and contextual ideologies of individual creativity and knowledge production would require delineation for the learner.

Mindful of the roles associated with creative dance in education, Warburton (2008) suggests that in bringing attention to "pedagogy as choreography, we might engender new kinds of dance, dances, dancing and dance education" (pp. 11–12). Such an understanding could offer a means of seeing the teaching of creative dance contextually as more of a viable option for teachers. Could a new kind of dance education be one in which it places itself in a reflexive contextual perspective when appropriate? Chappell's (2007) critique is reflexively positioned, and challenges current thinking on whose creativity is operational in creative dance learning experiences. She reveals creative dance to be potentially formulaic, so that what appears to be the learner's creative process and/or product is actually inscribed in a teacher's sequencing of the learning process. Consider an analogy between "planning a lesson based on student's context" and "choosing where to start one's choreographic

process" (Marques, 1998, p. 182). Is the creative dance pedagogical process a culturally constructed, if generic and kaleidoscopic, 'technique'?

It is particularly pertinent to highlight parallels drawn between western, collaborative choreographic practices and educational experiences:

> The rehearsal, as a learning laboratory, can be an open container for intertwining educational and artistic values while pedagogical and learning possibilities expand. (Barr, 2005, p. 8)

Similarly, "[t]he teacher as director is still the choreographer, though perhaps not in the traditional sense" (Musil, 1999, p. 35). There may be no codified, recognisable steps such as one may see in an Eric Hawkins class but, arguably, the creative process itself can be looked on as a generic socio-cultural convention, the purpose of which is to produce 'individual' dance vocabulary.

Contextually positioning Eurocentric creative dance in relation to 'other' dance forms in dance education raises this question: Are western values part of an ethnically neutral territory hegemonic in dance education? Research in the Occupied Palestinian Territories into the hegemony involved in a shift from communal learning of folk dances to a pedagogy centred around a single individual teacher revealed that, "the local relevance of foreign dance learning processes had not been critically assessed but simply emulated" (Rowe, 2008, p. 15). Maori arts educator Mane-Wheoki expresses similar concerns in his critique of the *ANZC*, claiming that the document "does not recognise Pakeha arts as a localised acculturated identity" (2003, p. 89). His concerns are realised in the curriculum's separation of dance appreciation in the Communicating and Interpreting Strand (CI) from the Understanding Dance in Context Strand (UC), as this has potential to divide the 'cultural' from the 'artistic'.

The Communicating and Interpreting Dance Strand (CI) Achievement Objective (AO) from the 2000 *ANZC* lacked any contextual clauses. Is the separation of the performing, viewing and responding activities associated with CI from the activities associated with the Understanding Dance in Context Strand (UC) justifiable, realistic or sustainable? In the revised *New Zealand Curriculum* (*NZC*, New Zealand Ministry of Education, 2007), the AO for the CI Strand, previously bereft of contextual considerations, reveals noticeable slippage into UC territory. For example, at Level Three, the revised CI AO reads as follows: "Prepare and share dance movement individually and in pairs or groups." Also: "Use the elements of dance to describe dance movements and respond to dances from a variety of cultures." And the AO for Level Four is that "[s]tudents will prepare and present dance, with an awareness of the performance context" (pp. 3–4). A similar slip is found at Level Six. In particular the Level Three AO mixes making, performance, analysis *and* contextual interpretation, in effect mixing not only CI with UC, but also adding the Developing Ideas in Dance Strand (making dances). This shift in emphasis reinforces the need to question whether a separate contextual strand is necessary or desirable. If taken to the next logical step, viewing and responding to

mainstream 'art' dance practice can occur independently of any socio-cultural background in the CI Strand. Whereas, by contrast, dances emanating from outside *certain* Eurocentric heritages receive a "cultural treatment" (Grau, 2008, p. 239; see also Hagood, 2000). A necessary intervention is to recognise that appreciation and understanding of *any* dances is enhanced by including historical and cultural dimensions.

The Watson Report (2006) analysed long submissions (more than three pages) for the New Zealand Arts Curriculum Stocktake. It provided evidence that the compression of Strands may find favour amongst some teachers. In this report, St. Mary's School submitted a suggestion that, for primary schools, two Achievement Objectives would be sufficient at Levels One and Two. Unfortunately, the report did not identify which two Strands would be preferred.

When teachers choose which dances to teach contextually, they have a myriad of possibilities, and one of these could be the creative dance that is consistent with the context of dance education. The historical continuity of the core of dance education, creative (contemporary) dance (Hawkins, 2008), has been scrutinised throughout this review in terms of "how we teach, what we teach, and how we might better organise it" (Hagood, 2008, p. 240). Moreover, it is suggested that dance education, and its contingent creative processes, could be placed on an equal footing as a world form which could be understood in terms of the "strategic interrelatedness of tradition and experiment, diversity and change" (Hagood, 2000a, p. 25).

Summary

This literature review has prepared a platform of information and points of view from which to consider the research questions: What concerns, dilemmas and opportunities arise for teachers when teaching dance from a contextual perspective? And: How can theory and practice interface when dance is taught from a contextual perspective? In terms of the ethnographic investigation, these questions were adapted to examine teaching within the *ANZC*. How is dance being taught from contextual perspectives? Who is teaching the dance? And which dances are being taught by some New Zealand teachers? These are generic questions that drove the design of the ethnographic investigation.

CHAPTER THREE
METHODOLOGY

3.1 Introduction

Methodology is defined here as a general theoretical perspective, a framework for directing the choice of methods to collect and interpret data in relation to emerging theory (Greckhamer & Koro-Lungberg, 2005). This chapter presents the research questions, the plan of action and the broad theoretical perspectives that underpin the qualitative methodology of this inquiry. The research design is explained in a logical sequence, from conceptualising the problem and research questions, through the methods of data collection, analysis and interpretation, to the writing of the report. Ethical issues and procedures are also presented.

3.2 The Research Questions

The fundamental question of a research project is: "What is happening here?" (Charmaz, 2008, p. 161). Following this line of reasoning, the generic question I designed for this research poses the following question: What concerns, dilemmas and opportunities arise for teachers when teaching dance from a contextual perspective? Exploring what is happening, as framed by this question, entails examining the multiple perspectives that the teachers voiced.

In this research, teaching dances from specific cultural backgrounds within the Understanding Dance in Context (UC) Strand of the *ANZC* is seen as a potential challenge for teachers in schools. My argument here is that teaching the dances of 'others' brings with it a number of considerations for the teacher that do not necessarily figure in the teaching of creative dance, including: understanding specific cultural dances on their own terms; expert physical knowledge of specific dances; insider contextual knowledge of dances as related to specific ways of life, values, languages and worldviews; whether what is being studied is regarded as 'dance' from an insider perspective, and if not why not; and understanding how innovative practice operates in dances other than contemporary or creative dance. I suggest that the ethnographic and anthropological lenses that are inherent in these questions give rise to a second question: How do theory and practice interface in teaching dance from a contextual perspective?

I have over thirty years of professional experience in dance education, both in England, and more recently (from 1998), in New Zealand. My experience drove the design of this research. I have previously performed, choreographed, taught and written about choreography, contemporary and creative dance as well as investigated dances from other cultures such as *Baratha Natyam* and Flamenco.

I was curious about the UC Strand in the 2000 *ANZC*. How would teachers implement and/or integrate contextual perspectives in their teaching? I set out to examine teachers' thoughts about their teaching as they implemented the dance component of the *ANZC* in schools. In order to further explore this topic, I designed an ethnographic investigation of dance education in New Zealand that ran between 2004 and 2006. In the sections that follow I present details of how the interpretive investigation process unfolded, as empirical data describing the research participants' concerns, dilemmas and opportunities was collected and analysed. First, however, I present the broader theoretical concerns that underpin this qualitative inquiry as a whole.

3.3 Qualitative Research

Why choose a qualitative approach? Qualitative research is appropriate to explore problems surrounding human interactions that require "a complex detailed understanding of the issue" (Creswell, 2007, p. 40). As revealed from the literature review, the topic of teaching dance contextually *is* complex. The robust and demanding nature of my topic is well-suited to a qualitative inquiry.

My approach also aligns with the description of qualitative research as "the studied use and collection of a variety of empirical materials…that describe routine and problematic moments and meanings in individuals' lives" (Denzin & Lincoln, 2003, p. 5). The ethnographic investigation into the teachers' perspectives necessitated recording as accurately possible what teachers said and did, as well as interpreting what teaching dance from a contextual perspective meant to them.

It is interesting to note how Denzin and Lincoln's definition of qualitative research has developed over time in their *Handbook of Qualitative Research* (1994, 2000, 2005). The emphasis has shifted from social constructivist to interpretive, and more recently includes "practices that transform the world" (Denzin & Lincoln, 2005, p. 3). I have no specific transformative agenda to emphasise the notion of social justice, although issues of cultural ownership, appropriation and commodification are touched on in terms of how they can affect the lives of freelance dance specialists, teachers, learners and the actual dances.

With regard to an interpretive paradigm, scholar and longstanding arts educator Elliot Eisner (1998) identified six features of such a strategy for research in arts education that I have found applicable to this inquiry:

1. Field-focused
2. Researcher is an instrument (Participant Observation)
3. Interpretive in nature
4. Expressive in language
5. Highly detailed

6. Persuasive

These features and how they apply to my inquiry are now examined from within a qualitative approach, in order to explain the broad theoretical underpinning of this study.

3.3.1. Field Focused - Ethnographic Interpretive Approach

As Eisner so aptly notes in his description of interpretive, qualitative research in arts education:

> Investigators who…engage in that craft called fieldwork will do things in a way that makes sense to them, given the problem in which they are interested, the aptitude they possess, and the context in which they work. (Eisner, 1998, p. 169)

In this regard, I chose an ethnographic approach as "a type of reflection that examines culture, knowledge and action" (Thomas, 1995, p. 2).

Ethnography had its beginnings in the early twentieth century. Comparative cultural studies were conducted by the likes of Franz Boas. According to anthropologist Adrienne Kaeppler (1978), Boas refused to accept

> sweeping generalizations that did not account for cultural variability[. Rather,] he laid a foundation for the possibility of examining dance and responses to it in terms of one's own culture rather than as a universal language. (p. 33)

Boas also emphasised participant observation in the field, and collection of empirical information firsthand via direct contact with people (Williams, 2004a). This brings to mind a depiction of ethnographers as "sorting through the machinery of distant ideas, [where] the shapes of knowledge are always ineluctably local" (Geertz, 1983, pp. 3-4).

In Britain, a school of thought grew up around anthropological inquiry based in nineteenth century Durkheimian functionalism, which likened societies to living organisms in which all parts are interdependent (Williams, 2004). The functionalist view, however, has since been re-examined, and I opt for an alternative view of ethnography as "more of a cooperative enterprise" (Williams, 2004, p. 150). As a participant observer in this investigation, I chose to spend time with some of the participants to observe and reflect upon their perspectives during an in-service dance education course and in focus groups. I employed an ethnographic approach that favours consideration of a range of actions, artefacts, surveys and interviews to make the workings of a group clearer (Hammersley & Atkinson, 1995; Wolcott, 1994). Choosing this style of ethnography does not necessarily involve the traditional ethnographic strategy of "total immersion into specific communities" (Charmaz, 2003, p. 270). Such an ethnographic approach collects data particular to a group who share a culture, and looks at "slices of social life" (Charmaz, 2003, p. 270).

The ontological stance that underpins this research requires that the multiple realities of the participants, researcher and readers be acknowledged. Qualitative research "allows

researchers to get at an inner experience of participants, to determine how meanings are formed through and in culture, and to discover rather than test variables" (Corbin & Strauss, 2008, p. 12). As a qualitative researcher, my interest in how teachers perceived their teaching of dance contextually involved interpreting the multiple meanings carried by their dialogues about, actions in, reflections on and personal accounts of their everyday teaching. This assumption also fits well with research into arts education, a place where interpretation and cultural phenomena are likely to be rich and varied. In engaging with the phenomena of teachers' thoughts about their teaching, I was scrutinising the teachers' own "culture in terms of its own poetics – its metaphors, tropes and other forms of representation" (Atkinson & Hammersley, 1994, p. 258). How *would* these teachers strategise the inclusion of dance as a cultural phenomenon in their own culture of education?

Field-focused observation of teachers' actions and perceptions in the 'culture' of dance education, as conducted in this research, is appropriate within an interpretive paradigm. In taking this approach, it is essential that all participants have experience of the field being studied, and this was certainly the case in this inquiry (Wolcott, 1994). In deciding who to study, data was collected from teachers in the field of dance education across all sectors of New Zealand formal education, from early childhood settings through to tertiary. Professional development staff employed by the New Zealand Ministry of Education, and indigenous dance specialists, who taught freelance in various sectors of education, were also included.

Therefore, an ethnographic, interpretive approach is suitable for this investigation into teachers' thoughts and opinions on teaching culturally diverse dances contextually. In adopting this approach, I interacted with the complex and layered human realities that teachers face in teaching dance from a contextual perspective in formal educational settings.

3.3.2. Researcher as Instrument – Position of the Researcher
In qualitative research the recognition that "[t]he self is the instrument that engages the situation and makes sense of it" (Eisner, 1998, p. 34) situates the researcher *in* the world being researched. Ethnographically, the researcher is positioned as an agent in the field, making sense of the world (Geertz, 1983; Pocock, 1975). In this study, the worlds in question are dance education, and the diverse cultures from which the dances originated.

Epistemologically, in this inquiry I viewed the world of dance education as an 'insider'. As mentioned earlier, I was active in the New Zealand field of dance and dance education as a tertiary lecturer, and in an advisory capacity for the Ministry of Education. I am also the author of three dance education books (Ashley, 2005, 2005a, 2008), and was employed in marking external written papers, and moderating practical assessments, for the Dance Achievement Standards for the New Zealand Qualification Authority, National Certificate of Educational Achievement (NCEA) examinations. These examinations are taken at secondary

school by students between the ages of 16 and 18 years. Bearing such practical experience in mind, I take the concrete "touchstone of one's own experience" (Strauss & Corbin, 1998, p. 38) to be every bit as valuable as abstract book learning—so-called 'Ivory Tower' sources (Sprain, 2006; Barnhardt, 2002). The issue being that the combination of academic, dance and educational experiences that I draw on facilitates insightful interpretation of the data, which stands me in good stead to undertake research that is the basis of this inquiry.

However, investigating the teachers' perspectives in the field of education involved "entering the participants' worlds" (Charmaz, 2006, p. 19), so I was involved in constructing meanings from the teachers' emic perspectives about their lived experiences The linguistic model which distinguishes "emic" and "etic" perspectives was developed for use in ethnographic study of non-linguistic behaviour by Kenneth Pike in 1954. Pike defined the "emic" as the insider's view, and the "etic" as the outsiders' understanding (Kaeppler, 1999). I investigated teachers' thoughts about their teaching dance contextually with the intention "to gain an insider's depiction of the studied world" (Charmaz, 2006, p. 21). As an 'insider-outsider' researcher, I was aware that I brought what I considered useful from my past to this research, and that was inevitably "based upon who and what I am" (Corbin & Strauss, 2008, p. 9). This insider-outsider position can, arguably, lead to a deeper understanding than would research conducted by a complete outsider (Kaeppler, 1999).

As an ethnographic researcher, whose personal experience relates closely to the field, a reflexive view both of my own emic/etic perspective, and of the research participants' emic perspectives, was essential. Reflexively, researchers need to acknowledge "that what they see - and don't see - rests on values" (Charmaz, 2006, p. 131). Therefore, axiologically, it has been necessary to interrogate my own position as an experienced dance educator, and to question how this might affect my work as a researcher. In what ways, that is, might my position in the teachers' 'culture,' and the values that go with that position, affect the objectivity of my data collection? In order to avoid imposing preconceived ideas onto data, it is necessary to adopt a reflexive approach that retains and monitors "an objective interest in the relation between the person and his or her role" (Varela, 1994, p. 63). Acknowledgement that observation leads to interpretation of 'bare' data, can bring an understanding that individual interpretation is a 'constant' in empirical research (Varela, 1994).

I identify with the tendency of many feminist approaches to recognise the researcher's own worldview as an integral component of the research. This distinguishes my position from more traditional approaches in the social sciences, which take for granted the objectivity of the researcher's observations (Charmaz, 2006). Mindful of how research can be compromised if these methodological issues aren't taken seriously, I adopted a reflexive stance as suitable for constructivist grounded theory researchers. Reflexivity, in and of itself, can facilitate the seeing of others "as a local example of the forms human life has locally taken" (Geertz, 1983, p. 16) as *they* engage in making sense of the world. From a reflexive stance, as a researcher with over 30 years experience in the field under scrutiny, I

endeavoured to always engage empathically with the research participants. Therefore, it is maintained that the axiological position I adopted as researcher in this investigation offered a credible and convincing representation of the research participants' own thoughts and practices (Eisner, 1998).

In this inquiry, as participant observer it was as if I was looking over the participants' shoulders (Geertz, 1983). However, proximity of myself as 'insider' varied according to the method of data collection. In my investigation three sets of data were collected as follows:

1. Teachers on an in-service teacher education course, with the researcher in dual role as lecturer and acting as participant observer (2004).
2. Questionnaires from teachers in schools spread across New Zealand (2005).
3. Focus groups involving primary, intermediate and secondary school teachers, tertiary dance educators and genre-specific dance experts, with the researcher as moderator (2005/6).

Shifts between insider and outsider positions as participant observer are a recognised possibility in ethnographic inquiry (Wolcott, 1994). The multi-method approach that I adopted ensured collection of multiple perspectives, but also meant that each different collection point shifted the position of the researcher in terms of the relationship with the research participants. For instance, in the questionnaire distribution some respondents did not know me, nor I them. However, my position as researcher when dealing with data from the questionnaires would call on my insider knowledge of dance teaching in schools, which overlapped with the participants' worldviews.

However, there is a possibility that my senior position in the field may limit the research. For example, it might inhibit the research participants' expression of their views and values. A useful specific example to illustrate this possibly compromising position is my choice to use the video resource *Dancing the long white cloud* (New Zealand Ministry of Education, 2002) in data collection. In my role as Project Director for this video resource I was active in planning dance units, scripting the film shoots and attending filming and editing sessions. Choosing to use this video as part of a critique task with the teachers on the in-service dance education course was in accordance with the video's original intended purpose of professional development, and would benefit the teachers' learning on the in-service course. However, the video critique task was also designed as a pilot study for the investigation, and the closeness of researcher to the video presented particular challenges. On one hand, it seemed likely that my dual perspective as—academic expert in the field and experienced educator—could heighten my sensitivity to the research participants' insider experiences during this particular research phase. I needed to be aware of their possible inhibitions, and track data for such unintentional influences.

Also, my dual role of lecturer and researcher with the teachers on the in-service teacher education course may have imposed a felt need for them to 'give the right answers,' or a lack of confidence in their own opinions. There was no deception about my roles, and I

was known to all of them as a researcher at the time. However, the 40 teachers presented a considerably charged and strong body of opinion, in the context of which my presence seemed to be just one cipher of fluctuating influence.

Similarly, the dance experts in the focus group were part time employee teachers on a paper that I lead for the Bachelor of Dance Programme at AUT University. This relationship had potential to inhibit participants' full, free and direct expression, as they may have felt the need to avoid possible contentious issues that might have been perceived to threaten future employment. As with the teachers, the frank and sincere commentaries that resulted revealed that the participants were not "organisational dopes, mere extensions of organisational thinking" (Holstein & Gubrium, 1994, p. 268).

As researcher, the ethnographic approach involved various activities that attempted to make sense of the world under investigation, including: keeping detailed field notes; moving across a variety of settings; taking on changing roles as researcher; providing full descriptions of the phenomena; and maintaining the momentum of data collection in the field, in synchronisation with data analysis and interpretation.

3.3.3 Interpretive in Nature - Methods

"To interpret is to place in context, to explain, to unwrap, to explicate" (Eisner, 1998, p. 97). The researcher is positioned as a constructor of descriptions, concepts and theory in interpreting insider accounts of experiences (Charmaz, 2006). An interpretive paradigm is similar to 'worldmaking,' understood as starting "with the worlds already on hand; the making is a remaking" (Goodman, 1978, p. 6). Put another way, the interpretive ethnographer as researcher is assigned a responsibility to take an approach to find answers to questions that "do not exist as facts to be uncovered by diligent researchers, but are constantly in the process of being created" (Stinson, 2006, p. 203).

A helpful analogy of this process is the Tongan *kakala*, the weaving of a fragrant garland of flowers representing "integration, synthesis and weaving of knowledge" (Vaioleti, 2006, p. 27). The *kakala* is also compared to grounded theory when, as theory and data interface "major themes are identified, developed and explained" (p. 28). Ethnographer of dance, Joan D. Frosch (1999), employs a similar analogy for the ethnographic approach in her depiction of ethnography as attempting to "reveal cultures as dynamic processes, made up of individual actors who represent a complex weave of voices and viewpoints" (p. 260). Frosch ends with a reminder that also resonates with this inquiry in a more general sense: "Tracing the weave of dance in the fabric of culture is potentially the work of not only dance ethnographers, but dance researchers of all kinds. Follow the thread" (p. 280). I suggest that this can refer to educational researchers, and to teachers and learners, as they study dance contextually.

From within a pragmatic paradigm, interpretation in this inquiry is in keeping with Corbin's (Corbin & Strauss, 2008) and Charmaz's (2006) process of induction of meanings from the data. Such a fluid process of analysis is likened to "a co-ordinated ballet or symphony, each movement graceful, aligned and purposeful, sometimes thoughtful, other times routine, with one action flowing into another" (Corbin & Strauss, 2008, p. 98). In this thesis, theorising is a practice driven by the researcher's imaginative interpretation of participants' actions, and, as Denzin, following Geertz, reminds us, any resulting theory "operates as interpretation" (1989, p. 39). Meaning is constructed from the interpretation of data as an interactive process.

Overall, such endeavours "should make the invisible more visible" (Denzin, 1989, p. 33). The question of how to interpret and increase visibility of the research participants' perspectives from within a qualitative framework raises further considerations about the selection of suitable methods to collect, analyse and interpret data. I selected a grounded theory method because it provides a systematic process of analysing the multiple perspectives of the participants and the researcher, and it provides an "analytic-trail" (Corbin & Strauss, 2008, p. 145). Adopting the procedures of grounded theory within an ethnographic research strategy integrates what may be viewed as two distinct approaches. In opting to blend them, I was guided by the theory of Creswell, who contends that this is an acceptable option for more advanced researchers (Creswell, 2007). In this inquiry, theory that was grounded in the data revealed the multiple perspectives of the teachers.

Grounded theory was developed in the 1960s, building on foundations of pragmatism and interactionism, as a way of establishing status and credibility for qualitative research in the face of the growing influence of the quantitative, positivist paradigm (Glaser & Strauss, 1999). Grounded theory has been used by other dance education researchers to analyse data (See Bannon, 2004; Chappell, 2007; and Wilson, 2009). In tertiary education, Bannon (2004) focused on aesthetic development, and Wilson (2009) used multiple methods to explore somatic approaches to dance. Chappell (2007) investigated the concept of creativity in teaching dance at primary school level.

Grounded theory is particularly suitable for collecting, analysing and interpreting large amounts of empirical information, as was the case in this research. If the data base is to include any more than about 20 or 30 individual participants, it is recognised as suited to grounded theory data collection (Charmaz, 2006), and this criterion also applied to my investigation. In this study, the wealth of data that was recorded, analysed and interpreted included a mix of spoken, written, danced and pedagogical actions. The processes of data collection and analysis are examined in greater detail in sections 3.3.5, 3.4 and 3.6.

3.3.4 Expressive in Language

"The presence of the voice and the use of expressive language are also important in furthering human understanding" (Eisner, 1998, p. 37). Issues of language and voice relate to my research on a number of levels.

As applied broadly in ethnography, the study of cultures, societies and contexts means thinking of them "as complexes of meanings much more resembling languages" (Pocock, 1975, p. 7). Ethnographic, interpretive practices applied in this research investigated contextually specific meanings in the spoken and written explanations that teachers gave about their teaching strategies. For instance, group discussions and interactions observed during the focus groups and in-service dance education course viewed discourse as action through which local realities and meanings are constructed (Holstein & Gubrium, 1994). In the questionnaires, written language was more at issue, and how teachers responded to questions was framed as an opportunity for them to critically reflect on their practices (Smyth, 1989). The latter is discussed in more detail below in section 3.4.

However, the view that language is "the mode of expression between man and man, by Meaning – whether this Language consists of gestures or speech or music or what" (Peirce, 1982, p. 86), also resonated in this investigation. Spoken and movement languages are different but, as mediums of expression, they can be regarded as overlapping or running parallel (Farnell, 1994). In this research, the collection and interpretation of movement language was integral. This extra layer of information added challenges such as the following: recording of field data; interpretation of the research participants' insider views of their experiences; how the researcher captures the elusive information that the data carries; and how to retell the ethnographic happenings in terms that are both coherent and representative of the lived world. For instance, collecting data about the teachers as they taught each other in the peer-teaching presentation task on the in-service course produced particularly interesting data about the selection and effects of certain teaching strategies and learning activities.

Strategies that were employed to bring the teachers' experiences in dancing and teaching, and their interpretive processes, onto the page were another issue as to the use of expressive language in this inquiry. Particularly important was the need to record teachers' thoughts about their actions, and this factor led to the inclusion of many indented quotations. Embedded shorter quotes and dialogues are also included (Wolcott, 1994). The presence of the teachers' voices on the page is seen as adding a sense of reality of the experiences of the teachers dancing, teaching and talking to each other in the various field settings.

Shifting to consider the written structure of the final thesis, as recommended by educational anthropologist H. F. Wolcott (1994), the structure follows three stages: (1) describe what is happening; (2) analyse the data; and (3) interpret the data. The recommendation is to start with straightforward description of the setting and events, carefully presenting the facts in appropriate detail. In fitting with this structure, I present the data, in the

chronology of collection, with a progressive, accumulative focus. Analysis involves sorting and a search for any patterns or themes in the data—"the quantitative side of qualitative research" (Wolcott, 1994, p. 26). In keeping with grounded theory, analysis was ongoing throughout the data collection process, in this case over the two years. This process may involve drawing connections that group members may share, and comparisons between groups. Ethnographic interpretation of data draws inferences, speculates, raises doubts and relates to theory to provide structure or substance. Interpretation brings broad conclusions about a group's values and perceptions, as individuals or as collective meanings. A final interpretation of the research data probes "what is to be made of them" (Wolcott, 1994, p. 36). As data, personal reflections and values are synthesised with relevant literature, the interpretation of findings brings the research full cycle. Frosch (1999) also allocates a thread to the voice of the researcher, whereby themes are connected to personal experience as the researcher reflects on how the interpretation has affected them personally, and draws conclusions along the lines of "this is what I make of it" (Wolcott, 1994, p. 44). I aligned the overall thesis structure and research procedure in this inquiry with that described above.

In ethnographic accounts, devices such as metaphors and figures of speech are used to provide spatial, dramatic or visual imagery (Hammersley & Atkinson, 1995). These have not been used in this inquiry. Similarly, the possibility of producing artefacts such as poems, or performance-based productions such as dances has not been explored on this occasion, but would make an interesting starting point for further research.

3.3.5 Detailed and Persuasive - Credibility

Eisner illustrates his idea of a successful research enterprise by analogy with detective work. The strong research report represents a compilation and confluence of fragments of evidence that build to a compelling and credible whole. In building an overall sense of the credible in research, the aim is to build a feeling of confidence about the observations, interpretations and conclusions (Eisner, 1998). The evidence can corroborate or contrast, but overall is depicted in language that is persuasive:

> It is difficult to overestimate the importance of the form of the language used and the persuasive structures employed by writers not only in the humanities but in the social sciences as well. (Eisner, 1998, p. 191)

A persuasive account should provide significant detail in a style that is relevant to the research, and has a sense of "resonance, usefulness, originality and credibility" (Charmaz, 2006, pp. 182-183). Providing sufficient detail, therefore, should help towards building a credible account of the research, as well as capture the essence of the ethnographic understanding that is achieved (Wolcott, 1994).

Other practical procedures used in this study that are recognised as achieving suitable rigour include: evidence on how data was collected; multiple comparisons and

triangulation; and 'fit' or usefulness to the context (Charmaz, 2006). In this study, as data was collected, it was constantly compared and aligned in a process that set out to build an accumulative interpretation that is persuasive, rather than to test an hypothesis as in a positivist approach (Charmaz, 2006; Corbin & Strauss, 2008; Denzin & Lincoln, 2003; Patton, 2002). For instance, the use of an "analytic-trail" (Corbin & Strauss, 2008, p. 145) illustrated the detailed and critical interpretation of the data.

In grounded theory and ethnography, validation is not used in the quantitative sense of testing, but rather as a means of verification of theory as constructed from the raw data (Charmaz, 2006, Corbin & Strauss, 2008; Wolcott, 1994). Credibility and understanding are the preferred terms. Wolcott (1994) emphasises that understanding of the issues is to be preferred to a focus on 'validating' empirical hypotheses in some quasi-scientific sense. Understanding is accomplished via the process of plausible interpretation and identification of key themes. He also emphasises that such understandings, even though they may be dependable and confirmable in regard to any one specific inquiry, are unstable and subject to change.

As applied to my research, thorough comparative analysis of data from different contexts presented layers of multiple realities, and these added credibility to the findings. The focus groups offered the opportunity for findings to be corroborated, complemented and contrasted through triangulation (Patton, 2002). Thorough comparative analysis of teachers' interactions and meanings in different contexts added to the plausibility of the findings.

A further useful example of how this investigation builds up a compelling argument is in the approach to data interpretation from the focus groups. In identifying the problematic issue of generalising findings from focus group data, such discussions are identified as "situated accounts…firmly contextualized within a specific social situation" (Sim, 1998, p. 349). For example, a member of the group may well say one thing in a public forum that may be quite different from the answer that would be offered in a 'private' setting. Sim suggests a form of theoretical generalisation being possible in that such data can "allow projection" (p. 349) onto a wider population. Moreover, in terms of credibility of data collection, the relatively small size of the focus groups could have been a problem, but turned out in fact to be an advantage because, with more time dedicated to each interview, each individual story was examined in great detail. Smaller groups also seemed to result in enhanced interaction, a strong sense of group ownership of the discussions and of the issues that arose from the more intimate discourse.

In relation to the above, standards of credibility, detail and persuasive research are linked with the interpretive lens of qualitative research methodology, and therefore also involve acknowledgement of the reflexive researcher. In a reflexive role, ethnographic research can be experienced as cyclical: "Dancelike, we may find ourselves performing parts of them, moving on to other parts, and returning to revisit earlier steps" (Frosch, 1999, p. 262). The researcher's experience in the field can inform changes in the strategies of data

collection, and even the research questions themselves, in order to better understand the research problem. This inductive and emergent process is also characteristic of qualitative methodology (Creswell, 2007). As I moved from one data collection point to another, each subsequent stage was informed by its predecessor with respect to selection of participants and design of methods of collection (such as designing of questions for the questionnaire and the focus groups).

The position of researcher as a self-critical and sensitive interpreter in-the-world brings with it the necessity for critical self-reflection, as the overall persuasiveness of the final work depends on such critical distance. During the process of this inquiry, the argumentative strategy of my thesis underwent a number of shifts of direction and emphasis. Through this process, substantial substantive understanding—that is, my own comprehension of the topic's importance as well as the importance of ideas from other sources—was reached via layers of critical self-reflection. I have tried to document this process here in order to cultivate a sense of credible and critical appraisal, and self-critical integrity (Whittemore, Chase & Mandle, 2001).

From Eisner's perspective (1998), persuasive interpretive arts research should also deepen the research dialogue, and facilitate the raising of 'fresh questions' for future inquiry. Gaps may be identified in extant theory, and new questions and dialogue emerge for future inquiry. I have endeavoured to follow these criteria in providing some suggestions of topics that are possibly of interest to other researchers and dance educators.

3.4 Data Collection Methods

In order to make my argument as detailed and persuasive as possible, rather than relying on a single data source I undertook to use a multi-method approach (Cardno, 2003; Charmaz, 2006; Denzin & Lincoln, 2003; Wolcott, 1994). This strategy has been used in other research into dance education. For instance, Chappell (2007) used a mixture of interviews, participant observation, documentation and reflective journals, and Wilson (2009) also collected journals, interviews and observations. The three methods of data collection that I chose were participant observer, questionnaire surveys and focus groups.

The three sets of data were collected at different times between 2004 and 2006. The data were collected from different settings, specifically: an in-service teacher education course (2004); questionnaires from teachers in schools spread across New Zealand (2005); focus groups involving primary, intermediate and secondary school teachers, tertiary dance educators and genre-specific dance specialists with researcher as moderator (2005/6). The three collection points provided a variety of contexts and perspectives from the research participants, and offered potential for a gradual deepening and broadening of the empirical information collected.

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A set of related procedural sub-questions guided the data collection methods (Creswell, 2007). These questions were used at each data collection point to guide the design of each subsequent stage of data collection. The procedural sub-question: What statements would best describe the teachers' experiences and perceptions? guided the selection of the three different methods of data collection. The procedural sub-question: What are the contexts of the teachers' responses? guided the choice of the shifts of context for each data collection point. One such shift was the notion that, in the video critique exercise, the teachers' descriptions of the video excerpt would reveal their understanding of the UC Strand in comparison to the other three Strands, according to how articulately they described each of the Strands. It was anticipated that the successive shift to the planning presentation task would further reveal the teachers' preferences and understandings as they applied their learning from the video critique exercise.

It was anticipated that diverse methods of data collection would lead to the construction of multiple perspectives about concerns, dilemmas and opportunities that arise for teachers when teaching dance from a contextual perspective. Research participants worked across sectors in formal education settings, and had varying perspectives on dance education. For instance, the teachers on the in-service dance education course were working collaboratively, and had access to a range of resources and support from myself as their lecturer. This data provided an initial pilot study from which to design the questionnaire around the sorts of the challenges and opportunities described by teachers on the in-service teacher dance education course. The teachers responding to the questionnaire, and those in the focus groups, were contributing their experiences from their practices as individuals working in relative isolation in schools. They had less access to supportive infrastructures for dance education, or perhaps even other dance teachers, than did the in-service course teachers. By contrast, in the focus groups the three dance specialists provided perspectives that were more related to roles of visiting guest teachers, and they did not have New Zealand Registered Teacher Status. The tertiary educators' focus group provided perspectives that were more related to roles of teacher education, curriculum development and implementation at Ministry level, teacher professional development and NCEA Dance Achievement Standards at a national level.

I found that the following observation shed light on the process of data collection, though it was more apposite to some methods than to others: "Through a cultural lens, people work together, they retell what they just did, and then act again on the basis of what was said to have happened" (McDermott & Varenne, 2006, p. 10). I was interested in individuals' actions, reflections and their interactions with others as they collectively and/or individually constructed meanings about their teaching of dance contextually. Examination of the teachers' actions, experiences, perceptions and interactions in this fieldwork was linked closely to their descriptions of the everyday events as they interpreted the *ANZC* Curriculum Strands in their teaching.

Furthermore, I considered that each of my choices of methods, in its own way, offered opportunity for the teachers to engage in critical reflection on their teaching as "active agents" (Smyth, 1989, p. 3). Most certainly, some of the teachers in this study could be viewed as "being confronted by situations in which the tasks they are required to perform no longer bear any relationships to the tasks for which they have been educated" (Smyth, 1989, p. 3). First, the in-service dance education teacher research participants began their study of teaching the contextual understanding of dance by critiquing a learning episode from a professional development video resource. This is described in more detail in the next subsection. This critique then led on to the teachers in small groups planning and teaching their own units of teaching that included the Understanding Dance in Context Strand from the *ANZC*. In this learning sequence, the teachers, as individuals and in groups, moved from critique to teaching, and it was anticipated that they would engage in some critical reflection on what type of teaching would be appropriate for *their* school setting.

In other words, in group discussion and planning they would engage informally with Smyth's (1989) model of critical reflection, as used at The Auckland College of Education at that time. Smyth laid out four stages of reflection: (1) Describe – What do I do? (2) Inform – What does this mean? (3) Confront – How did I get to be like this? (4) Reconstruct – How might I do things differently? (Smyth, 1989, pp. 5-6).

The data collection process created a logical sequence of learning with in-built reflective possibilities for the teachers with respect to their teaching of dance contextually. Smyth's critical reflection model may not have been used explicitly by the teachers on the in-service course, but it seemed likely that, by engaging with the unfamiliar, the UC Strand, they would be stimulated to some reflexive reflection. Although admittedly all four stages may not show up clearly, and although the reflection cycle may not be completed, I further argue that similar critical reflective processes would be shared in the focus group discussions. Moreover, self-reflection would be needed as teachers confronted their own practices in completing the questionnaire.

As one stage of data collection informed the next, it was possible to design a coherent overall process based on both the data collected and my experiences of that time. From the data collected, it was anticipated that any concerns, dilemmas and opportunities experienced by the teachers associated with teaching dance from a contextual perspective in New Zealand schools would emerge. The resulting substantive 'snapshot' could hold within it moments of deeper insights into the teachers' thoughts about their own and others' pedagogical practices. The three data collection points and how they informed each other are now described in greater detail.

3.4.1 Data collection Point One: The In-service Teacher Dance Education Course.

Between September 27 and October 23, 2004, I taught Paper 922.706: 'Initiating and supporting learning in dance and drama' to a group of 40 qualified teachers at The Auckland College of Education, Epsom. This paper was one of several which these teachers were enrolled in as a component of a part-time teacher education degree programme. The teachers worked in early childhood, primary, intermediate and secondary schools. I taught the teachers dance in two separate groups of 20—when one half was in dance sessions, the others were in drama. The initial course consisted of four days of practical dance and drama education sessions that incorporated theoretical perspectives on the *ANZC*. Three further days followed two, four and five weeks later, when the assessments and feedback sessions took place. A fuller profile of the group is described in chapter four.

During the in-service teacher education course, I collected data as a participant observer in two phases. The first phase of data collection involved the teachers' participation in a video critique exercise, and this acted as a pilot for a second phase when teachers taught each other in a group planning/teaching presentation task. The latter was part of the course assessment. Together these learning activities were designed to support teachers' learning about teaching dance contextually in relation to the *ANZC*.

The design of the video critique task developed during the production process from 2000 to 2002 when I was working as Project Director for the professional development video resource *Dancing the long white cloud* (New Zealand Ministry of Education, 2002). I had spent time considering how Eisner's critique approach of the "connoisseur's eye" (2002, p. 187; 1998, pp. 63–82) might work well for professional development using this video. However, at the time I had not followed through on the idea. It was only later, as I worked with the video in my ongoing work as lecturer in dance education, using different episodes of the video with full time teacher education students, that I realised how appropriate it would be for this research.

Eisner's educational connoisseurship (2002) has been used as a way of collecting data in other research, as teachers reflected on their own perceptions and practices in teaching and making dance (Buck, 2003). In my research, as with Buck's (2003), connoisseurship also seemed a useful analogy for how I acted as a connoisseur in reflexively making sense of the teachers' worldviews on the topic under scrutiny (Pocock, 1975).

Eisner's concept of educational connoisseurship facilitates theorising from both existing expertise and insider knowledge in order to "help others see what they otherwise might not have noticed and, if noticed, not understood" (Eisner, 2002, p. 187). I redesigned and refined the application of Eisner's educational connoisseurship approach for the video resource *Dancing the long white cloud*, specifically for the teachers on the in-service dance education course. I expected that the exercise would have dual benefits. Firstly, it would play an important part of the teachers' own learning on the course. Secondly, it would provide a pilot study to start the ethnographic investigation.

The teachers engaged in critical reflection using Eisner's four stages of educational connoisseurship: describe, interpret, evaluate and general observations (2002, p. 187; 1998, pp. 63-82). In deciding to design the critique task, I considered positioning teachers, with respect for their educational expertise, as connoisseurs of the teaching that they viewed on the professional development video resource. What would the teachers notice as educationally valuable for the learners in the video? I found it enlightening to construct parallels between Smyth's four stage approach and Eisner's four stages of educational connoisseurship (2002), and found that the teachers would by default move through both processes in their learning sequence on the in-service course. The parallels I made are laid out as follows:

1. Smyth: Describe – What do I do? Eisner: Describe
2. Smyth: Inform – What does this mean? Eisner: Interpret
3. Smyth: Confront – How did I get to be like this? Eisner: Evaluate
4. Smyth: Reconstruct – How might I do things differently? Eisner: General Observations.

In small groups, teachers critiqued a dance learning episode from the video resource. Designed to build awareness and understanding of pedagogical practice pertaining to the UC Strand of the *ANZC*, each video critique session lasted for around two hours. This task was an integral part of the teachers' learning on the in-service course, but it was not assessed. It is described in more detail in chapter four. I supplied some written suggestions for focus (see Appendix A), although I advised verbally that these were only starting points, thus leaving teachers the opportunity for personal input and responses.

Each group selected a note taker to record their responses on A2 paper, under each stage of the critique exercise, and these were collected as data. These notes generated a whole class discussion at the end of each session. I kept self-reflexive and observational memos in the field notes to record significant discourse, drawing on my personal background and experiences in dance education as lecturer and researcher (Charmaz, 2006). As participant observer, I also recorded in field notes comments, discussions, actions and interactions as they occurred. What the teachers spoke about as important or inappropriate, and what they understood from the video episode, guided my strategy for data collection from the insider viewpoint. A collation of the participants' critiques was distributed to the teachers, to support their learning and to act as a member check of accuracy in the data collection process (Eisner, 1998).

After teachers had completed the group critique exercise, they continued to work in small groups, planning a unit for inclusive whole class learning focusing on the UC Strand. They then went on to select activities to teach the whole class from their unit plan, in an assignment that was peer assessed.

I designed the group planning presentation task to have a dual function. Firstly, from an ethical perspective, it would support and help put into a logical sequence the teachers'

own learning on the in-service course. Secondly, as participant observer of the planning process and the peer-teaching, I would have access to data in relation to the teachers' perceptions as they selected, applied and reflected on their own approaches to teaching dance contextually. Teachers' reflections in discussions would also include some data about teaching the planned lessons back in their own schools, as well as teaching each other.

At this point, some background to the group planning presentation task would be helpful as a matter of contextualisation. In previous years on this course teachers planned individually, and would try out lesson ideas at their own schools. In the past, there had been no stipulation to integrate the UC Strand into the planning, and the result was that it was rarely included. Once the decision had been made, in consultation with a colleague, Elizabeth Anderson (who taught the drama component of the course), I faced the issue that some individual teachers might possibly lack the dance expertise to meet the assignment's requirements. This had to be avoided, as it would have been unethical to place teachers in such a position for assessment purposes. This was why the decision was made to make the assignment into a group planning exercise. The group approach brought with it its own difficulties with respect to communications, but also brought with it, as I had anticipated, the opportunity to dialogue with other teachers, which could play an important part in the their learning. The group planning presentation task is described in more detail in chapter four.

During the teachers' group discussions, I acted as participant observer. Data was collected in field notes from the peer-teaching presentations, discussions, peer assessor commentaries, rationales and reflections. Field notes were also used to record verbal responses during planning, teaching and reflection phases of the task. Pedagogical and dance actions from the teaching presentation were also recorded in the field notes. The teachers' questions, and dilemmas that arose, were also collected as data. Feedback and reflection on the teaching presentations took the form of informal dialogues amongst the teachers and myself. Critical moments of these reflective discussions, which followed each teaching episode, were recorded. Field notes were lengthy, in order to take account of the complexity of the verbal, textual, visual, audio and action sign systems manifest in the actions and interactions. The teachers' rationales, and the peer-assessment written commentaries and reflections, also provided data from the planning presentation.

3.4.2 Data Collection Point Two - The Questionnaire.
The data from the in-service course established a useful platform from which to design the questionnaire. For example, the teachers on the in-service dance education course were obliged to include the UC Strand in their planning and teaching for assessment, whereas the teachers in schools had no such obligation. Therefore, I designed the questionnaire in order to ascertain if the teachers had or had not been including the UC Strand in their teaching, and if so how.

The questionnaire method was selected in order to provide useful comparison and extrapolation on previous data, and increase the range of perspectives. It was anticipated that the questionnaire, as part of the multi-method strategy, would provide additional and different data to the in-service teacher education data, because the teachers in schools would be less supported in terms of resources and advice than the teachers from the in-service course. The shift of context was a strategy designed to include different perceptions of teaching dance contextually, and is a characteristic feature of an ethnographic approach (Hammersley & Atkinson, 1995). These shifts in perspective made for a process of collection of data that acknowledged "an open appreciation of its chaos and complexity" (Bannon, 2004, p. 27). The respondents are described in more detail in chapter four.

The questionnaire offered the possibility for teachers to express "thoughts, feelings, and concerns of the thinking, acting subject, as well as give researchers ideas about what structures and cultural values influence the person" (Charmaz, 2006, p. 36). Although short answer questionnaires are not regarded as suitable by some for qualitative inquiry (Green & Stinson, 1999), the questionnaire that I designed was made up of mainly open-ended questionnaires, giving teachers various opportunities to write about their teaching at length.

In keeping with the qualitative, grounded theory approach, open-ended questions are most likely to reveal the attitudes of the participants (Charmaz, 2006; Denzin, 1989). It was anticipated that teachers, as reflective practitioners, would take the opportunity to interrogate their own practice—that the questionnaire method would "foster frank disclosures that a person may not wish to make to an interviewer" (Charmaz, 2006, p. 36). The timing was designed to coincide with the end of the New Zealand school year, as teachers may have been reflecting on the previous year's teaching in order to start planning for the next. Some sections of the questionnaire were designed to be of a reflective nature in anticipation that questionnaire respondents would have evaluated certain aspects of their work. What appealed to me was the privacy and anonymity that the teachers had to recollect and record their thoughts about their own pedagogical practices. This information could be helpful in terms of deepening and broadening the previous data collection. Moreover, as Charmaz also reminds us, elicited texts "work best when the participants have a stake in the addressed topics, experience in the relevant areas and view the questions as significant" (2006, p. 37). It was anticipated that this was how the teachers would perceive the questionnaire, and would take an opportunity to reflect on their practices, needs, ideas, problems and dilemmas. The questionnaire is described in more detail in chapter four and can be found in Appendix B.

In January 2005, 200 questionnaires were distributed by post throughout New Zealand to teacher education students who had studied at The Auckland College of Education. Questionnaires were also sent to primary, intermediate and secondary schools where I believed that dance was being taught. A stamped, self-addressed envelope was provided for the return of the completed questionnaire. Teachers were asked to return the questionnaire a month after they received it.

I also distributed some questionnaires to volunteers who were attending professional development workshops and conferences, and to professional development workers who were working in different parts of New Zealand. This method of opportunistic sampling is characteristic of ethnography (Miles & Huberman, 1994). The sporadic distribution of questionnaires produced limited data, and a more purposeful selection of fewer participants could have better informed the investigation. In my future research, I would review this aspect of the design of data collection, with a view to investigating more specific individual interpretations, perhaps using case studies.

3.4.3 Data Collection Point Three - Focus Groups.

The third method of data collection I chose was that of the focus group, because I considered that group interaction would foster debate and exchanges of opinions. A strength of the focus group method is that it allows participants to respond to multiple perspectives, unlike a one-to-one interview. Group discussion was something that was missing in the questionnaire, although some discussion had occurred during the in-service dance education course. Focus group data had potential to enrich the information gathered so far.

In a similar way that the pilot study had informed the design of the questionnaire, the questionnaire responses influenced the strategies developed for the four focus groups. This influence worked in two ways. Firstly, the design of open-ended questions to facilitate the unstructured interviews built on the previous data collected. Some questions were focused more directly on the main research question. For example:

> Are you aware of any challenges or difficulties when working with the Understanding Dance in Context Strand? Prompt: Where/when/for whom and what impact do the challenges have on increasing understanding of dance in context?

Prompts or probes were prepared for each question in case discussions needed to be more clearly focussed. Other questions picked up on areas that had not been mentioned, or were only touched on in the previous responses, such as dance literacy and teachers' responsibilities. Some questions focused on areas that had been covered in some detail in previous data in order to probe more deeply, or support previous findings. These raised issues concerning: perceptions of the Strands; benefits to learners; teachers' own expertise; choice of pedagogical strategies; integration of theory with practice; resources and professional development.

Secondly, in terms of the participants, I purposefully selected focus group members with the explicit aim to further develop the theory about teachers' thoughts on teaching dance contextually. Four separate focus groups were convened, and participants were selected by a purposeful sampling approach as appropriate for qualitative inquiry (Creswell, 2007). In terms of grounded theory, purposeful theoretical sampling is an approach that selects participants who are likely to contribute to developing theory further than previous sets of data (Creswell,

2007; Strauss & Corbin, 1998). That is to say, even though all the participants from the previous two data collection points met the general criterion of being involved with teaching dance at some point in their work, the focus group members were chosen specifically because I had an idea about how each could contribute to develop the theory further (Strauss & Corbin, 1998). This procedure is similar to the ethnographic process of selecting individuals from the culture under scrutiny who have different social statuses and varying backgrounds, in order to capture a cross-section of perceptions and approaches (Hammersley & Atkinson, 1995). Selecting participants for the focus groups provided more of an opportunity to establish criteria in terms of who and what could be studied. The groupings that I selected brought together individuals working in the same or similar educational settings. This was advantageous because the participants could relate to each other as a source from which to reflect on their own perspectives.

Purposeful theoretical sampling in the focus group discussions had the potential to collect new information, and broaden the scope of the data, by including participants who were not teachers in mainstream schools. On February 8, 2006, I convened a group of dance artists who specialised in their own indigenous dances. They worked in dance education mainly on a freelance basis, in schools, tertiary institutions or in the community. They were Maori performing arts specialist Valance Smith, Samoan dance specialist Keneti Muaiava and Tongan dance specialist Niulala Helu.

Another group was organised for fulltime dance educators working in tertiary teacher education and/or on Ministry of Education professional development contracts for schools. This group met on December 8, 2005. Both members of this group had taught in both schools and tertiary institutions, and were regarded generally as respected senior members of the New Zealand dance education community. They had also worked in various capacities with the New Zealand Ministry of Education in professional development for teachers and one had also been involved with the Dance Achievement Standards for the National Certificate of Educational Achievement (NCEA) examinations.

A group of three primary and intermediate teachers, and a group of four secondary school teachers, met on January 31, 2006. Some participants had been on other teacher education courses at Auckland College of Education, but had not taken part in either the critique exercise or the group planning presentation. One had completed a Bachelor of Dance degree at AUT University in 2003, and then gone into teaching dance in a secondary school. Several teachers were contacted who were unavailable.

Each group met once for around two hours, at a meeting room at AUT University, Akoranga Campus, where I work. The dance specialists' group should have met initially in a room in the School of Music at the University of Auckland, but this meeting was cancelled owing to the unavailability of the group. It was reconvened in a room in Te Ara Poutama, AUT University. This venue was suggested and organised by Valance Smith.

Participants were contacted initially by telephone and given an explanation of their possible involvement. If they agreed to consider participating, I then posted them a Participant Information Sheet and Consent Form. The Consent Form was returned to me by post.

The history of the use of focus groups can be traced back to the 1950s, beginning with sociologist Robert Merton (Sim, 1998). Later use in market and health research captured subjective realities of the public (Kreuger, 1994). Following Denzin's (1989) recommendation that interviews be used alongside participant observation and survey methods, focus groups present an appropriate ethnographic method of studying human action and discourse for this inquiry. Furthermore, the emphasis on recording 'real-time' conversations and pedagogical action encourages a form of "interactive dialogism" (Bakhtin, 1981), such that the resulting data is more representative of both the participants' multiple voices and the researcher's own interpretations. Bakhtin situated the socio-historical, active construction of meaning in interactive discourse through both language and action. Appropriately, the dialogues in the focus groups convened for this inquiry engaged teachers to talk about their own and others' pedagogical and dance actions.

The usual number for a focus group is between eight and twelve, although smaller groups have been used (Sim, 1998). For this research the groups were smaller for a variety of reasons, not least of which was the difficulty in finding times when larger groups could meet. During the process of convening these groups, target figures shrank from between six and eight down to as low as two participants. Considerable difficulties were encountered in convening the focus group meetings. One group was organised, and all had confirmed their attendance, but on the day only one of the group attended owing to unforeseen circumstances unknown to the researcher at the time. The group was reconvened at a later date. Another group shrank to two members when one individual cancelled the day before, but in view of the difficulty it had taken to find a date for this group to meet I decided to go ahead with the meeting.

The decision to use a semi-structured interview allowed the groups more control over which questions would be selected, and thus promoted a natural, interactive conversational style (Corbin & Strauss, 2008, p. 27). The full list of questions and prompts can be found in Appendix C. Full profiles on the dance specialists can be found also be found in Appendix C.

Merton (1956, as cited in Fontana and Frey, 1994, p. 365) identified three particular skills a facilitator requires to moderate a group interview:

> ➢ Prevention of domination by person or small group
> ➢ Encouragement of less responsive participants
> ➢ Inclusion of all group members

Equitable treatment of all the individuals by encouraging their voices, and by discouraging participants from dominating the direction of discussion, brought the interviewer's interpersonal skills into play, including empathy, objectivity, flexibility and listening.

As moderator, even though I had designed some questions, I was prepared to let go of control of the conversations in an unstructured interview style. I was prepared not to use all the questions, allow the participants to create their own questions and follow lines of debate that were *not* planned for. Consequently, in balancing the planned line of the inquiry with the respondents' viewpoints, even though on occasion I would introduce a new question, generally the groups directed their discussions. Sometimes I used strategies such as encouraging the group to speak in rotation before opening up the discussion, but the predominant moderation style was to allow the participants to converse. Occasions, such as when an interesting issue had arisen in conversation but had not been pursued, required the use of prompts to refocus a group's attention. Sometimes the group would talk across each other, and instances of this emerge in the data presentation sections that follow.

Contention within the groups was anticipated and welcome, and therefore the role of interviewer and moderator required balancing the more dominant and less vocal members' contributions. Maintaining such equilibrium was balanced with the interviewer's attempts to find her own equilibrium between adopting a more active or a more passive role during the discussion. Striking the right balance here was crucial to ensuring that the focus remained on the participants' perspectives, and that the interviewer avoided being aloof, inhibiting, or too leading (Sim, 1998). One instance where such a balance became problematic occurred when one of the tertiary dance educators turned a question around onto me. I responded with the tactic of "shrugging off of the relevance" (Fontana & Frey, 1994, p. 371), as my strong opinion may have turned the discussion around at that point and taken the ownership away from the group. Although this could have been interpreted as a questionable avoidance tactic, the group consisted of individuals who were very much my peers, confident in their own pedagogical beliefs, and were unlikely to be personally offended by such a response.

A focus group requires considerable care in order that participants feel comfortable and valued as individuals, and so I conducted several stages of practical organisation, including: identification of participants; the operational arrangements, such as room bookings and refreshments, so that comfortable and professional surroundings were provided; testing of recording equipment; and making provision for the final transcriptions. I arranged the meeting rooms with individual pen and paper settings and refreshments, so that participants would feel valued on arrival. Photocopies of the dance Achievement Objectives from the *ANZC* were distributed to each person to help contextualise their commentary.

I prepared a short welcoming presentation in order that all the groups received the same introductory information. Particularly important points, such as welcoming their differences as individuals as well as their similarities, were made specific mention of in the introduction to put the participants at ease and orientate them to the research topic. I also included a short autobiographical introduction in relation to my personal experience in dance and dance education. I decided to present the autobiography in order to give the individuals opportunity to identify with an insider, and thus promote rapport and an inclusive atmosphere.

I also provided an opportunity for their questions to be answered, a recap about the Participant Information Sheets and Consent Forms, and it was clarified that if they wished to withdraw at that point they were free to do so. I closed the welcome with a short preamble asking participants to reflect on their own practices in dance education.

I kept handwritten notes during the sessions, recording such things as emotional expression and body language, which would be used later to annotate the tapes and transcripts. However, the notes were not extensive, because as moderator it was important to remain free to respond to the group. Notes were sometimes expanded on immediately after the meetings. The mechanics of tape recording went smoothly, without any technical problems. Transcripts were made as soon as possible after the meetings, in order to ensure accurate records.

3.5 Ethical Issues

All the participants were sent Participant Information Sheets, and signed Consent Forms, as approved by the *University of Auckland Human Participants and Ethics Committee (UAHPEC).* These letters and forms can be found in Appendix D along with the ethics application forms. The contact details of the main supervisor and *UAHPEC* were supplied to all participants, in order that they felt secure to make direct contact should they require additional information about, or confirmation of the research. Ethics permission to access the addresses of past teacher education students for distribution of the questionnaire was also granted by the *Auckland College of Education Ethics Committee* (*ACEEC*)*.* The questionnaire and focus group questions and prompts were approved by *UAHPEC*.

Full ethical approval was also requested and granted from the *ACEEC* to work with the teachers on the in-service course. Participation in the research was not a condition of studying on the course. The teachers were given the Participant Information Sheets and Consent Forms at the beginning of the course. Time was provided to read the documents and ask questions and it was suggested that the teachers could take overnight to decide whether or not to participate. This application also took into consideration protection of the teachers on the in-service course in relation to my dual role as lecturer and researcher. This dual role had the potential to interrupt the participants' own learning, or to interfere with their assessment. In this dual role I was required to be known as a researcher by all the participants (Atkinson & Hammersley, 1994).

Any possible detriment to the teachers' learning was also dealt with in the ethics proposal to the satisfaction of *UAHPEC*. It was agreed that if the group planning presentation was peer assessed, and there was time for shared reflections on the presentations, this would minimise ethical conflicts of interest because I was not assessing the work. However, I was also sensitised to the need to balance the teachers' learning needs with that of data collection. For example, when maintaining minimal verbal input into their group discussions in

order not to unduly influence their responses, I also made myself available for questions in order to support the teachers' learning.

As agreed with *UAHPEC*, the information provided by the participants in the thesis is reported in such a way that participants are not identified. Questionnaire respondents were offered an option of anonymity for themselves and their school. Data is all presented anonymously, thus reducing the chances of any undue implications for the participants. Pseudonyms have been used for focus group and in-service teachers in order to ensure anonymity. The only exceptions to this were the dance specialists, who requested that their names be used, and this instruction was followed. Extracts of transcripts as used in the final thesis were supplied to participants that had requested such, and their feedback was valued as a reliability check. Also, the dance specialists and one tertiary educator were sent a copy of drafts of the relevant chapters for their scrutiny.

All materials such as field notes, audio recording, transcripts and forms will be destroyed on completion of the project.

3.6 Data Analysis

The process of how data was analysed and interpreted is explained in this section. A grounded theory approach to analysis offered a set of flexible strategies by which to code, categorise, conceptualise and theorise from the realities captured within the data. The suggestion that "[a]nalysis is the act of giving meaning to data" (Corbin & Strauss, 2008, p. 6) informed my interpretation of the data. A characteristic feature of qualitative, interpretive analysis in grounded theory is the "tango-like process" of co-construction of data collection and analysis (Donmoyer, 2006, p. 20). This approach helps the researcher to fragment data into initial identifiable properties, and gradually construct categories of meaning. Data analysis at each collection point also informs the design of each subsequent method of data collection. This was described in section 3.4.

Grounded theory grounds theory in the data by a process of connecting interpretation to the phenomenon being investigated following "emergent logic" (Charmaz, 2008, p. 155). In other words, collection of multiple sets of data, and imaginative induction of meaning from the data fully grounds the interpretation of theory in the participants' insider perspectives. A combination of methods of data analysis were adopted in my approach, particularly in the use of ongoing systematic processing of data, comparative categorising and synthesis of theory. The combination of a multi-method approach to data collection with grounded theory analytic process had potential to make more visible a range of the teacher research participants' perspectives in answer to the research questions.

A return of grounded theory to its pragmatist roots, as endorsed by constructivist grounded theorist Kathy Charmaz (2006), helps to "preserve an emphasis on language, meaning and action" (Charmaz, 2006, p. 184). This rationale is wholly in keeping with this

inquiry. Spoken, written, kinaesthetic and at times visual and musical languages, as used by the research participants, all ran parallel in the data in this study. Capturing the meanings of the multiple realities, as grounded in the languages and actions, would prove to require a prolonged and detailed process of analysis as meanings were abducted, deducted and inducted from the data.

This process is not one that engages with methods of conversational analysis as a way of revealing any dominant historical discourse in the Foucauldian sense of hidden rules (Cheek, 2004). That is to say, analysis of the teachers' voices in this study is not concerned with deconstruction of syntax and semantics in a search for social or historical situatedness, but more to do with the interplay of cultural worldviews. The worldviews that are brought into play in this inquiry emanate from the cultures of education, the research participants and the dances in question.

In tracing how the research participants themselves were involved in meaning-making in their teaching, I prioritised the detailed recording of the teachers' voices and actions from the field.

In order too generate the bones of the "analysis skeleton" (Charmaz, 2006, p. 45), coding is key to shape an analytic frame. In a grounded theory approach, coding acts to "crystallize meanings and actions in the data" (Charmaz, 2006, p. 11), and assist the researcher to build a picture of what is happening. Initial ideas about the meanings of the phenomena were abducted through coding of the detailed data.

Coding was conducted, following a grounded theory approach, in two main phases: Initial open coding "fractures the data and allows one to identify some categories, their properties and dimensional locations" (Strauss & Corbin, 1990, p. 97). As the field notes were coded line-by-line, the language of the teacher participants guided the coding (Anfara, Brown & Mangione, 2002; Charmaz, 2006; Corbin & Strauss, 2008). In this inquiry, memos in the form of observations, reflections and mini-narratives assisted coding of data, and facilitated identification of properties from the data. In the early phase of open coding, a "bottom up" approach (Charmaz, 2006, p. 139) meant that the researcher had to remain open to all possible theoretical interpretations as initial meanings were abducted and properties of data were identified. During coding, the researcher's personal worldview assisted in identification of properties from the data—keeping in mind the need to stick closely to the data and remain as objective as possible (Charmaz, 2006; Corbin & Strauss, 2008).

With regard to the data from the teachers on the in-service dance education course, teachers' responses were collated during initial coding from each of the groups' written records of their video critique discussion and their verbal responses. Field notes were then *codified* word-by-word and/or line-by-line, with colour and icons to track informal patterns, or motifs such as repetitive words, or the teachers' own words and, if appropriate, the emotional intensity of statements. During initial coding, data was analysed from within each single part of the video critique exercise, namely: describe, interpret, evaluate and the teachers' points of

view gradually became clearer. The video critique and the group planning presentation tasks ran sequentially during the in-service course, therefore the analyses were consecutive, and used the same colour coding and icons to fracture the data. These codes were also used to analyse the questionnaire data.

In secondary or axial coding, the open coded data is reconfigured, and subcategories are deduced from the properties in the form of conceptual clusters. Secondary coding puts data back together in new ways, connecting subcategories to larger categories (Strauss & Corbin, 1990). As similarities and differences emerged between categories, selection of some common initial codes organised and synthesised the data. For example, in the descriptive phase of the video critique task the teachers' repetitive use of related terminologies such as 'tempo, rhythm, speed, gesture and travel' formed a cluster around learning about the concept of the Dance Elements.

As analysis proceeded within each data set, a process of explaining the meanings of the teachers' opinions, actions and interactions was framed by the four sub-questions. Sub-questions break down the central phenomenon into smaller issues for examination (Creswell, 2007). The four sub-questions, designed for more in-depth analysis of the teachers' thoughts about their practices, were:

1. How do these teachers perceive the Understanding Dance in Context Strand in comparison with the other three Curriculum Strands?
2. What benefits to learners do these teachers identify when teaching includes the contextual study of dance?
3. How do these teachers perceive themselves as dance educators when they teach dance from a contextual perspective?
4. What, if any, preferences for pedagogical strategies do these teachers reveal when teaching the contextual study of dance?

Following an interpretative paradigm, two of the sub-questions begin with "how" (Denzin, 1989). These *issue* sub-questions are useful when analysing data and assist in identifying key themes. These questions also provide a suitable frame to present teachers' perceptions, reflections, concerns and preferences.

Scrutinising the data from the teachers' responses revealed conceptual clusters in relation to the four sub-questions (Bogdan & Biklin, 1992). This data analysis process produced impressions of *these* teachers' opinions on teaching dance from contextual perspectives. The application of the specific sub-questions to each data collection point is described in greater detail in chapter four.

Applying the analytic technique of "systematic comparison" (Strauss & Corbin, 1998, p. 95), data gathered from the video critique exercise was compared with that from the group planning presentation task, and this comparison facilitated identification of emerging conceptual clusters under *varying* conditions. From this point on, a constant comparative

method was used incrementally throughout the next two sets of data. Categories were differentiated and interrelated via comparison, and "a general sense" (Glaser & Strauss, 1999, p. 145) started to emerge.

During the analysis of the data, I was reminded of the observation that theory "does not arise like magic out of the page" (Strauss & Corbin, 1998, p. 144). The interpretation of concepts present in the data is an accumulative process, and recognition of the relationships between concepts took place gradually over the two years of data collection. Through ongoing comparative analysis, the teachers' thoughts and reflections on their practices would progressively reveal deeper levels of meaning. In response to the accumulating data, categories were deduced and revisited as each new set of data emerged. The resulting tentative categories then drove the final round of data analysis. This procedure is known as theoretical sampling, and involves the researcher following the 'analytic-trail'. Theoretical sampling makes possible retracing of steps, or following new ideas as categories are still emerging by going back into the empirical world to collect more data (Charmaz, 2006, p. 86). By thinking analytically about all the properties and categories embedded within the previous data, similarities and differences of opinions of focus group members and between the groups themselves emerged. With ongoing categorisation, interpretation and synthesis I set out to make tangible connections between data, and to induce meanings in the form of emerging themes.

In the later stages of analysis, triangulation of all three sets of data gradually revealed certain core issues. The goals of triangulation are to add "rigour, breadth, complexity, richness and depth" (Denzin & Lincoln, 2003, p. 8) in order to establish credibility, trustworthiness or a "compelling whole" (Eisner, 1991, p. 110). Eisner suggests that standards of structural corroboration, consensual validation and referential adequacy align with the triangulation process. Accumulation and comparison of data across settings is characteristic of grounded theory, and so triangulation was well-suited to constructing and verifying interpretations of meaning from the multiple perspectives and settings in this inquiry. In this manner, the data collected from the focus groups revealed further consistencies and some new information, further substantiating the emerging theory.

Triangulation of the three sets of data produced broader themes as substantive theory about the teachers' thoughts and practices was induced. These themes were interrelated with the research questions. In this manner, the research questions provide a means of locating themes, and this procedure overlaps with an ethnographic approach to data analysis (Wolcott, 1994).

In the next stage, the literature was revisited and served to contextualise the findings and verify any emergent theory. A "funnel-like process" was used to systematically compare themes alongside literature to produce key findings, and explain the meanings of specific actions of the research participants (Harry, Sturges & Klinger, 2005, p. 4).

Detailing the interpretive process of analysis, as described above, makes for the arrival at a "fifth moment" of the research process (Denzin & Lincoln, 1998, p. 3), in which "local, small scale theories [are] fitted to specific problems and specific situations" (p. 22). Such theories require the presentation of detail to the reader in order to provide persuasive explanations. In this research, the findings resulting from the extensive data analysis process took the form of a 'snapshot' of teachers' thoughts and practices that related to problems and challenges impacting on teaching dance from a contextual perspective. From interpretation of this information, key themes were identified relating to the opportunities, concerns and dilemmas that arose for these teachers in New Zealand schools when teaching dance from a contextual perspective. The snapshot is relative to these particular research participants under investigation, and does not attempt to generalise findings to a wider demographic.

Eventually themes and patterns in the research participants' perspectives were identified, aligning with ethnographic approaches to writing (Wolcott, 1994). In highlighting the findings in this manner, I employed interpretation to extend analysis, make inferences, connect with personal perspectives and explore alternatives. The findings that I present are not meant to be a general hypothesis, but instead aim to build a detailed, persuasive 'snapshot' of these teachers' practices and thoughts. The implications are discussed in terms of ethical, sustainable and meaningful teaching of dance from contextual perspectives in formal education. Also, a number of recommendations for further research are suggested.

CHAPTER FOUR

DATA PRESENTATION

4.1 Introduction

This chapter presents the data gathered between September 2004 and January 2006 from teacher research participants at three collection points: (1) during an in-service teacher dance education course; (2) from questionnaires; (3) from four focus groups.

As data accumulated, perceptions and opinions emerged that research participants associated with their teaching of dance contextually. The gradual deepening and broadening of the empirical information captured is presented here in the chronological order in which it was collected over the duration of the investigation. In this manner, the reader is presented with a gradually emerging picture of the concerns, opportunities and dilemmas in the research participants' own words. This chapter presents a 'snapshot' of the research participants' perceptions on their teaching, as related to the Understanding Dance in Context (UC) Strand of the *ANZC*. Even though these perceptions are 'local realities' in an ethnographic sense, the situations and practices that are presented may be of interest to other researchers and dance educators.

At the start of each section, the participants, their contexts and methods of data collection are described. Within each section, the four research sub-questions are used as a framework to present the data. The sub-questions are:

1. How do these teachers perceive the Understanding Dance in Context Strand in comparison with the other three Curriculum Strands? (Perceptions of UC)

2. What benefits to learners do these teachers identify when teaching includes the contextual study of dance? (Benefits to learners)

3. How do these teachers perceive themselves as dance educators when they teach dance from a contextual perspective? (Teachers' perceptions of themselves)

4. What, if any, preferences for pedagogical strategies do these teachers reveal when teaching dance from a contextual perspective? (Pedagogical strategies)

In this chapter these sub-questions are also used to frame the presentation of the data. What would teachers in this study think about teaching dance contextually? Who would they see as appropriate to teach which dances? Which dances would be selected as appropriate to be taught from a contextual standpoint? These questions, amongst others, arose according to specific field locations and participants' profiles.

In accordance with the guidelines of *The University Of Auckland Human Participants Ethics Committee* (*UAHPEC*), the information provided by the participants in the thesis will be

reported in such a way that participants will not be identified as its source. In response to being asked if they wanted to remain anonymous, one focus group participant replied: "I own it but I don't have to broadcast it." Where appropriate, pseudonyms have been used for the teachers in order to ensure anonymity. The only exceptions to this were the participants from the dance specialists' focus group, who requested that their names be used.

In presenting the data, I aim to provide a directness that allows the teachers' voices to be heard 'from the page'. Reproducing these voices adequately and accurately can give other teachers, professional developers and educational policymakers opportunities to consider associated issues.

4.2 The In-service Dance Education Course

According to the formal education sector the teachers were teaching in, there were 14 early childhood, 18 primary, four intermediate and four secondary teachers enrolled on the in-service dance education course. They were mostly novices to dance education and dance. However, some of them had some dance expertise. From the primary sector, Lulu was a Cook Island dance teacher, Lisa had taught folk dance at school for 15 years, and Areni and Flo had expertise in Samoan and Tongan dance. Val and Kay were secondary school teachers with jazz dance expertise, and intermediate teacher Palu, the group's only male, had experience in hip hop.

During the in-service teacher education course, I collected data in two phases. The first phase of data collection involved the teachers' participation in a video critique exercise during the initial four days of the course. After the video critique exercise, teachers worked in groups on planning a unit of dance with an emphasis on the UC Strand. The group produced a written unit plan and selected activities from the planning to teach each other. This peer-teaching presentation was peer assessed.

Throughout the critique exercise and the group planning presentation task, I participated as lecturer to facilitate the teachers' learning in their discussions. I assisted with any problems and questions and led lectures, and even though I was busy there was time for me to keep field notes during the teachers' planning discussions, the peer-teaching presentation and the feedback sessions.

4.2.1 The Video Critique Exercise

I designed the critique exercise as an introduction to teaching dance focused on the four Strands of the *ANZC*, with an emphasis on the UC Strand. The critique exercise also supported the teachers' learning in planning and teaching that included the UC Strand. The critique exercise was held on day three of the first four days of the course.

The purpose of the critique exercise was to evaluate a learning episode from a section of the professional development video resource, *Dancing the long white cloud* (New Zealand Ministry of Education, 2002). In the two hour critique sessions, teachers could make repeated viewings at any time of their choosing. In small groups, the teachers described, interpreted, evaluated and made general observations on the learning episode, following the four stages of Eisner's educational connoisseurship process (2002). The connoisseurship process was explained in section 3.4.1.

The video was designed for teachers' professional development, to support the implementation of the dance component of the *ANZC*. It was not intended or appropriate for viewing by school students because of its focus on *teaching* dance in schools. In total there are eleven episodes in the two video package, each one based on a different theme and emphasising different Curriculum Strands. Eleven schools feature in the video, and they represent a wide range of deciles[1], demographics and locations across the greater Auckland area. The Ministry of Education sent the video free of charge to every school in New Zealand.

The eleven teachers, who teach their own classes on the video, chose a theme and planned in collaboration with the Project Development Team. The team consisted of myself and experienced dance educators Elizabeth Anderson and Suzanne Renner. Before filming in the schools, each teacher taught the whole unit to their class. I collaborated with the teachers to select some key activities that were then filmed over two days. As part of the editing process, key learning moments were selected so that each episode presented the activities and learning in a clear logical sequence.

The episode chosen for the video critique exercise was selected because it emphasised the contextual study of Samoan *sasa*, from within the UC Strand of the *ANZC*. The *sasa* is a Samoan *siva* (dance) traditionally only danced by males, but in more recent times also danced by females. It is danced seated with fast, intricate arm gestures, slaps, claps and striking of the floor that require great dexterity on the part of the dancers. These gestures can represent traditional everyday actions, such as opening coconuts or, as found in more recent versions in the New Zealand Samoan Diaspora, can include more modern everyday actions such as applying hair gel. The drum, mat or empty biscuit tin (*atigi 'apa*) accompaniment is particularly important in rhythmically structuring the dancers' unison movements. The *sasa* is performed at miscellaneous celebratory events and brings a sense of fun, entertainment and humour to such occasions, usually as part of a sequence with other traditional dances (McLean, 1999).

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[1] The New Zealand Ministry of Education funds schools according to ten decile ratings. The lower the decile, the more funding the school receives to pay for additional resources to support their students' learning needs. Decile one schools have the highest proportion of students from low socio-economic backgrounds, whereas decile ten schools have the highest proportion of students from high socio-economic backgrounds. The decile rating does not measure the standard of education delivered by a school. Retrieved January 7, 2010, from (http://www.minedu.govt.nz/Parents/AllAges/EducationInNZ/SchoolsInNewZealand/SchoolDecileRatings.aspx).

In the three minute and 54 second video excerpt, a year three/four class of mainly Polynesian children, from Favona Primary School, are seen participating in lessons based on a Polynesian story book, *Princess Grandma* (Overend, 1994). The book was selected by teacher, Samoan-born Mele Nemaia to link with the children's language work. The book tells the story of how a young girl forms a special bond with her neighbour, an old Fijian woman. In her daily visits, the girl helps with Pacific style domestic chores such as food preparation and gardening, and 'Grandma' tells magical stories from her homeland.

The video shows learning activities based on a mix of Pacific everyday working actions that feature in the story, *sasa* style dance, creative dance and an exploration of the Dance Element of Time. The *sasa* style is recognisable insofar as children dance seated on the floor in a formation of uniform lines, making characteristic arm gestures in unison. Learning activities integrate creative dance within the cultural parameters of Samoan *sasa*.

An on-screen voiceover describes the logical sequencing of the planning. The learning activities are shown in sequence along with on-screen captions that show the four Curriculum Strands associated with each activity. The sequence is:

1. Viewing and responding to a video of a local dance festival that children from the school had performed in. Children in the video describe the use of time and tempo. (Communicating and Interpreting in Dance Strand (CI)).

2. In a teacher directed warm-up, children individually exploring, in creative dance, everyday actions of waking up and getting ready for school, using changes of time. (Practical Knowledge in Dance Strand (PK)).

3. Teacher leading a question and answer activity from visual flash cards to guide children's selection of actions from the story. (Understanding Dance in Context Strand (UC)).

4. In groups, creating *sasa* style arm gestures based on everyday Pacific Island working actions from the story, and showing some rhythmic variations in time signatures that a small group of learners had progressed to in an extension activity. (Developing Ideas in Dance Strand (DI)).

5. Children demonstrating in movement and explaining the meanings of their *sasa* phrases. (Communicating and Interpreting in Dance Strand (CI))*.

6. Whole class performing the unison *sasa* compiled from their small group sequences with drum accompaniment from the community. (Communicating and Interpreting in Dance Strand. (CI))*.

The Curriculum Level Two Achievement Objectives (AOs) from the *ANZC*, and the associated Learning Outcomes (LOs), are also shown as on-screen captions. These are:

➢ AO, (PK): "Students will identify and explore through movement the Dance Elements of body awareness, space, time, energy and relationships." LO: "Students demonstrate knowledge of different rhythms and tempos."

➢ AO, (DI): "Students will initiate and express dance ideas based on a variety of stimuli." LO: "Students develop the idea of an everyday action into a set of rhythmic phrases of movement."

➢ AO, (CI): "Students will share dance through informal presentation and describe how dance expresses ideas and feelings." LO: "Students perform dances for each other and describe how they showed everyday actions in group dances."

➢ AO, (UC): "Students will describe an awareness of dance as part of community life." LO: "Students demonstrate an awareness that dance can tell stories about everyday events." (New Zealand Ministry of Education, 2002, p. 22)

For the video critique exercise, teachers grouped themselves into ten groups of three, four or five, mainly based on one or a mix of two criteria. Firstly, some of them were previously acquainted with each other from other papers that they had studied on the degree programme. Others preferred to work with teachers from the same educational sector.

4.2.2 The Video Critique Exercise Data

In this pilot study, due to the collaborative nature of the video critique exercise, data collected from the teachers' responses mostly represented *group* opinion. Key points from the groups' actual written notes and their spoken critiques, are presented in this section. This data produced early impressions of these teachers' perceptions, preferences and opinions on teaching dance contextually.

After coding, research sub-questions one, two and four were chosen to analyse the data in this pilot investigation. Sub-question three, which relates to teachers' perceptions of themselves in relation to teaching dance from a contextual perspective, was not relevant to the video critique exercise because they were not actually teaching.

Research sub-question one: How do these teachers perceive the Understanding Dance in Context Strand (UC) in comparison with the other three Curriculum Strands?

Some key points that the groups of teachers discussed in the descriptive phase of the critique are now presented. The bullet lists are exact reproductions of the actual group notes. These points are representative of the teachers' initial perceptions of the Curriculum Strands from the video. Teachers' comprehension of the different Strands was associated with their ability to analyse and describe the content of the Strands. Understanding the

Strands would be crucial if teachers were to progress to planning around them for assessment. Consequently, the teachers' perceptions at this stage would show any strengths or gaps in their understanding, and this information also informed my teaching.

Some group accounts contained more comprehensive analysis and description than others. The following particularly full critique is one group's notes from the descriptive phase of the critique. It shows comprehensive coverage of the four Strands:

➢ PK - Watch video of past cultural groups given directive questions to give focus when watching

➢ Based on story of 'The Princess Grandma' Warm up - fast / slow tempo, locomotion – different speeds, everyday actions done fast & slow

➢ Dance vocab. [ulary] on wall chart

➢ UC Brainstormed how one could tell a story through dance

➢ DI Broke up into groups to devise movement gestures that helped to tell the story

➢ CI As a class they practiced the movements and learnt them in unison towards assembly performance. The aim was to perform the dance to an audience

This list identified Strands and contingent learning activities accurately, except for the fact that it situates the view and respond activities within the PK Strand rather than the CI Strand. Other full descriptions also identified Strands, and the corresponding learning activities. For instance, this list:

➢ Describe – PK – tempo, locomotive – fast / slow individuals. Rhythm

➢ Mime actions showing everyday life e.g. dressing, washing, feeling cold, brushing hair. This drew on personal knowledge (non-threatening)

➢ Time introduced – tempo

➢ DI – Introduced story. Express dance ideas based on a variety of stimuli. Individual actions devised and explained.

➢ Groups share and practise action – beat, rhythm & tempo

➢ CI – informal presentation describes how a dance expresses ideas and feelings

➢ CI – perform dances for an audience, showing everyday actions in group dances, e.g. in 3s in variety of tempos, improvised.

It should be noted that the use of the term "improvised" in the last bullet-point above inaccurately described what the group of were doing. Although the syncopation of the children's gestures may have given an appearance of improvisation, in this extension activity for older children each dancer danced their own set phrase. The children composed the phrases in three different time signatures. Thus this activity was a performed group dance, and is related to the CI Strand rather than the DI Strand.

Usually, the teachers' notes from their group discussions also included the Level Two, Practical Knowledge in Dance (PK) Strand Achievement Objective, and/or the corresponding Learning Outcome written out in full. The use of related terminologies, such as tempo, rhythm, speed, fast/slow, gesture and travel, were included in both the full and the brief written descriptions. Most of the group responses also correctly recorded that the warm-up activities (when the children used the Dance Element of time in their individual creative improvisations) were associated with the PK Strand.

The fuller accounts included all four Achievement Objectives (AOs), and the equivalent LOs from the on-screen captions. The brief accounts tended to describe the PK and DI activities and Strands only. For example: "Describe: Warm-ups–travelling, different tempos PK. Explorations use everyday actions. In groups using words to make up actions e.g. weaving, talking (PK DI)." Identification of the DI Strand in the brief written responses is typified by the following: "Develop everyday action into a set rhythmic phrase of movement–Beat/rhythm/tempo"; and, "Groups decide on movements to suit words/combine into a sequence and practise."

In the video, a group of children are shown explaining the meaning of the arm gesture phrases that they have made on the theme of gardening. In a different clip, one boy is shown performing arm gestures that he made up himself, in which he depicts the making of a *samosa*. This Indian dish is common in Fiji as a culinary 'import' deriving from the Indian migrant population there. He explains each action of making a *samosa* as he dances. The students' explanations of the movements' meanings demonstrated to others their understanding of how the dance language of the *sasa* tells stories about culturally significant practices. On screen, this is connected to the Communicating and Interpreting (CI) Learning Outcome.

Some teachers' responses, in describing these activities, correctly associated them with the CI Strand. Here are some examples of these responses:

"Informal presentation describes how dance expresses ideas and feelings."

"Students explained their actions."

"'Shared group actions–performance and explanation."

These responses captured both the performance itself, and an understanding of the meaning of what was being performed.

Some groups did not describe the Understanding Dance in Context Strand (UC) in their notes. The descriptions of the UC Strand in the written responses included one full copy of the Learning Outcome from the on-screen caption. Another group also described the learning activities: "List everyday events–Key words and actions to suit." The other description is shown above in the first full list, and referred to brainstorming about how to tell a story through dance.

Overall, the written responses in the descriptive phase of the critique showed that there was a lot of variation with respect to the teachers' depth of understanding of the Strands and the associated learning activities. As can be seen from the notes above, all the groups included descriptions of the PK and DI Strands. Some groups did not include any description of the UC Strand in their group notes and there was some confusion between some Strands.

Research sub-question two: What benefits to learners do these teachers identify when teaching includes the contextual appreciation of dance?

During the interpretative phase of the critique exercise, the data showed that when teachers were considering the relationship between teaching, school setting and the children, they recognised the benefits of the cultural relevance of the learning for the learners. Several of the written responses identified the benefit of the cultural relevance for the children in the choice of the story and dance style, as in the following responses:

"Polynesian in nature: story telling–sasa."

"Children already familiar with dance as part of community life–Pasifika based."

"Drew on natural abilities, experiences and movements."

"Used dance style familiar to children."

One group described the mainly Polynesian children in the video as having "natural rhythm".

One of the groups' bullet lists clearly showed their comprehension of the benefits of the learning for the children in the video:

➢ Predominantly Pacific Island children

➢ Book level at interest level and reading age of children

➢ Book linked to cultural background of children

➢ Recent cultural festival established interest in dance

➢ Used dance style familiar to children.

Here is another comprehensive response with similar key points addressed:

➢ The story was culturally relevant to the class of children–Polynesian, Level 2

➢ Actions were relevant to everyday experiences. Age–Year 3

➢ All actions and activities related to community life

In the group discussion, remarks such as: "The setting was age appropriate, familiar and using the children's own environment promoted their well-being"; and: "Language was simple and in the mother tongue", expressed the teachers' approval of how the cultural identity of the children was valued in the learning. The teachers also talked about how this experience seemed to boost the learners' confidence and motivation to learn.

Use of terms such as: "students' confidence"; "safety"; "appropriate use of language for the age range"; "enjoyment"; and "self-esteem" highlighted the teachers' concern for the well-being of the learners. A fuller response from a group of early childhood teachers typifies such commentary: "At Level 2–teacher extended children's movements. Catered for different abilities, in a safe environment, where all children felt included."

Other responses approved of the drumming accompaniment as providing a link with the local community: "Involving community in playing instruments–partnership"; "Live music with the drummers community links." As discussion opened up there was some strong feeling in the class that the video showed the importance of cultural relevance via community involvement in teaching that "affirms cultural connection", and includes "authentic dance".

Data from the teachers' written records included the various benefits associated with the well-being of the learner throughout all four phases of the critique exercise. At this stage in the data collection, a memo to myself acknowledged that even though the critique exercise process guided and somewhat influenced the teachers' responses, as connoisseurs they retained their independent interpretations and identities. These were teachers whose first and foremost concern was the well-being of their learners.

Research sub-question four: What, if any, preferences for pedagogical strategies do these teachers reveal when teaching dance from a contextual perspective?

Data collected from the evaluation and general observation phases of the critique process is presented in this section.

As teachers shifted their focus to evaluate what was successful or unsuccessful, their attention turned toward pedagogical strategies. They approved of the logical progression of the planning and learning as shown on the video. This approval is illustrated by the following list of verbal responses from some group discussions:

"Evaluate–positive. Well organised. Activity sequence scaffolded learning."

"Built in layers–simple to more complex actions. Break into manageable chunks. Children able to see links. Logical sequencing apparent."

"Started with individuals–group–class. Children had ownership–their learning scaffolded by the step-by-step progressions."

A list from one group featured approval of the learning sequence, and is representative of other groups' written critiques. This list clearly identified strategies with specific Strands:

Evaluate – very successful

➢ (PK/UC) demonstrated through children's ownership, enthusiasm, gestures, facial expression, movements which showed their awareness of dance in the community

- ➤ The scaffolded progression of activities enabled the children to develop their movements sequentially with confidence

- ➤ (DI) Children's ideas were welcomed, elicited, gathered and valued

- ➤ (CI) Informally presented their dance to a group, received feedback

This full list included items that appeared in most of other evaluations.

One particularly comprehensive written overview of the learning episode started with a statement recognising that the all Learning Outcomes had been achieved, and went on to evaluate success of the teaching strategies:

- ➤ Drew on prior knowledge & everyday experiences e.g. getting dressed, brushing hair

- ➤ *Lei* [traditional floral garlands worn around the neck] gave children uniformity for performance

- ➤ Children understood that the dance was to be shared with their school community

- ➤ Dance terminology was used successfully

- ➤ Achievable for both boys and girls

- ➤ Extension evident with the use of syncopated rhythm.

In relation to the video clip that showed three older children performing their *sasa* facing each other, using three different time signatures simultaneously, another group wrote: "The older children had the freedom to present higher level of input." In a brief dialogue in one of the whole-group discussions, there was also approval of giving the children opportunity to extend their learning beyond the achievements of the rest of the class.

The following list from another group is representative of the lists in the written critiques that were relatively less detailed:

Evaluate

- ➤ Children could articulate their own actions in terms of storytelling and movement

- ➤ Inclusive

- ➤ Community involvement

General observations

- ➤ Ownership of movement, very good

- ➤ Children knew what they were doing

In the evaluation lists, teachers wrote articulately about the benefits of the Developing Ideas in Dance (DI) Strand for the well-being of the learners. For example, data about the importance of encouraging students to create their own dance movements was clear in the use of such words and phrases as these from discussions:

"Individual ideas/thoughts expressed."

"The lesson was very successful. Children have ownership of the little actions they made which lead to the final product."

"Small group work allowed for personal exploration and creative innovation."

This same emphasis was reiterated in the general discussion sessions. Teachers made positive value judgements about the sense of "ownership" and increasing "self-esteem" that were generated from the children using their own creative dance ideas. The teachers' approval of the inclusive teaching style is typified by remarks such as the following:

"This was achievable by the children because they were able to choose appropriate actions."

"The simple rhythmic pattern allowed the children to develop simple logical actions."

"Children were able to explore their own ideas and these were included in the final dance."

"Extended children's movements. Each group member performed their movement sequence in a safe environment, where all children felt included."

One group connected creative innovation with the Samoan *sasa* in this comment: "Children were all involved in developing ideas which were linked to the context." This evaluation succinctly captures the culturally appropriate teaching which, informed by the tradition of *sasa*, guided the children's own dance phrases, and in so doing, links the UC Strand with the DI Strand.

Other data from field notes registered emotional intensity, or the emphasis of certain ideas in relation to the learning episode on the video. One example of such remarks occurred during one of the general discussions and in three of the written evaluations. Some teachers criticised the teaching in the video. For example, one teacher said: "The final performance did not reflect the children's innovations with rhythm." Another one commented: "Groups could have taken on different aspects of the story", and a third remarked: "Could have used progression into levels [high, medium and low] and using the whole body." In one of the written critique records, a group commented that there could have been more exploration of "alternatives, bring in standing/travelling, high physical activity component. Meeting and greeting a new person every time, when travelling around." These comments were shifting the emphasis towards more of a creative dance improvisation that would develop movement in relation to Laban's Dance Elements.

In response to these comments, a forceful verbal plea from Tui (a Maori teacher from the far North of the North Island) drew attention to tradition as cultural continuity, and to the possibility of inappropriate innovation, in her curt remark: "Kapa haka – something not to be changed." This remark was made at a volume just loud enough to be audible to the rest of the group, but none of the other teachers engaged in dialogue. In the critique, some teachers did

pick up on what makes a *sasa* traditional, in terms of its group formation and precisely synchronised timing of iconic gestural movement. However, had this learning episode shifted to a creative dance 'fusion' approach, its relationship with the traditional *sasa* form and functionality to a Samoan context would have diminished. As Tui observed, the *sasa* would have been 'changed'.

At this point, some examples of key ideas will serve to summarise the data collected. The teachers recognised both the cultural relevance of the learning, and the creative dance, as being beneficial for the childrens' well-being. The challenge of how far to take the creative process in relation to retaining the culturally traditional form of the *sasa* was raised as a dilemma in their discussions. Their evaluation of the success of the logical sequencing of the planning was a major feature in their commentaries. Teachers' understanding of the PK, DI and CI Strands seemed clearer than that of the UC Strand.

In concluding this section, I suggest that the video critique task provided a useful small-scale pilot study, as well as supporting the teachers' own learning on the in-service course. Data from the video critique exercise presented some *initial* impressions of these teachers' perceptions, understandings, values and preferences as educational connoisseurs. However, once the teachers had acted as educational connoisseurs, how would they then respond in terms of designing their own pedagogical approaches for teaching dance contextually? The group planning presentation task, which teachers proceeded to next, was designed to present them with precisely this question.

4.2.3 The Group Planning Presentation Task

After teachers had completed the group video critique exercise, they continued to work in small groups to plan a unit for inclusive whole-class learning focusing on the Understanding Dance in Context Strand. The other three Curriculum Strands, namely: Practical Knowledge in Dance; Developing Ideas in Dance; and Communicating and Interpreting in Dance, were to be included as the teachers saw fit. They then went on to select activities to teach each other from their unit plan in an assignment that was peer assessed.

On day four of the first four days of the course, teachers had a half-day session in which I gave a short lecture on planning and teaching, with an emphasis on the UC Strand. Following the lecture, teachers started to plan and look for resources. I was always sure to make myself available for questions and help with finding resources. Planning continued in self-directed study time. The two classes presented either their dance peer-teaching presentation, or their drama assessment on two Saturday sessions, held on October 9 and 23. This allowed them up to four weeks to prepare before they came back to the course to teach each other for peer assessment. Many teachers trialled the units on their classes back at their own schools in order to inform their groups, and reflect on and refine the unit plan, as they prepared for the peer-teaching exercise.

Each peer-teaching session was for one hour, followed by a 15-minute group feedback session. Teachers gave a short rationale of their teaching before they taught. Some groups chose to teach the first lesson from their unit, and others took a selection of activities from their whole unit to represent their chosen approach. In the fifth week, the groups reconvened for a plenary half-day session, where they presented fuller rationales and reflections in a group discussion. Teachers reflected on teaching of their own students, as would have been happening during the whole planning process. These commentaries were added to the data.

As in the critique exercise, teachers self-selected their groupings, but for the planning presentation task some teachers chose to change groups in order to be with others from the same education sector. The groups operated similarly to the syndicates that some of them would be familiar with in their own schools. This strategy is illustrated by Pam's observation:

> My group consisted of four teachers, I only knew Lucy and I had never taught or worked before with any of the others. We quickly developed a good rapport and as we taught at the same level, our combined planning was going to work within our schools.

Therefore, working in a relevant way with their own school classes was achievable and appropriate for the teachers. In this manner, the task met their own learning needs, as well as those of their students. The groupings, with respect to educational sector and the dance genres that the teachers chose, were as follows:

- Early childhood teachers–three groups: Creative dance.
- Primary school teachers–five groups: Folk dance; Disco; Indian classical, *Baratha Natyam;* Cook Island; mix of Tongan, Samoan and Indian classical dance.
- Intermediate school teachers (years seven to eight)–one group: Hip hop.
- Secondary school teachers (years nine to thirteen)–one group: Jazz.

Each group consisted of three, four or five teachers, and their choice of genre arose during the planning process via group discussion and negotiation.

The teachers were fairly autonomous in this learning experience, but I acted as a roving facilitator to answer questions and help with problems as and when they arose. I was asked for advice about issues such as finding resources, or finding a dance genre that they felt that they could teach. These issues are addressed in more detail under the sub-question sections below. I also shared in the final discussions of their critiques.

4.2.4 The Group Planning Presentation Task Data

In the presentation of this data, an ethnographic approach of writing "stories" (McMillan & Wergin, 1998 p. 90) has been selected as suitable to depict key points. A procedural sub-question operative here asked: What are the stories that can be told from these teachers' experiences? Selected mini-narratives that portray the teachers' responses and actions from the group planning presentation task are framed by the research sub-questions.

As teachers shifted from critiquing to planning and teaching, it became necessary to make the choice of research questions more relevant to their changing roles. Research sub-question one was superseded by number four as the teachers were planning within all four Strands, and so their perceptions of the Strands would therefore be apparent from their planning and teaching. Sub-question three became active because teachers were now actively teaching, and so their perceptions of themselves as dance educators became more relevant. In regard to sub-question four, the practical nature of the group-planning presentation task was also likely to reveal more clearly the teachers' own preferences for pedagogical strategies, as teachers trialled or recycled planning from the group plans in their own schools. Therefore, accompanying concerns, opportunities and dilemmas of teaching dance contextually were likely to emerge from the group planning presentation data as lived experience.

Research sub-question two: In relation to the benefits to learners that teachers perceived when teaching dance from contextual perspectives, there were some similarities in data from the video critique exercise and that of the group planning presentation task. Also, new data emerged, and this served to broaden the understanding of these teachers' perceptions and opinions.

In terms of continuities, data from responses during the planning presentation and feedback sessions showed that teachers again acknowledged the cultural relevance as beneficial for the learners. For instance, in her spoken rationale Lulu, a primary school teacher and expert Cook Island dancer, recognised the relevance of her considerable dance expertise for her own new entrants students, stating that "as a Pacific Island teacher, I choose this genre as there is much in it that tells who we are and what we are." In discussion, Lulu stated that this learning was important because the children back at her own school would

> further their understanding of Polynesian dance, not just for dancing's sake, but to develop understanding of the forms and purposes of their own cultural dance as integral with the past and the present.

Similarly, in one of the groups of early childhood teachers, Pam reflected on how the choice of modern dance was relevant for her own school setting which she described as "a white middle-class area with a decile rating of six".

Areni, Flo and Sharmi, a group of primary school teachers, also emphasised support for the learner's cultural identity by matching the choice of dance genre with ethnicity. In their spoken group rationale, given before they taught, they stated that:

> We feel that teaching their own cultural dance will be helping children to develop their ability to express their own experiences, ideas, beliefs, feelings. Through this, children will be able to know what they are and who they are.

At one point in a feedback session, a primary school teacher-learner remarked that she didn't like hip hop. When Palu asked why she didn't like it, the ensuing discussion raised a new issue, namely, that not all learners may appreciate the "relevance" of any single dance genre. It was obvious from the tone of voice of a number of participants that the relevance of hip hop dance as a genre was a contentious issue, and consequently, the discussion was cut short by Palu as he diplomatically changed the subject.

In their rationales, several teachers took the well-being of the learner to be a benefit resulting from creative dance (DI Strand). This data correlated with that from the evaluation phase of the video critique exercise. June, an early childhood teacher, justified the choice of creative dance because it allowed children to "have ownership of their learning and satisfaction in their dance achievements...[and] dance aids self esteem." Similarly, Lisa, another early childhood teacher, explained the choice of a theme of dinosaurs as "capitalising on children's interest and enthusiasm in these creatures." She also explained the choice of the modern dance as suitable because:

> This genre allows young children's intrinsic creativity to be unleashed. We felt that, as many of our children come from multi-ethnic backgrounds, they could bring whatever their prior dance knowledge and experiences were and develop in a free, expressive manner unfettered by a prescriptive dance form, for example, square dance. For those with little or no dance experience, it was a level playing field as we began to explore the elements of dance.

In their peer-teaching presentation, Areni and Flo taught both Samoan and Tongan traditional dances, with arm and hand gestures relating to food preparation, digging the *umu* (oven), preparing taro, coconut and bananas. Cultural stylistic differences between the hand gestures were clearly explained. Sharmi taught Indian dance *mudras* of her own devising. Then followed a creative fusion group activity based on a theme of valuing the preparation of food for community celebration. Their reasoning behind the fusion was its appropriateness to their own dance experiences, and the benefit to their own primary school learners' ethnic mix of Tongan, Samoan and Indian. This was explained further by Areni:

> My colleagues and I felt that Pacific Island dance was a good topic because the members of my group had Pacific Island backgrounds. My school setting is a multicultural school. The students are confident to contribute because their family

background is viewed positively… I am in charge of teaching the Tongan dance to my class because of my wider experiences in this field.

Flo described the various warm-up activities based on different everyday gestures relating to Samoan *sasa*, celebration and food preparation in these terms: "I think the warm-up helps children to build their understanding of the dance theme when exploring their own ideas for group performance." This fusion approach, with the accompanying detailed explanation of significances, integrated innovation aligned with the separate dance traditions, and developed meaningful understanding of the dances as contextualised within a community event.

Primary school teachers Maxine, Lucy, Ann and Pam selected disco dance because it was designed for kinaesthetic enjoyment. Pam provided the rationale:

The main aim that realistically dominates my specific reason for teaching disco is that my class would have fun. They would enjoy the moves, they would enjoy the music and they would enjoy the activities.

In this group's spoken rationale, Lucy told how "most of the children I teach have natural rhythm. Many of them enjoy listening and moving to music that has a dominant catchy beat." These teachers identified fun and enjoyment as benefitting the learners by increasing the motivation to learn. This benefit had also been identified in the video critique exercise. In the planning presentation, I observed that the teacher-learners also enjoyed learning codified disco moves such as "the johnny", "the disco shuffle" and "the strut".

By establishing community links to families in a school social event, the teachers who taught disco, and primary school teachers Lisa, Babs and Martha, who taught folk dance, successfully implemented the UC Strand Achievement Objective for Level Two: "Students will demonstrate an awareness of dance as part of community life" (New Zealand Ministry of Education, 2000, p. 23). Martha described how her group planned this:

At our school, we place an important emphasis on the fact that folk dancing is a social dance, and the etiquette that is associated with it is taught too… Once the children have overcome their initial shyness, the dancing is a huge success and a lot of fun for them. The community afternoon/evening seems a lovely way of having parental involvement.

This data correlated with the teachers' approval of community involvement from the video critique exercise.

In terms of new data, some teaching presentations identified codified dance vocabulary as beneficial for learners. Lulu, the Cook Island dance expert, noted in her rationale the importance of simplifying the dance actions and progressions for beginners. Nevertheless, in the peer teaching presentation I observed that her precise instructions—"feet close together, knees slightly bent, hips side to side, legs down and up, a 'cross' floor pattern of steps, focus on the hands as they open, close and rotate"—challenged *some* beginner teacher-learners. In the group feedback that followed this teaching episode, teachers

mentioned many benefits to learners including: the appropriateness of the choice of video footage; the questioning strategies used to evoke deeper understanding of the meanings of the movements; the exactness of the teaching of the dance movements, and how suited they were to the beginners level; and the effective use of costume, namely, the *pareus*.

Secondary school teachers Val, Kay, Sue and Cath, who chose to teach jazz dance, and teachers Palu, Prem, Tui and Alys, who taught hip hop, also chose to emphasise physical technique. They described these techniques as beneficial for their own students because of the accompanying levels of physical challenge. Kay introduced the group's peer teaching presentation by explaining that:

> As children mature they are more equipped to deal with greater educational challenges and more sophisticated dance genres, so we have chosen jazz to focus this learning unit around.

The importance of the suitability of selection of dance vocabulary for the level of the learner was also illustrated during the hip hop teaching presentation in a peer assessor's note:

> Teaching this dance would be hard for the kids. I noticed that there were lots of moves put in such a short time. The routine seemed overlong, losing the learners' interest and motivation.

Similarly, in the teaching of traditional *Bharatha Natyam* Indian dance *mudras*, such as the opening of a lotus flower, a peer assessor noted that the movements were too complicated and difficult for the intended year-five age group.

In the group feedback discussions that followed a peer-teaching session, some peer learners pointed out the benefits to learners of including the socio-cultural contextual meanings and values of dances. For example, when primary school teachers Lisa, Babs and Martha taught folk dance, alongside contextualised explanations of the meanings of specific dances. The peer learners in the feedback session commented that this enhanced their enjoyment *and* understanding of the learning experience. Questioning strategies, used by the folk dance group, guided learners effectively to compare dances in an activity where countries, the dances and the corresponding reasons why they might be danced were recognised and marked on a world map. Some teachers described their own previous learning experiences of folk dance as "often boring", but that this had not been their experience in this teaching presentation. One of the peer assessors observed that "background knowledge assisted with content."

In a similar way, those teaching disco dance incorporated some contextual background, referring to famous lead dancers from the 1970s such as John Travolta, and to their own experiences with disco. They suspected that using a disco knock-out competition to decide which of the learners' dances would be performed at the social night event might leave some learners disillusioned. Some loss of confidence and/or interest in learning more about dance might be the result.

Research sub-question three: How do these teachers perceive themselves as dance educators when they teach dance from a contextual perspective? This data added new information about the challenges and opportunities that these teachers experienced as they worked in groups to plan and teach for the planning presentation task.

As teachers engaged in preliminary group discussions about their choice of genre and teaching strategies, I assisted when they asked me to. Sharmi, in her reflection, stated that "as far as genre was concerned, we had a lot of discussion among our group, and even consulted Linda Ashley on the topic." It soon became clear to me, in my role as participant observer, that many of the teachers were challenged by a perception of themselves as having little appropriate physical skill or knowledge (field notes and teachers' rationales); or so they first thought. As mentioned in Lisa's rationale, in reference to the course reading of Hankin (1997), such feelings of inadequacy are common amongst teachers as they face the challenges and responsibilities inherent within dance education. As a result of their perceived lack of expertise, many of the teachers found the choice of a dance genre problematic. After considerable group discussion, two groups of primary school teachers realised that they *did* have relevant personal experience, dance skills, expertise and resources in the genres of disco and folk dance. During the planning process Lisa described how eventually "we decided to work with what we knew best, as we didn't have a 'resident expert' to guide us." However, this opportunity was not immediately obvious to the teachers, as expressed here by Lisa: "Although I have taught folk dancing for 15 years, I had never thought of putting it into context and giving children an understanding of its origins."

A similar situation arose with the groups of early childhood teachers and a primary school teacher group who, it seemed, had even less to draw on in terms of physical dance expertise than the disco and folk dance groups. Intense discussions within the groups produced a logical outcome; to teach modern (creative) dance as the genre. This solution was rationalised by Pam as follows:

> It is the teacher's role to encourage children to value the beauty of the many expressions the body is capable of creating, allowing children to realise that movements can be light and heavy, twisted and unfolding, peaceful and angry.

This rationale aimed to avoid limitations imposed by what Pam perceived as prescriptive dance forms. The selection of creative dance increased the teachers' confidence, as they perceived themselves as lacking dance expertise in specific 'forms'. However, teaching a creative dance lesson on such themes as dinosaurs, but omitting any contextual background or significance, does not answer the requirements of the UC Strand.

Sharmi described herself as a dance "neutral" (Sharmi's own term) in comparison with Areni and Flo the two Pacific Islanders in her group. She explained that she is

an Indian with little knowledge about Indian *Bharatha Natyam,* born and bred in Fiji where I have seen traditional Fijian and contemporary performances by indigenous Fijian people. So I could say, I do share a Pasifika background.

Groups which *did* identify dance expertise within their group included the following genres and/or styles: Cook Island, folk, hip hop, jazz dance, Samoan and Tongan dance. In Lulu's rationale, she introduced herself as a qualified Cook Island dance teacher and explained:

> Before I started the course, I thought that the dancing would be very primitive, as I know it. Even though I have learnt some dancing before, as a teacher in the classroom, I found it useful how we were taken through different motifs, studying different genres, conventions, canons, dancing elements. Not only that, but these lessons are also very important for teaching my cultural group.

Lulu's so-called 'primitive' Polynesian dancing, as *she* described it, is what the other teachers in her group and in the class expressed admiration for as sophisticated in terms of physical expertise. In Lulu's words, the other teachers "looked up to me to give a lot of input." The opportunity to make such cultural heritages relevant in a formal educational setting was a milestone of strategising for some as they planned as a team in the UC Strand. In her reflections, Areni described the similar role that she played within her group:

> I taught the dance to my group with basic skills of the actions which was easy for them to learn. I showed my group how to look during our performance, where to look, and most important of all, told them that they must smile from the beginning of our performance to the end. Overall, I feel that I played an important role in my group.

Both of these reflective narratives also reveal new data about how some groups were organising their responsibilities as a team to make the most of the dance expertise available. Through division of responsibilities, teachers seemed to realise that they did not *have* to be an expert dancer themselves in order to facilitate learning in the UC Strand, just as they may teach within the other three Stands without being an expert dancer. In recognising that her group had a diverse range of educational experience to draw on, Cath, in a group feedback session, summed up her group experience like this:

> It was an enjoyable experience as it was a team piece of work where everyone contributed something valuable to its completion. Jazz was a genre that was very unfamiliar to myself and one other group member. However, two other members of the group were knowledgeable and keen to pass on their knowledge to us, so the decision was made, jazz it was!

In her rationale, Cath gave a detailed account of the group's planning process and the timeline which included: a group trip to the library for resources and brainstorming; discussion and drafting the written plan; allocation of various jobs, including word processing, putting a resource pack together and finding music; refining the plan and the peer-teaching session

together; and allocating individual responsibilities for the peer-teaching session. She also noted that the co-operation and new ideas made "the task a very productive and useful experience."

Similarly, teachers in the group teaching Cook Island dance recognised their own strengths and divided up responsibilities, thus enabling the dance expert to use her skills and knowledge for the benefit of all. Tasks shared between the other members of the group were: framing questions for the view and response activity; researching and producing learning materials; writing up the planning in terms that implemented the Curriculum document; and advising on the physical learning experiences, so that they were designed as suitable for learners who are novices in Cook Island dance.

The groups teaching jazz, Indian *Baratha Natyam* and hip hop also shared the planning and the face-to-face teaching by bringing those less expert in dance into the teaching, where the creative process took over from the teaching of a codified dance vocabulary.

In her description of the group-planning presentation task, Bev identified a different challenge:

> Working as a group was a little like planning in a syndicate, but the geographical and time issues meant that we had to rely heavily on modern technology – fax, email, phone etc., and this added a new and exciting dimension to the proceedings.

The use of email was relatively new to some of these teachers, who acknowledged that they had also learnt a great deal about unfamiliar technologies. Bev's comment also drew attention to similarities between the group-planning presentation task and working in syndicates, which some teachers would be familiar with. This similarity is one that I had hoped would be forthcoming, and would not only help the teachers in their learning and assessment, but would also reveal data about how such a strategy could work in relation to the UC Strand in schools.

Research sub-question four: What would the teachers' preferences for pedagogical strategies be, when teaching included learning in the contextual study of dance, as they planned in their groups and taught each other? This data produced some new information, as well as reinforcing some of the previous responses.

Using systematic comparison, continuity with previous data emerged as the teachers were teaching each other. I noticed that the unit previously critiqued from the video was influencing the teachers' sequencing of teaching. The majority of the groups chose the same sequence of learning activities as seen on the video resource, that is, view and respond, warm-up, explore Dance Elements, create a dance based on a theme and/or dance genre and perform. This correlated with the data analysis from the evaluation section of the video critique exercise, when teachers acknowledged the success of the sequencing of activities

from the video episode. In this way, systematic comparison acted as a method of substantiating previous findings. There were some additions and variations on this sequence, such as the addition of Command style teaching of steps.

To start their peer-teaching presentation and contextualise the dance genre, several of the groups used a view and respond video exercise, similar to the one they critiqued in the video exercise. The video learning episode's view and respond activity, even though it had linked the children with the community, had only analysed the use of tempo, and had not included the contextual significances. However, some teachers found successful ways of developing *contextual understanding* of dance genres through their integration of the UC Strand within the view and respond activities. The contextualisation was most effective when appropriate questioning strategies accompanied the viewing. For example, a peer assessor, commenting on an activity in which teacher-learners had to guess what the Cook Island dances were about by interpreting the meaning, wrote that "[v]ideo and questions were effective tools to focus children." In this activity, teacher-learners viewed the *ura pau* (men's drum dance) and *kapa rima* (women's action song), as danced by the professional Cook Island troupe *Spirit of Joy*, and were motivated because of the fun of guessing and surprise. At first, teacher-learners struggled to find the meanings of the dance, but questions such as: "What is this dance about? Can we tell from the hand movements?" helped them to focus on specific detail. As the teacher-learners increased their understanding of the dance, I observed that they articulated the cultural meanings to reveal themes and images of fish, fishing and the ocean.

The teaching by a group of early childhood teachers provides another interesting example of developing contextual understanding of dance. The challenge of contextualising creative dance for very young learners was met by Pam, Jane, June and Rose in their use of photographs and video of the age-appropriate modern ballet *Still Life at the Penguin Café* (choreographer, David Bentley for the Birmingham Royal Ballet, 1987). With very young children this would have provided a contextually meaningful learning experience, as they learned to look at the video of the dance and recognise balletic movement as though they were an audience. June drew attention to how their planning fulfilled the Curriculum aim that students "come to appreciate that dance is firmly rooted in tradition and yet is constantly evolving to reflect changes in contemporary culture" (New Zealand Ministry of Education, 2000, p. 21). She went on to describe how the experimental approach characteristic of modern dance was applied and contextualised for the young children in this groups' plan, insofar as the children went on to create their own dances in relation to the dance they had watched.

All the groups took the opportunity to include some creative dance activity (DI Strand) in their teaching presentation, and this mirrored the value that teachers had voiced in the video critique exercise. Lisa, Babs and Martha's teaching of folk dance integrated the DI Strand, and Lisa described how

I had certainly never thought about extending movements to include improvised dance. I think that this was one of the real learning curves for me on this course, seeing how and where to fit the children's own work.

This group taught the processional, Bolivian *Carnavalito* from the resource *New Wave Folk Dance* (Storey, 1990). Teacher-learners were asked to add their own arm gestures to the skipping steps. In her rationale, Lisa explained how from now on she would "rearrange my role to have more of an emphasis on helping students to design, shape and refine their work, not just memorise steps." I observed that the teacher-learners enjoyed a sense of ownership in the folk dance teaching presentation, expressing their enthusiasm through their exuberant physical involvement and verbal affirmations. Inclusion of their own creativity seemed to improve their motivation to learn. However, it should be noted that there are practical limits to such developments with codified dances, such as the idea to change group formation for a progressive partner dance. This was dropped during later teaching, as chaos resulted from the complex choreographic problems that arose.

Cath, in the group teaching jazz dance, noted that their teaching "included giving students the opportunity to create their own movement motifs based around the jazz genre, as we felt it wasn't enough to just teach a jazz sequence." She went on to say that students needed some skills of jazz dance before they could create their own dances:

> This meant our learning sequences were based on the building up of jazz dance material. It was important that students were given the opportunity to create for themselves, in order to give them ownership of their learning, final product and satisfaction in their dance achievements, thus enforcing the idea that dance aids self-esteem.

This was a new response, and the video that the teachers critiqued had not featured this learning sequence.

Similarly Lulu, the Cook Island dance teacher, led a lesson in which the learners created their own actions to go with the song's lyrics alongside authentic movement, based on known traditional actions. A peer assessor thought Areni, Flo and Sharmi's put on "[a]n excellent presentation using all three teachers' cultures, and inviting students to add actions from their own culture." However, in discussion, Sharmi explained that she was uncomfortable teaching her own devised *mudras*, and presented ideas on alternative strategies that teachers could use:

> In a real class situation the teacher may choose her own [dance], or those that belong to the children and their cultural ways of meal preparation. She could also use children to demonstrate the actions to the class, because in this way students' identities and heritages of diverse cultures would be focused on, giving a lot of pride and self-esteem to the students.

Sharmi's strategies reiterate the idea already seen, that learners gain benefit, in the form of increased confidence and pride in their cultural identities, from culturally relevant and inclusive dance. The linking of this benefit to the teaching strategy of student demonstrators was new data.

In some of the teachers' group plans and presentations there was effective integration of all four Strands. In their planning presentation, those teaching hip hop integrated PK, DI, UC and CI Strands. After a hip hop style warm-up, Palu taught a hip hop routine that incorporated dance motifs representing the four main elements of hip hop, namely, graffiti, rap, breaking and mc mixing. For example, the graffiti motif involved a step pattern of left foot crossing over right, combined with an arm gesture that imitated the action of spraying an aerosol spray can. The 'rap' motif started with feet wide apart and knees bent, then took a sideways close-step as the arms wrapped around the body in the 'challenge' attitude familiar to anyone who has viewed hip hop music videos. After the routine was taught, teacher-learners were asked to add to the sequence within a restricted vocabulary of *all* the moves that *had already been* taught from the whole lesson. In terms of individual creativity, this is a relatively restrictive approach. In his introduction in the teaching presentation, Palu stated that he set out to "share my hip hop and show that Sir can dance!" Palu 'challenged' the teacher-students to match his ideas in a 'battle' performance structure, and this format aligns with the socio-cultural conventions of performing hip hop. Hip hop was also contextualised by including some relevant background information about North American political rap and gangster rap, and also differentiating the New Zealand 'possie'.

Combining the UC and DI Strands with the performance aspect of the CI Strand produced challenges for a group of early childhood teachers. The selection of modern dance as the genre led the teachers to plan for making dances to be performed for an audience. With very young children this is perhaps not particularly appropriate. Rose, an early childhood teacher, cleverly negotiated this dilemma by pointing out that "the children would view themselves as their own audience", in the sense that children of two and three years old may fail to distinguish between their performing a dance from simply dancing with those around them. Rose integrated this quotation, from the course readings booklet, into her written rationale: "Making and performing dance are often inextricably mixed. This is particularly so for young children whose dance is dancing and dancing is the dance" (Davies, 2003, p. 158). Moreover, she pointed out that for her, "creative modern dance is a genre that includes the word 'creative' as well as 'modern dance', because it might never be performed for an audience as such." This approach combining the UC and DI Strands, emphasises the "individually creative" learner.

The disco teaching presentation integrated the PK and CI Strands in its teaching strategy. Both Dance Elements and genre-specific terminologies were used to analyse the dancing throughout the activities, to the point that "pupils never knew they were actually learning the language of dance" (peer assessor comment).

Cook Island Maori language was an integral part of the teaching strategy in the group teaching Cook Island dance. In the presentation, Lulu taught the Cook Island words of the song accompanying the dance, and translated for the teacher-learners as follows: "*Akarongo mai*, (listen to me). *Titiro a tu au kia koe* (I look at you)." This was accompanied by hand gestures towards the ears, and to and away from the eyes. A peer assessor of the teaching by Flo, Areni and Sharmi commented about the teacher learners that it "was good that the children were able to use correct cultural language, i.e., kava, etc."

Similarly, in teaching *Bharatha Natyam*, Kushla, Wendy, Bev and Liz also attached language and meanings to specific actions *as the learners danced*. They used 'commands' such as *Aao karein* (Let's do it!) and *buss* (stop), as well as other Indian vocabulary such as *mudras, tabla* (drum), *ikikli* (spin) and *haathi* (elephant). According to Bev: "We all learned a tremendous amount about Indian vocabulary and dance to incorporate into our lessons.*"* Indian words were also integrated throughout the use of an Indian story, as the teachers aimed to develop understanding of how Indian dance is often used to tell linear narratives. Starting with a video view and respond activity, questions were designed to lead the peer-learners into analysing how the use of individual body parts expressed meaning in the dancing. Bev also noted that, in teaching *Baratha Natyam*, "[i]t was difficult to know how true to the traditional dance forms we should stay."

Another issue of interest in relation to culturally specific pedagogical strategies was recorded in the field notes. When teaching Cook Island dance, Lulu did not use the western convention of facing the class and mirroring students to teach in Command style. She used matching, with the learners facing her. This caused confusion for the learners in terms of indecisiveness as to whether to move the right or left sides of their bodies. This strategy was also employed by the group of teachers that mixed Samoan and Tongan dances. In the Indian dance session, the teaching of specific gestures in a circular formation led to similar confusion. Also, Lulu was emphatic that gender-specific traditional dance vocabulary added cultural authenticity to the learning experience, as a reproduction of the traditional. She made it clear that, if it had been possible, a male teacher would have been included in order that learners performed gender appropriate vocabulary.

In terms of resources, data recorded how teachers had researched extensively to strategise their teaching. Cath described how, while the plan was being word processed, she "was busy putting the resource pack together—photocopying, cutting, gluing and laminating all of the cards; sorting out the music to be used and sourcing the CDs." In her reflection, Sharmi described how her roles included "writing up the plan, the rationale of our genre, and gathering audio tape for the warm-up. I was also responsible for getting some video tapes." Kushla was from the Punjab region of India. Even though she had no Indian dance background, she led demonstrations in the Indian classical dance group. She described how she had spent many hours finding suitable movement, video and story materials for the lesson by going to

the National Library and to the temple to find a suitable story. I managed to go to a friend to learn a few basic movements involving how to make a *mudra* of a flower bud. I taught my group mates how to make these *mudras* (as they were totally unaware of these movements).

And Ann described, with a characteristic sense of fun, what the disco group brought to their teaching:

My responsibility was to find a visual prop that related to Disco. I tried very hard to get John Travolta for the day, but unfortunately he had a prior engagement. I hunted down an original LP of *Saturday Night Fever*, which had excellent photos from the movie. I enlarged and colour copied the cover, so that it looked like a poster. This was an excellent resource for the introduction, when we wanted the children to identify the style of clothes and the poses of the dances.

Ann also found shiny blue wigs for each person in the group to wear, and this contributed to the sense of fun during their teaching presentation. Both of the peer assessors approved of the fun and the "excellent use of wigs to set the scene!"

In the rationales, and in the teachers' feedback sessions, other pedagogical preferences emerged. The Cook Island dance unit combined with cross-curricular work in Social Studies, and teachers asserted that such a plan would have more status than a standalone dance plan at their schools. Martha described how the folk dance unit would have relevance for her school because "it would fit in with a cross-curricular unit that was happening in visual art, and with 'Culture and Heritage' study in Social Studies." Similarly, in her rationale, Wendy talked about how she chose *Bharatha Natyam* "because within our group we had a year five class about to begin a study of Ancient India, [and] dance will add an aesthetic and creative dimension to the Social Studies theme." The teachers discussed the challenge of status for dance in the school timetable in a group feedback session, and they explained that a cross-curricular approach could also act as a means to increase advocacy for dance.

Also in terms of pedagogical preferences, data revealed several instances of recycling from the group-planning and presentations back into the teachers' own schools. Mary and Kate reported that they had returned to their own schools, linked up with an in-house Cook Island dance expert, and replicated the unit, because it would suit their own cultural demographic of Pacific Island children. Jazz, hip hop, *Baratha Natyam* and modern dance units were also reported to have been subsequently taught in the teachers' own schools. After the teaching presentation of Indian dance, some of the peer teacher-learners expressed being more comfortable with the *mudras* vocabulary, and felt more confident about using this unit back in their own classrooms.

Summary

Overall, the design of the data collection sequence from the video critique exercise to the group planning presentation provided both continuities with previous data, and also some new data. Some key themes that emerged from the video critique exercise and the planning presentation task in terms of opportunities, concerns and dilemmas that the teachers experienced are now summarised.

As the teachers planned and taught each other some of them integrated the four Strands, and designed appropriate learning activities in a logical sequence. Some groups took the opportunity to follow the learning sequence that they had evaluated as being successful from the video critique exercise. Often this included a question and answer, viewing and responding activity to start the lesson. When the questions were well-chosen, this was a particularly successful way of making an initial connection for the learners with the dance in question.

In some cases, individuals raised their own self-esteem as they led the planning and teaching, taking the opportunity to use dance genres that they had expertise in. These teachers also were often the source of the extensive resources needed to support the teaching. Some of the teachers who opted to teach creative dance, because that is where they perceived their expertise to be, took the opportunity to successfully contextualise it, and this was particularly well-rationalised and organised by some teachers of very young children.

Often the groups who took the opportunity to teach a dance that they were familiar with also used the indigenous language and/or dance specific terminologies, and this added depth and substance to the learning that was commented on by the other teachers.

All the teachers emphasised that the selection of genre should match the cultural background of their own classes in their schools, because it would be an opportunity to promote the learners' own sense of identity. Similarly, groups who took the opportunity to include school social events as part of their planning also aimed to provide an opportunity to identify with the community outside of the school. Identity was associated with supporting the learner's sense of self-esteem, ownership and motivation to learn. Teachers also associated these qualities with creative dance activities, and with genres that brought a sense of fun and enjoyment to the learning.

All the teachers took the opportunity to integrate creative dance into their teaching. This strategy worked particularly well when dance vocabulary was created within the movement vocabulary range of the genre being taught. The fusion of Polynesian hand gestures was particularly successful, in that the difference of the Tongan and Samoan movement styles in juxtaposition was retained and did not 'fuse' them. The final result was culturally relevant innovation, and cultural appropriateness was also demonstrated in the choice of a theme of celebration and sharing of food.

Some teachers made a point of teaching codified dance vocabulary, such as from jazz and hip hop, as a lead in before, and a necessary part of, any creative dance activity. The teaching of skills was considered an appropriate challenge for intermediate and secondary school age students. Some teachers simplified the movement vocabulary to suit the age of the children, and when they did this their peers recognised how this would work. In a similar vein, when teaching theorised contextual significances and/or used the Dance Elements to analyse and interpret the dances during the movement activities, some teachers acknowledged this as being particularly successful and enjoyable.

Other opportunities that teachers took included integrating dance into cross-curricular teaching, as a way of advocating for more time and status for dance in their own schools. Also, the opportunity to use culturally traditional pedagogy, such as matching the teacher in Command style and gender specific dance, featured in some peer teaching presentations. However, the matching strategy caused concerns for the learners, in that they were confused about which side of the body they should be moving on.

I felt that one of the main concerns was the extensive time it took to find and organise the appropriate resources that were needed. This was overcome sometimes by the team approach, so that the responsibilities were shared.

Another challenge arose for teachers who did not have movement skills in specific genres. They struggled with finding an approach to the UC Strand, and many opted for creative dance as they realised that they did not have to have physical skills. Some of the teachers selected creative dance because of their lack of confidence in their own dance skills. Creative dance was also chosen as a way to avoid culturally codified dance, because some teachers thought learning about one particular genre could restrict the children's creative 'freedom'. It proved difficult for these groups to contextualise this genre. The teacher who acknowledged that performance of creative dance is not necessary for educational purposes found a subtle way of contextualising the young children's dancing for the sake of enjoyment and self-fulfilment.

Some teachers seemed to be working through a problem-solving process, and what seemed to help these teachers were the discussions about their concerns. Sometimes they suddenly realised that they did have dance skills that they could contextualise. I observed this happening in the groups who taught disco, folk and Pacific Island dance. One teacher drew attention to the use of the students themselves as demonstrators of their own cultural dances, as a solution to her own lack of dance knowledge and expertise.

In terms of dilemmas, some teachers experienced uncertainties as to whether innovation was appropriate in some dance traditions. In creating *mudras*, Sharmi acknowledged that her efforts were less than "authentic", and that the movement she taught was not well-received by the peer learners. Those teaching folk dance realised that they could be creative with the dances, but their dilemma lay in how far to take this approach, as during the teaching it resulted in the break down of a dance entirely at one point.

Overall, this pilot study produced extensive and relevant data about the teachers' perceptions, and their approaches to teaching dance contextually, in terms of opportunities, concerns and dilemmas that they encountered during the in-service dance education course.

The next section presents data from individual teachers in schools, in their responses to the questionnaire. This adds to the previous data from teachers working within the relatively supportive context of the teachers' in-service course, where their work was a collaborative process.

4.3 The Questionnaire

The questionnaire focused on teaching and learning in relation to the study of dance in context from within the frame of the *ANZC.* The questions related to teachers' everyday planned teaching, and not to special clubs or voluntary groups.

In section one, teachers were asked how many units of dance they had taught in the previous year, whether they had emphasised any particular Strand/s more than the others, and to briefly explain why those Strands were appropriate for their students.

Section two of the questionnaire was designed to examine how the teachers were teaching within the UC Strand in relation to the other three Strands, and which dances were being included. Data resulting from these questions could be systematically compared with previous data. Teachers were asked to describe which genres they had taught contextually, and why these were appropriate for their students. Also, they were asked to state any Learning Outcomes in relation to the Strands, and describe the associated learning activities. The overall density of this section of the questionnaire was recognised as a possible deterrent to its completion. An alternative was added for teachers to attach their unit plans. Several teachers did this, and some of these teachers completed the questionnaire as well.

Similarly, the information about teachers' work with guest dance experts, requested in section three of the questionnaire, could be useful in terms of producing both new data and possibly similar information when compared to the way that the in-service teachers had worked with each other. Data from the in-service course, relating to the benefits for learners of studying dance contextually, triggered a group of questions that asked the teachers to evaluate how the learning had been valuable and effective for their learners. The final section of the questionnaire was designed in order to give teachers who had not taught in the UC Strand opportunity to explain why, and describe what kind of professional development they would find helpful.

The response rate to the postal collection was poor. I received only 17 replies. The post-service teacher education students from Auckland College of Education, even though they would have completed a dance education paper as part of their undergraduate studies, may not have been active in teaching dance in a school. It was indeterminate whether they were even still teaching at all. A few teachers returned the questionnaire stating that either

they were not teaching at that time, or were teaching but not including dance as part of their work. And so, in mid-2005, 18 questionnaires were also distributed by NZ Ministry of Education's dance in schools professional development team. I also distributed some to volunteers who were attending professional development workshops and conferences. Some of the teachers, such as the ones who picked up questionnaires from the workshops and conferences, can be presumed to have been active in teaching dance in schools at the time.

The questionnaire distribution drew responses from appropriate respondents who were teaching dance according to the guidelines of the *ANZC*. The questionnaire responses broadened the range of data because the supporting framework of a teacher education course (for example, the availability of expert guidance, resources and collegial dialogue) was no longer present. The participants also had different profiles from the teachers on the in-service dance education course in the following ways:

➢ Some respondents would have received teacher education in different parts of the country, and from different tertiary institutions

➢ Some respondents would have qualified from Auckland College of Education, but had not completed the video critique exercise or the group planning task from the in-service dance education course

➢ Some respondents were experienced in dance education.

There were 16 replies from schools in the Auckland Region, eight from the South Island, and others from Tauranga, Waikato and Northland. Replies came from teachers working in the following sectors: 14 primary; six intermediate; and nine secondary. A range of school deciles, from ten to one, was represented in the responses.

4.3.1 The Questionnaire Data

The questionnaire data contributed to constructing a fuller picture of teachers' perceptions of teaching dance contextually. The opportunities, dilemmas and concerns that these teachers recorded in their questionnaire responses related to all four research sub-questions. New data, and some that correlated with previous findings, emerged from the questionnaire responses.

Research sub-question one: In relation to the teachers' perceptions of the UC Strand in comparison to the other three Strands, responses indicated that these teachers had taught far fewer units *inclusive* of the UC Strand than without it. So what perceptions of the UC Strand may have lead to such a choice? Reasons respondents gave to explain why they did *not* teach the UC Strand are presented in this section.

The teachers' concerns about the extra time required to teach the UC Strand was a new finding. This concern provoked some explicit comments such as this response from a primary school teacher who had taught five+ dance units, but none including the UC Strand:

> I get so little time to teach dance, and the practical strands and communicating strands seem to link together easier. I can cover PK, DI and CI in 2-3 lessons.

An intermediate school teacher, who had taught four units of dance, including one that focused on what was described as "North American Lore Dancing", wrote:

> I have a limited time with students—only six lessons a year! Shocking isn't it? In this I take classes through various dance conventions and we enjoy building a final piece – performing and feedback after a presentation in small groups.

Another comment explained how, for the UC Strand, "presently, we must make or search for material ourselves. This makes an already 'scary' subject for so many teachers inaccessible." Another teacher who had taught five+ units of dance, but none in the UC Strand, explained that this was because "in primary school, curriculum is so overdeveloped. I don't have time to teach such specific units."

The concern about lack of time seemed to run parallel with the perception that practical work was less compatible with the UC Strand, as expressed in the following observations by a primary school teacher who had not taught any dance in relation to the UC Strand:

> My students had limited dance experience, so I focussed on the 'doing' strands rather than theoretical investigation of dance. Teaching is too busy. Shortcuts are required. Also what we do is easier. This is a more difficult Strand than the others because it requires more time.

From a similar perspective, a teacher of new entrant children also explained why she felt dissuaded from teaching the UC Strand: "Time and the need (we felt) for children at this age/stage to experience aspects of PK, DI, CI as a lead in."

Teaching the UC Strand was reported to take an undue amount of time in two different respects. Firstly, in relation to the time needed for preparation, and secondly the actual teaching time required.

As data accumulated, teachers' responses revealed that they associated a theory/ practice split with the UC Strand. The perception that theory made teaching dance from contextual perspectives too difficult, and required more time, is expressed here in one of the fuller explanations:

> I don't believe that the UC Strand is only about dance styles/genres. I think learning a bunch of dance styles is quite limiting. I think that the UC Strand is about understanding dance *in* context. Learning random dances seems to be out of context. It makes more sense in the primary area to learn a dance as related to other learning

e.g. Medieval dance, if that were a unit. Surely the steps are PK and the UC stuff is the context – why people dance / when / who etc.

This teacher had not taught any units which included the UC Strand. Similarly, the next comment reveals a problem of integrating practical work with teaching from contextual perspectives:

We had done no dance for years and the current staff were cautious of launching into my enthusiasm for the arts, especially dance. As leader I took it easy and went for teaching based on themes we were doing in other curriculum areas that can be developed but had a physical 'must do' element to them. To be honest, I was afraid that hesitant teachers may turn dance into a Social Studies unit rather than actually physically participating in dance.

A shorter comment captures the same perception: "I feel that UC can be covered in classroom, and I wished to take advantage of my specialist space."

The following comments from primary school teachers identify emphasis on the PK Strand:

"Developing Practical Knowledge was the Strand most used to develop a foundation of understanding throughout the school."

"But we began with PK–the children enjoying the dance elements and vocabulary."

"Focussed mainly on PK Strand, as the children had limited knowledge of the elements and vocabulary."

Intermediate teachers also emphasised the PK Strand in their questionnaire responses. These responses emphasised copying of dance movement for improvement of dance technique, performance skills and fitness.

Primary school teachers showed a preference for PK in combination with the Developing Ideas Strand (DI – making dances). This was illustrated by comments such as this one:

"When planning units I was trying to focus on the PK of [dance] elements and vocabulary to express and develop own ideas."

"Young children–to keep them interested and focussed I keep them moving. PK, DI and CI seem to link together easier."

Intermediate teachers' statements revealed the same preference:

"Children needed Practical Knowledge to use as the 'bones' of their choreography."

"A major emphasis on student reflection in dance elements and making dances."

"Doing and creating and linking with themes e.g. Space/Sport/Bush."

Secondary school teachers had similar things to say:

> "I cover all Strands but tend to revisit PK and DI more often, as I establish skills and opportunities for choreography & performance with year 9 & 10."

> "Tried to cover all strands, although students preparing for NCEA[2] level with no previous experience of dance lacked choreographic skills. So that PK and DI Strands used extensively."

One teacher explained how PK and DI were suitable because of the need to teach a large group of "special needs and children with behavioural issues – these strands were good with these students."

Prioritising students' creative practical dance work, as a means to build the learners' confidence and interest in learning dance, was a preference mentioned by some teachers, as in the following responses:

> "Using their own experiences and imagination and really to initiate experimenting and confidence—to have a go to express their ideas."

> "Because I believe that children learn and work in other Strands as they develop original work."

> "I like to get students to choreograph their work as it gives them a sense of responsibility and input into their learning."

Data from the questionnaire responses across all three education sectors showed teachers to be teaching creative dance, and they articulated this clearly and knowledgably in their responses.

The teacher respondents who had not taught in the UC Strand, and some who had, specified what they would find helpful in terms of professional development to support their teaching. Some responses indicated a concern about the lack of resources to support their teaching in the UC Strand. For example these requests for:

> "A specific video of dance in NZ—social dance. Something aimed specifically at boys in dance."

> "Story versions of where dance fits into a range of cultures and times. A specific video of dance in NZ—social dance."

Teachers also requested professional development courses, photographic materials, workbooks and information books. One teacher took the issue a step further:

> I did less UC mainly because of lack of resources such as video, and because I need to share the time with drama… Videos are expensive, and I don't always understand how to use them myself.

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2 National Certificate of Educational Achievement (NCEA) examinations have Dance Achievement Standards within the framework of the New Zealand Qualification Authority. These examinations are taken at secondary school by students between the ages of 16 and 18 years.

This teacher wrote that professional development would be helpful if it was designed "for dummies", and also drew attention to the lack of funding for resources and that the music department was better funded and resourced.

There were also requests for courses that would include support with planning for the UC Strand, and one respondent requested "more sessions with other teachers seeing units already being used— practical sessions." Other requests included: assessment ideas; a list of performances that schools could attend; and cross-curricular ideas. The lack of money to pay for guest dance specialists was mentioned in comments such as this one: "Limited resources on video/CD and not enough money to be able to pay for guests." The problem of a lack of funds was also implicit in one teacher's explanation of how "[w]e chose people who agreed to come for free!" Another reason found in the data for not teaching in the UC Strand was the teachers' own lack of expertise, as they perceived it. This concern will be discussed in greater detail under research sub-question three below.

Research sub-question two: Data concerning the benefits to learners that teacher respondents identified when teaching included the UC Strand are presented in this section.

Responses from the teachers drew attention to the value of teaching dances that were culturally relevant for learner's ethnicity. The teachers recognised such teaching as a valuable opportunity for learners to identify with their own community. One such response described working towards a school wide performance focused on New Zealand culture based on the theme of "*Loyal*". Learning, for the new entrant children, included simple folk dances, a Tongan parents' dance performance ("a highlight for the children"), and participating in the "school wide powhiri for *Grandparent's Day*." The teacher acknowledged that teaching in the UC Strand "gave a real life context of culture and our community. This we felt was appropriate for the age/stage of this group." This response correlated with those from the teachers on the in-service dance education course, who had also valued community involvement. Another teacher described a folk dance unit as being appropriate for the year seven students because it followed on from folk dance in primary school and suited the students, who were "mainly New Zealanders of European descent."

Teachers also associated cultural relevance with the learners' well-being. Key words such as confidence, self-esteem, motivation and social skills were repeated throughout the responses. For example: "This opportunity also gave many students a chance to shine if they were familiar with the culture or indeed from that ethnic group. It made them feel special."

However, unlike data collected from the in-service teachers, questionnaire responses also identified concerns surrounding the *broadening* of learner's cultural awareness. For example, one respondent emphasised the need to include Polynesian *sasa* and Maori kapa haka, in order to develop "understanding and acceptance of the Maori and Pacific Island

cultures, and how they have developed along with NZ's history." This teacher thought the year one to three students lacked such awareness.

Other teachers described a dilemma when trying to broaden their students' interests beyond the familiar hip hop without discouraging them from the studying of dance at school. One teacher provided a description of her teaching, which was designed to encourage the learners to expand their interests in different types of dances. In this unit, year nine students could choose a dance genre to research in terms of origins, changes over time and "society's needs". The teacher wrote:

> They enjoyed exploring dance genres that they had wondered about or at some stage in their life would have liked to have tried. Even for some who investigated a dance genre that they were involved with, they found the information they gathered interesting and it deepened their understanding.

These student investigations included learning the basic skills of the dance, teaching them to other students and giving a presentation to their class. Resources were listed as drawing from online web sites, the library and outside experts.

The secondary and intermediate teachers' responses, as with those on the in-service course, identified the benefits of performance and physical skills for their learners. For instance, it was noted that year seven students benefitted from folk dance because "[t]hey achieve simple technical things like: Keeping in time and listening to the music. Simple, repetitive structure allows children to participate successfully." Benefits were noted, such as that "[s]tudents improved their dance technique dramatically and learnt performance skills and disciplines. They also grew in confidence."

Some teachers noted the opportunity to link practice with theory as integral to studying dance contextually. One teacher explained how "the students were able to retain theory easier relating it to the practice." In relation to introducing contemporary dance to year 10 students, another teacher explained:

> Using history and practical together meant that students understood the background of what they were doing. Also, many students do not know what contemporary is until they see it performed (video). The history gave students an understanding of the basis of the style.

The LO for this unit described how in video viewing (CI) of contemporary dance: "Students will explore and describe how contemporary dance was established, and how it was developed within modern society." In this unit, activities integrated practical work by including "the elements of contemporary dance to develop and explore dance vocabularies (PK)", and exploring choreographic devices to create contemporary dance (DI). The creative dance making included workshops on pathways stimulated by use of kowhaiwhai patterns, spatial awareness and relationships in pairs and groups. The teacher drew attention to how "the students experienced contemporary as well as learning about it."

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Another teacher, who had taught two units of dance from contextual perspectives from a total of four, described the value for the learners as being linked to "literacy and the language of dance as related to the genre."

Research sub-question three: The teachers' perceptions of themselves, when they taught dance from a contextual perspective, were revealed in the questionnaire when they described reasons why they had not taught units of dance featuring the UC Strand. Respondents who did not include the UC Strand in their teaching explained that it was partly because of their lack of personal expertise. The following responses from some teachers who had not taught any units inclusive of the UC Strand illustrate their concerns:

> "The first reason is lack of confidence in my own ability to do so."
>
> "I have no money to pay visiting experts. I am not a dancer—I have a drama background."
>
> "I have too little knowledge of professional dancers to be able to fill in the gaps, for example, someone to come and teach *sasa*."
>
> "Students have little faith in my ability to perform or teach these genres [jazz/hip hop]."
>
> "Children and teachers have limited knowledge and we thought it best to get confident with the vocabulary of dance and the movement and the action."

These responses came from teachers who were predominantly teaching within the PK and DI Strands.

Responses referred to the need for extra expertise in order to supplement the teachers' own perceived lack of physical skills and/or knowledge. For example, one teacher had originally planned to teach *tai chi* as part of a unit of study around Chinese culture, but described how a parent had volunteered to teach *tai chi* movement. The teacher reflected on how this "made the dance style more meaningful and real for the students. It was also good for me to learn more!" In another response, a visiting Polynesian guest dance expert was viewed as important because "none of our staff is Polynesian, so we wanted to ensure authenticity." This unit was working towards performance as part of a school wide scheme, and the main aim was to present "an hour long show using song, dance, drama and art to tell the history from before people lived in NZ." Another teacher explained that a mother of one of the year three children came into teach because

> she knew more about Indian cultural dancing than me. I had a number of Indian students who enjoyed dancing and I wanted the other students in the class to experience this type of dance and compare it to what they were used to.

The dance that this teacher usually taught was described as in the PK and DI Strands.

In the responses, teachers recalled that guest experts (described as "volunteers") had taught in the following genres: ballet; Egyptian 'Belly dance' (*raqs shaki*); Indian classical;

Samoan *sasa*; and *tai chi*. Other dances that were listed by their nationality were Irish, Israeli, Romanian, Philippino and Tongan. Data also showed that not all visiting genre specialists taught the students. The Tongan and Egyptian dance guests only performed. In responses from the teachers who had hosted dance specialists, the guests were identified in the data as follows: friends or family; local experts; overseas visitors (two students and one professional tutor); NZ professionals; school staff; and a primary school group.

Visits from paid guest dance specialists were common in the data. Visiting guest experts were described in the responses as having run workshops in the following dance genres or styles: ballet; *capoeira*; disco; hip hop; jazz; kapa haka; modern dance; musical theatre; Samoan *sasa*; and *tai chi*. Other specialists taught Celtic, Israeli and Tongan dances.

The teachers were asked how they had prepared for and/or followed-up on a guest specialist's visit. Some teachers had and others had not. Of those who had planned for and followed up a guest session, the following strategies were mentioned: sequencing learning to lead on to "complementary creative explorations" based on native bird life and props in connection with Maori kapa haka; construction of assessments; research to link the guest's practical teaching with theory.

Teachers who had used their own expertise listed the following dances: folk, Scottish Highland dance, hip hop, kapa haka, Latin salsa, musical theatre, modern dance and tap dance. Some of these teachers were expert in two different genres, and they were all teaching creative dance. To give an idea of how some teachers were using their expertise, a unit in Latin salsa for level one NCEA is now described. This unit included learning Latin salsa with the aim "to learn travelling movements which show changes in rhythm." Video viewing and responding activities were included in order to analyse "[e]lements of dance style and character in role" and "rhythmical, three-beat music", as well as dress, social change and comparing Latin salsa with jazz dance.

Some intermediate teachers had used their own expertise in folk dance, *sasa* and Latin American ballroom. One of these teachers had taken the opportunity to take full advantage of existing expertise, and observed how folk dance was "easy for year seven teachers to teach. You don't need much knowledge/background to teach them." All the secondary teacher respondents had taught within the UC Strand, and several of them described the use of their own expertise. One of these teachers described how she had used her past experience to teach two units—one focused on Scottish Highland dance and the other on tap.

Research sub-question four: Data about teachers' pedagogical preferences when including the UC Strand in their teaching is presented in this section.

Several teachers commented on their lack of understanding of how to integrate Strands. This was a new finding, and reflected what the questionnaire respondents opted for

when choosing their own teaching strategies, unlike the teachers on the in-service course who had integrated Strands as an essential part of their studies for assessment. The theory-practice split, as perceived by these teachers, was reinforced by a tendency of some respondents to isolate the UC Strand from the other three Strands, as illustrated by this response:

> Not sure how to use [the UC Strand] with other units. Need ideas on how to teach it, and assess it without it being too theoretical. I like to teach with lots of practical components, so sitting down to do work is a surprise to my students.

Some secondary teachers stated that all four Strands were taught in a balance. For instance one explained that

> no particular Strand/s are emphasised—we try to be balanced… In saying that, we believe that it's important for students to be active in dance, so when teaching the UC Strand we will also teach in the PK Strand so students get practical knowledge.

Responses also described inclusion of creative dance when teaching included contextual study. This correlated with previous data from the teachers on the in-service course. A reason teachers gave for this preference in the questionnaire responses was the need to introduce dance to beginners. One teacher noted that a unit based around UC and focusing on creative dance was appropriate for very young children, but there was no contextualisation of contemporary dance. This example is also similar to data from the early childhood teachers from the in-service dance education course, when creative dance was isolated from its cultural context.

In units described in the questionnaires, where the main reason for including the UC Strand was for contextual research, creative dance activities were included. For example, a unit about 'rock and roll' included an activity in which year nine and ten students first learnt some set vocabulary, then had to make up their own partner version "of known and devised moves…the dance must include a turn and walk behind." A unit for year eight students, of particular interest for its integration of the DI and UC Strands, was described as follows: "Although students do not perform ballet, understanding this dance form in context is invaluable for their own choreography of myths and fairytales." This is taken to mean that students did not learn any physical ballet vocabulary, but used the idea of narratives that are a characteristic feature of the genre of ballet as a starting point from which to make their own dances.

Another ballet unit for year 11 students in an all girls' school included an activity in which, having learnt some basic balletic vocabulary from a guest expert, learners then worked in groups to change movement "into *not* ballet to give the idea of dance elements used in ballet." This unit integrated PK and DI, as well as UC, in practical learning and written assignments to prepare for NCEA Achievement Standards.

The strategy of modernising some dances in order to increase familiarity, appreciation and popularity was also evidenced in the data. For example, a unit for year ten students integrated Scottish Highland dancing with choreographic devices in order "to adapt this style to a more 'modern' style with contrasting music." The aim was to encourage students to appreciate other styles of dance. A unit on folk dance for intermediate learners was described as valuable because it provided

> a tight structure (defined holds, moves, figures) to begin to choreograph on, so that [the students] can gain confidence in their own ideas once these structures are removed. They can also see that dance has form and isn't random, and that they can replicate that form with their own ideas. This is a revelation to some.

Another unit plan for folk dance sequenced the following activities: teaching polka, box, waltz and gallop steps; standard partner moves and figures; *Circassian Circle*; and *The Bridge of Athlone*. This unit ended with an activity for students to "work in small groups and work out their own new simple combinations of steps and figures appropriate to this dancing."

The following descriptions of some of the complete unit plans that teachers provided with their questionnaires are useful to provide a fuller picture of some of the creative dance teaching strategies that the teacher research participants were using.

Two of the secondary school units worked on NCEA Achievement Standards in performance of Maori kapa haka, (rakau) and Samoan *sasa*. Both of these dance genres were taught by visiting guest specialists, and allowed for *some* personal creative input from the students, although within certain cultural restrictions, as advised by the respective guests. For example, one teacher wrote about checking with a visiting Maori dance specialist about 'tikanga…when developing moves to make sure they were okay, e.g. rakau—touching the floor…" She also wrote about being aware of working in a "culturally sensitive" manner, as well as including student-led choreography, "as it gives them a sense of responsibility and input into their learning."

New data emerged with respect to the benefits to the students of increasing their recognition of dance *as a subject*. One unit plan for year seven students was designed as an "introduction to dance as a school subject and learning a brief history of dance." This teacher emphasised the benefits to the learners of learning "the language of dance" and of gaining some beginner fluency in dance skills: "The history of dance opened the students minds to the breadth of dance, and how we came to where we are today." The following Learning Expectations for the UC Strand are from the plan:

➢ Learn about communication through dance (PK, CI)

➢ Learn cultural dance forms

➢ Learn about dance in another culture

Learning Expectations for other Strands were listed as:

- ➢ Learn about communication through dance (PK, CI)

- ➢ Integrate sound and movement (CI)

- ➢ Perform a dance sequence to a set structure (DI)

- ➢ Able to identify and use different levels & spheres (PK, DI)

- ➢ Choreograph a dance form based on Pacific Art (PK, DI, CI)

Physical dance activities were listed in this sequence:

> Miming an action then dancing it, for example, to express a villain or hero (illustrate difference between dance and drama); moving in certain ways when different sounds are made; learn canon & levels; in pairs fill a space; explore & create dance sequences using Pacific Art as a stimulus.

Other learning activities included:

- ➢ History of dance – lesson and research study

- ➢ Sound words and singing rounds

- ➢ Learn about Pacific Art

- ➢ Dance reflections - verbal and written

- ➢ Watch a video without the sound to focus on the movement

Any more specific contextual details about which videos were watched were not given in the response, and so it is difficult to ascertain which *dances* were taught contextually.

Data revealed that some of the teachers included contextualisation of the socio-historical backgrounds of the dance genres being studied. For example, a haka and poi unit plan for year seven combined learning practical dance with contextual and historical research to answer the question: "What is haka?" This unit was part of the school *"Marae Week"*. The girls learnt poi and the boys a haka alongside other activities such as flax weaving. The unit culminated with a hangi and performance of a "*Massed Haka"*.

A description of year eight students working in the UC Strand: "They really enjoyed learning the movements for the dances from other cultures once they understood the meaning and background behind them", correlated with data from the in-service dance education course folk dance peer-teaching presentation. Another teacher, who was teaching a folk dance unit, reflected: "I hope that by understanding dances in context (purpose and country etc.), they gain a wider view of dance and its relevance to them (not just girls' stuff)."

A unit for intermediate students on Native American Indian dance combined the creative, contextual and ritual. The ritual "Monsta Dance" was taught to the class. This activity was followed with exploration, based on the students' own research, of the movements of some traditional dances, namely, "The Bison Dance, The Sun Dance, The War Dance". Next, working on a context of raising a question about socio-economic inequality, students created

a dance based on "four basic Indian dance steps…attitudes towards the land [in relation to the] George Bush administration [and] Mountain-top Removal Coal-Mining." Steps were compared to other ''beat-orientated'' steps from tap dance and hip hop, and a discussion of how modern and traditional movements have produced changes in the dance were discussed.

This unit also explored Native American sign language, and considered how it "evolved from representational to the symbolic." Combined with drama, this unit provided coverage of other areas including: a *sasa* warm-up; teaching of "four basic Indian dance steps"; use of Laban analysis; examination of the reasons for dancing, costume and how the dance may have changed through time. This unit was quite unique from the other unit plans received in its detail, breadth and theoretical range.

In terms of the teachers' pedagogical preferences, the Communicating and Interpreting Strand (view and perform - CI) was not selected in any responses. However, performance and view and respond activities emerged as a significant part of learning in the questionnaire responses. Titles of performances included in the questionnaires were: *Showcase-Global Fresh Moves Festival* (two schools)*, International Assembly, Cultural Festival, School Assembly* (three schools), *Cultural Performance, Grandparents' Day, Public Performance with whole school, Showcase, Studio Show, Senior Cultural Award Ceremony.* These performances were described as for the whole school or special events, usually 'cultural' or celebratory in some way. One teacher, in describing a school assembly cultural dance performance, noted that sometimes "we don't have many students able to perform a dance from their own culture."

In the teachers' pedagogical preferences, as stated in the questionnaire responses, an extensive range of genres was revealed in the data. Social dance was chosen, and teachers reported that this dance form was enjoyed by the learners. Teachers on the in-service course had given the similar reasons for including social dances in their teaching.

Ballet also featured in the data, but not always in a positive light. The ballet stereotype was the focus of one teacher, who suggested that the following would be a helpful resource: "Something about *who* dances. A video to totally blow apart a perception that dance is for 'skinny girls with long hair who do ballet' (that was how the students described it!)"

As evidenced in the data, primary and intermediate teachers identified opportunities to integrate the UC Strand into cross-curricular work schemes, as illustrated in this comment: "I use this Strand more incidentally, as it ties in with Social Studies and English (viewing and presenting)". Other curriculum areas that were integrated, as mentioned in the responses, included: drama, social studies, P.E./health, language, science, te reo kori and visual art.

Use of pedagogical strategies sourced from professional development was also evidenced in the data from the questionnaire. Data contained two instances of planning derived from the professional development video resource *Dancing the long white cloud* (New

Zealand Ministry of Education, 2002). Two secondary teachers mentioned a distinctive year ten unit that had been derived from a professional development course, comparing hip hop with the Renaissance court dance.

Summary

Some data from the questionnaire correlated with that from the teachers on the in-service dance education course, but other data offered new perspectives.

New perspectives included the teachers' concerns that the UC Strand required more time to prepare for and to teach. The lack of time was exacerbated by a lack of money to pay for guest specialists. The felt need to call in experts was often framed within the teachers' doubts about their own physical skills and/or understanding of cultural aspects of a range of dances. Some responses revealed that teachers viewed the UC strand as too theoretical, and they preferred the other Strands because the students could move more. Intermediate teachers especially seemed to prefer teaching steps Command style, and this was indicative of the theory-practice split that led to exclusion of the UC Strand from the other three Strands. In varying combinations, these concerns led some teachers to exclude the UC Strand from their teaching. One respondent described the teaching of dance as 'scary', and thought that the UC Strand expectations were unrealistic.

There was a noticeable link between putting on performances and the UC Strand in the questionnaire responses. There was also evidence that guest volunteers from the local community were involved in the planning and teaching of these performances. Paid specialists also featured in the responses. A culturally diverse range of dances was mentioned in the questionnaires.

Some teachers expressed the view that, in linking theory and practice in teaching dance contextually, dance became recognised as a subject in its own right. There were several requests for more professional development, and evidence that teachers were applying what they had learnt from previous courses.

One response that correlated with the previous set of data was an appreciation of the benefit to the learner of learning dances that were culturally relevant, and 'matched' the learners' own cultures. However, the data also revealed the teachers' awareness of the need to broaden the learners' cultural dance experiences.

Other facts gleaned from the responses which reinforced the previous data were that: some teachers had culturally specific dance expertise and were applying it to teach dance contextually; inclusion of creative dance as part of the learning sequence in contextual study occurred in all the lesson plans submitted; some teachers contextualised the dance genre being studied, and there was some evidence that this approach motivated the learners; social dances were chosen because of their 'enjoyment' factor; dance was included in cross-curricular work schemes.

In order to further examine teachers' perceptions about their teaching of dance contextually, the next section presents data from the focus groups. This data widened the catchment area for a final time in the ongoing spiral process from field to data analysis and back again.

4.4. Focus groups

I anticipated that these focus groups would contribute important and rich data that would build on the two previous sets of data. The inclusion of dance specialists and tertiary dance educators should, I considered, provide a broader picture inclusive of economic, political, cultural and historical perspectives. It was these perspectives that would contribute to developing the theory. The focus groups offered the opportunity for previous data to be corroborated, complemented, contrasted and deepened through triangulation of data across the three collection points. In this way credibility is increased from the resulting "analytic-trail" (Corbin & Strauss, 2008, p. 145).

4.4.1 Focus Group Data

Presentation of the focus group data is divided into sections according to the four issue sub-questions.

Participants will be profiled throughout this section in order to annotate their respective commentaries with contextual relevance as necessary. Pseudonyms have been used for teachers who wished to remain anonymous. The dance specialists requested their names be used, and I have done so here.

Research sub-question one: In terms of the focus group members' perceptions of the UC in comparison to the other Strands, the focus group responses expanded on the previous data. For example, Liz, a dance education professional developer, gave an explanation that contextualised the previous sets of data from national and ministerial perspectives, in relation to the revised 2007 NZ national curriculum:

> No hierarchy in the Strands but the new curriculum will have UC at the top because the National Facilitators regard the context is missing and so a lot of the rest doesn't make sense. So to ensure that people weren't getting carried away with PK, DI and CI, put [UC] up to the top of the page so that it's not an afterthought…which I kind of think that it's been a little bit up to now in some areas of education in particular, but it's the basis of what you do. It's what it's all about.

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The new curriculum was being worked on at Ministry level in 2006, so this focus group provided important background information for this research.

An indication that the UC Strand *was* receiving less emphasis than it ought to also emerged in the secondary teachers' focus group. As the group discussed the four Curriculum Strands, Gill said:

> So often you can do your PK, DI CI all together, and the UC Strand can get left out. And I really hate putting it in because I haven't put it in anywhere else, y'know? UC has been forgotten.

Everyone agreed with this, and Gill continued to develop her perspective:

> I think it's because if you're doing practical dance work you can get those three in without even thinking about it. It is the hardest one to get in, other than as an introduction. I had my first year 10 [class], and we looked at dance around the world using videos. I teach ritual in drama, and so I had a lot of info' on ritual and I used that too. We do that as an introduction, that dance isn't just what we do here at the school disco.

This explanation draws attention to isolating the UC Strand from practice, the challenges of presenting dance from 'around the world' and the linking of ritual and dance.

Similar concerns emerged when the primary and intermediate school teachers discussed the Strands. Anne, a generalist primary school teacher, who was also in charge of professionally developing other staff in dance, commented that: "Thinking about getting in the UC Strand, like it's a struggle to even get in just the [Dance] Elements." This response draws attention to avoiding the UC Strand in favour of teaching of practical work based around "the language" of Laban's Dance Elements, i.e. body, space, time, energy and relationships. In response, Max, an intermediate teacher who ran a well-established dance and drama department, identified another difficulty:

> It would be great to have the UC Strand because you could actually…but it's just the resources. On the TKI[3] they've got exemplars of the *sasa*, and things like that, but it's actually getting it connected to the school…and actually showing it to the school, to the children. Actually having the resources to show…if they haven't seen it then they won't have the actual feel. So the UC Strand is the one I'd tackle least of all.

Teachers also discussed the lack of resources for viewing and responding associated with the UC Strand. Max went on to describe another concern:

> Needs a long time to answer UC Achievement Objective for Level three: "Dance is used for different purposes in a variety of cultures." I mean we just don't do that. I'm

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sure if I did a unit or a workshop for the classroom teachers and asked them if they want to give this a go, very few of them would want to do it. You just need more time really, and to embrace the whole culture and everything else; why the dance was created, how long it's been in that form. You just can't…it's just time.

Max's reference to difficulties that generalist classroom teachers encounter is similar to the previous comment from Anne. The extra time and resources required for contextual teaching and learning was also picked up on in the secondary school teachers' focus group:

Jo: "I find UC is quite hard to springboard into, and it's the time as well that things take. I made resources on maternity leave, but usually don't have time. There just aren't the teaching resources out there, and there isn't time to make your own and sit down and read books as well."

Gill: "Difficulties picking up from just two hours and I couldn't remember some of it [a jazz dance routine taught by a guest teacher], and so I said to the seniors 'it's your responsibility to know the dance', and so between us we remembered the whole thing. It's that time factor and when you haven't got a lot of money and can only afford two hours [for a guest teacher]."

In this exchange, the demands of time, resources *and* money associated with the UC Strand are identified. Teachers raised issues of paying guests, rates of pay and the amount of time guests are given to teach. Here Jo, one of the secondary teachers, explains her budget situation:

I'm not keen on teaching Polynesian dancing because I don't have the knowledge. I'm lucky—I've got a school that give me $450 for guests to come in. That only equates to 9 hours. Oh—that was for last year, this year they've upped it to $700. So, I mean that's giving me 14 hours of specialists at around $50 an hour. This is enough because the kids only need a two hour workshop.

And from the intermediate and primary school teachers, data also provided information about teachers' budgets to pay for dance resources and guest teachers.

Max: "$2000, dance; $2000 drama and another $1500 for the kapa haka—large school."

Anne: "Mine's $300. I did try and put in for $2000, but they gave me 150 and so I upped it to $300."

Brenda: "We have an activities budget for the class—parent paid."

The issue of dance having relatively lower budgets than other art forms was also touched on by Anne as having ramifications for staffing:

We have a music specialist that the children go to for an hour every week, and it's very emphasised. We believe that through music they'll develop in their language and their maths. I'm Head of Arts, and the music has taken over.

A combination of lack of dance expertise *and* money could present teachers with challenges in terms of providing practical experience in a culturally diverse range of dances.

The following discussion draws attention to the relatively little time dance specialists are given to teach in universities:

Keneti Muaiava: "But what would be ideal if, like Valance said, you give 5,000 hours - just a decent amount of time. I say just give the amount of time that you're allocating to other dance genres."

Niulala Helu: "To get it to fit into a regimented time is difficult. What type of dance did you have to teach? So if it's like an hour you'd have to teach a short dance, in the regimented space that is given in that time…That's when all those different dances from the different eras are important. So, you take a small dance, or a part of an ancient dance, because it fits in that space? And then next semester you take another dance from a different time... So you're teaching just enough for 100 level, and then expanded on the 200 level and then expanded on the 300 level. Then you have the hours that you want by teaching sequentially."

The "5,000 hours" had been suggested by Valance Smith as the number of hours necessary for one year's total immersion in a culture, which would be necessary in order to be qualified to teach.

Dance literacy is a theoretical underpinning of the *ANZC*. It was an issue that had not been touched on in most of the previous data, and so I introduced the question: What are your views on dance literacy as it relates to understanding of culturally specific dances? This question produced a range of responses from the focus groups. Here is the one that took place among the secondary school teachers:

Jo: "They need to know genre-specific words."

Gill: "Crowded curriculum and so the term literacy puts it in the realm of a real subject. You can use it to say there's a more academic side to the subject. We're not just down in the studio faffing about—that's what a lot of non-dance teachers think we're about. So the literacy side of it has helped to legitimise the subject a lot. So using correct language. You wouldn't let them go through science saying I lit the thing at the back of the room. You'd say what is that called? It's a Bunsen burner."

Jo: "I find that my dance kids write better in their dance classes than they do in their English, because it's a subject they like. And in some ways too when you start introducing them to new stuff it actually enhances their English because they're learning new words as well, so it's got the springboard effect."

Pat: "We're trying to bring in much more writing work this year. A lot more work sheets and vocab[ulary] for NCEA. We use spelling tests and…"

Gill: "It's a shock when they have to start answering a written exam at levels one, two and three, so they have to use journals, correct terminology."

Jo: "Same verbally in class."

Dee: "I sometimes battle with the kids to write, and some of my best students struggle with the writing. They can explain verbally but have a block with the writing."

These teachers identified issues around the use of correct terms and language in verbal analysis and writing in relation to the UC Strand. Another suggestion drew attention to the idea that "over the last two years the UC Strand has come in because of the NCEA" (Dee). The expectations of the NCEA Dance Achievement Standards appeared to be driving inclusion of *writing* about contextual perspectives, in the experience of secondary school teachers.

A discussion from the primary and intermediate school teachers' focus group, in response to the same question about literacy, revealed some similar perceptions of dance literacy as written and spoken.

Contention about what makes up dance literacy emerged from the tertiary educators' group. In this exchange, two different viewpoints ran in parallel. The first participant takes a broad overview of literacy, within all the Strands, and the second is more sceptical about the necessity for the concept of literacy:

Liz: "Dance literacy—writing and viewing is reading. Like in comprehension when you're reading you can understand the words, but you don't have the world knowledge that goes with it—without the UC Strand you don't have this world knowledge. The same with when you're making dance, without the world knowledge you can't write either. The world knowledge from the UC Strand–-a *sasa* about everyday life is only part of the knowledge required to make a *sasa*. Students may be able to appreciate a dance but not understand it because the background knowledge is not there—the context, i.e. ballet, the story and vocab[ulary]/gesture of flamenco. No need to go into depth but as much detail as possible. 'Teacher needs to understand the original."

Cath: "Perhaps children don't know and their uninformed response is still valid. 'Literacy' is the buzzword for this curriculum, but a whole day hui never clarified what it involves! The movement is the medium that is being read or written. As an 'instant result', teacher sees the children's learning instantly in what they do."

Liz: "Reading or writing as moving or watching movement. CI Strand interpretation is either interpreting into dance, or dance that you're watching."

Cath: "Literacy as the cultural knowledge that's passed on through the dance. Like *sasa* telling everyday stories. Allows children to tell their stories across cultures in the classroom."

This particular dialogue from the professional dance educators portrays the concept of dance literacy inclusive of physicality, as found in the first commentary, in which "making dance" is portrayed as equivalent to "writing", and also requires "world knowledge". Also, the observation that the teacher's own understanding is pivotal to teaching dance from a contextual perspective raises issues of the extra time that teachers may need to prepare for teaching dances that are unfamiliar to them. Cath interpreted the teacher's understanding of 'the original' as reading dances created by the children. The view of dancing as writing and reading comes through clearly in this dialogue, and it is particularly captured in the final comment that identifies cultural understanding of dances such as *sasa*, *as well as* the children's own dances. As the dialogue comes through in transcription, the two participants seem not to be listening to each other, but in fact overall there is some shared understanding that children's own creative dances can carry certain worldviews, as do culturally diverse codified dances. It is the dancing of the cultural perspectives and reading of them that is of interest to me, especially in terms of when and how that happens when teaching dance from contextual perspectives. By way of contrast, the teachers' discussions mainly focused on the acts of writing and verbal description.

Research sub-question two: In terms of the benefits to learners when teaching includes the contextual study of dance, the focus groups picked up a variety of issues in connection with the cultural relevance to the learners' own backgrounds of what is being taught.

In discussion, the dance specialists reflected on their own dance experiences from school, and talked about what they perceived as the cultural irrelevance of their education in New Zealand and Tongan schools in the 1980s:

Keneti Muaiava: "But for me that was my problem—I had a lot of teachers that thought that it [*sasa*] was a waste of time y'know… It was just funny because I grew up doing folk dance! Y'know they played this European music from the eighteenth century, and I just remember the girl next to me skipping…"

Niulala Helu: "Ballroom dancing."

Keneti Muaiava: "At Holy Cross Primary in the eighties we all did folk dance. The only time we used to love it was when we used to do that (*sings a Maori waiata*) and that stuff, y'know? But we'd focus on European folk dance, line dancing, waltzing. But it was like history and like school Social Studies we learnt about the American Indian, y'know? And here we had our own…"

This dialogue depicts a learner's view of broadening their cultural perspectives of dance, raising issues of the need to acknowledge the learners' own cultural heritages. In the dance

specialists' group, Valance Smith made a similar case drawing attention to serious social issues:

> We need to learn maths and religion and all that it's true, but our culture shouldn't be regarded as extra curricular activity, something that's done in a club like a sport. Because I know with Maori culture, people tend to hold themselves a lot better when they have an identity, when they have a connection with their culture. Someone told me this, I can't remember who it was, the latest research that a lot of Maori youth suicide is contributed to…it was in a survey where someone was interviewing Maori youth at risk of suicide and a lot of the feedback was that the youth had no idea who they are. They are so dislocated from their culture that they know there's a void there but they don't know how to reconnect with their culture.

In agreeing with Smith, Keneti Muaiava described his work in Samoan traditional dance with the male youth of South Auckland, undertaken in the hope that their involvement with dancing would stave off the temptation to become embroiled in the well-reported rising crime rates for the age group.[4] Identity and its potential to support the learner were emphasised within this focus group. As Cath, one of the tertiary educators, put it:

> Embracing the child's world, a key factor in education today. Placing dances e.g. hip hop in cultural context, as in hip hop or music video or live street dance. But all cultural dance is tied up with identity isn't it? Who am I? Where do I stand?

However, in a discussion about learners preferring to do hip hop, the usefulness of stereotyping groups of learners was put into question. Pat, one of the secondary teachers who was also a qualified teacher of ballet and jazz described how:

> We find the opposite to you with hip hop, in that sometimes it's harder for some of ours to do hip hop because they've been trained. So half the class are trained kids who do tap, jazz and ballet and the other half do nothing.

Later in this discussion, Jo's description of a visit from the Royal New Zealand Ballet educational unit raised another related issue:

> One issue I had this year was when we had the ballet people coming in. I had three boys in my year 12 class this year, and they were very big boys and they were very 'anti', and I'll tell you by the end of that workshop those boys were absolutely fantastic—and it was the ones who I thought would be good weren't. I suppose it was the comfortableness with their bodies, they were willing to have a go.

The fact that the boys turned out to enjoy the ballet classes illustrates the need to be aware of the pitfalls of *predetermining* relevance for the learner on the basis of stereotypes.

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[4] A government study has reported that, since 1991, the number and rate of apprehensions of under 17 year olds have increased, and 77- 80% are male offenders (New Zealand Ministry of Justice, 2002).

In relating some challenges associated with broadening the learners' dance experience, Gill encountered other problems relating to gender:

It was very difficult because I only had two boys with 20 girls, so some of the girls had to volunteer to be males so that they could learn the dance…Tango difficult as a sensual dance that started in the bordellos—if you've only got two boys, and they weren't terribly sure of themselves either. Some of the girls braved to be the boys, and some of them worked really hard to get the look of the couple. I would never do tango with a lower age group.

This account succinctly captures the challenges presented when teaching social partner dances that involve close personal contact and gender-specific roles. The closing remark raises a further concern about teaching of certain sensual social dances to younger age groups.

The dilemma of which dances to teach in terms of the benefit for the learner can be framed around finding a fine balance of the culturally familiar and unfamiliar, as illustrated by this exchange between the tertiary dance educators:

Cath: "Do you teach according to the needs of the community, as it says here? You might have masses of Scottish heritage in the South Island. Does this influence the content?"

Liz: "A bit of both—explore the community and expose kids to things that are different and considered to be important."

However, the dilemma of shifting students from the comfort of the familiar to the unfamiliar is captured in this discussion from the secondary teachers' focus group:

Gill: "Also anything Maori or Polynesian, in a predominantly white school you get a bit of the old arrgh (*rolling her eyes*) when you start and so it takes a while. Which is why I used the *Ihi FrenZi*[5] video, because they saw the ballet and got into that and then the kapa haka alongside it and they went: 'OK that's cool.'"

Jo: "What I did in my first year—I didn't want to inflict anything on my students that they didn't want to do, and probably went about it the wrong way to start off with because I knew they knew so much about Polynesian dance and hip hop…and I let them start with what they knew…and then I found it almost an impossibility to move them away from what they were comfortable with."

Gill: "And I've had the same experience. They come in in year nine and you'd say: 'Why are you here?' But yeah, they do come in expecting to learn hip hop and they're very disappointed when they don't learn hip hop. There's merits on both sides—

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[5]   *Ihi FrenZi* (New Zealand Ministry of Education, 2003), a video resource for year nine to 13 students to implement the dance component of the *ANZC*, depicts the making and performance of a bicultural project between the Royal New Zealand Ballet and kapa haka group Te Arawa, Te Matarae I Orehu.

starting like you did from what they know and trying to pull them out, or saying what you know on one side and saying that we're going to start here and trying to engage them."

These descriptions depict the possible dilemmas contingent with choosing which dances to teach and when in relation to motivating learners.

Data on the use of contemporary dance as a strategy to address the dilemma of cultural relevance is illustrated here in a re-enactment of a conversation with students as the teacher introduces them to dance:

Dee: Year nine, a very brief look at the UC Strand… because we don't start from where they're at. We go: "Right you and you. What do you think dance is?"
"We're here to do hip hop miss."
"Oh, that's a shame because we're not."
So we look at contemporary dance and try to give them a little bit of jazz, Janet Jackson.

The jazz dance mentioned was a taught routine. The experiences that this teacher is referring to involved students making their own dances based around themes of their own names, hobbies, likes and dislikes. However, making dances in this manner did not include studying dances contextually.

A different aspect of cultural relevance that arose from focus group responses was that of the need for the *teaching* to be culturally relevant if the learning is to be meaningful, as described here by Max for intermediate age learners:

My main goal offers something more—with kapa haka it's creating a group that work together. More than celebrating Maoridom—the action songs are a vehicle for celebrating that togetherness, that awareness. It sounds really grand but…

The underpinning communal values of kapa haka are captured in this statement in its emphasis on bringing the performers together. Similarly, this description by Jo of teaching *capoeira* depicts advantages of a specialist teaching the physical movement:

I had a specialist come in and do a workshop with the kids and because they'd done the theory, they'd looked at the history and knew that it came from slaves and all that stuff. They did really well in their exams because they had this really well-rounded package of knowledge versus theory.

In describing "knowledge versus theory" it seems likely that the teacher is referring to practical knowledge as integrated with contextual understanding. This is an interesting point of view in that it not only differentiates between theory and embodied knowledge, but also points out how theory can be made meaningful by physical experience of the dance and any associated cultural knowledge.

Culturally informed teaching is, I suggest, a complex topic. Niulala Helu's description of how he teaches dancing from a culturally informed perspective adds the view of a dance specialist:

> In teaching Tongan dance it's best to teach our ancient dance first. Firstly, it is so easy for the dancers no matter how you've danced before because it's a sitting dance, therefore your legs don't have to do movements only the hands. You explain the dance and when the dances were introduced into Tonga…actually it's a borrowed dance, our ancient dance, that's during the peak of our empire, the Tongan Empire. And we borrowed those dances and it marks a history, it marks a time for Tonga, how Tonga at that time has been. Within that it gives the student a feel of what we're doing I think…but they have that feeling of being dominated by a little kingdom and they come from somewhere else to bring their best food and they have to smile although they are colonised. Those kids will feel what it was like and that brings out the spontaneity in Tongan dance. This makes the emotions and I've noticed it works.

Niulala Helu's description relates how he teaches skills of Tongan dancing taking into account the physical needs of the learners and the socio-historical and cultural significances of the dances. Also, Helu's description of his surprise encounter in Auckland with an elderly Samoan woman, who had worked with Queen Salote in Tonga, suggests a diffusion of authentic Pacific dance heritage in New Zealand, and how dance specialists such as Helu source their cultural knowledge from living heritages in their communities.

> She told me when she first learned the Samoan *tau l'uga,* in 1926. But they mould it into Tongan…Queen Salote always maintained that Tongans owe a lot to Samoa and she embraced the Samoans… She used to have Samoans coming to Tonga all the time and through that they learned and they moulded that slowly.

A similar description of the cultural heritage important for culturally relevant teaching comes from Keneti Muaiava:

> But what my argument is that there is something called traditional Samoan dance and that is what our parents were doing, y'know what I mean? It's like you can say that whether it was traditional or contemporary you had to learn what they were doing before you can teach the next generation.

Culturally relevant teaching from this perspective is situated in the dancing as part of a living oral heritage carried by dance specialists.

One final issue that arose from the focus groups was the benefit to learners of linking the UC Strand with creative dance. The assumed benefits of creativity for learners are captured in this exchange between two intermediate teachers:

> Brenda: "I think that the UC Strand is a basis for what you do and you've got to try and be creative and branch out in what you do. Not put blinkers on, as soon as you put blinkers on you ruin the creativity."

Max: "I focus mainly on movement used in kapa haka, and integrate that into creative movement. Basically I use dance more and more now as a way for kids to free up their bodies and explore space, time and gesture–'use that in their drama."

In the above exchange, teaching approaches that fuse creative dance and culturally codified dances are perceived as beneficial to students in terms of 'freeing' up the body and exploration of the Dance Elements. A dialogue from the secondary school teachers' group, focussed on what was being taught from within the UC Strand, suggests similar approaches that benefit the students in terms of gaining NCEA assessment credits:

Dee: "We try and combine [Strands] so that their performance credits link to the externals. And linking UC to fusion works in a lot of cases but some might be just performing and not really going into the background or history, apart from what they need to know to be able to perform the dance."

Pat: "In year 10 we do a jazz unit with history and features, and they learn how to do it as well. And they do what we call a popular dance unit, where they learn like an older cultural style dance—it's actually a *pavane*… We do a Latin American unit where they do it and learn the background of it. And last year we introduced a choreography unit based on gestures, telling a story based loosely on the *sasa.* So they'll learn a *sasa*, but it's not so much the background, it's more like tasting it.

Year 11 they focus very heavily on musical theatre for the NCEA 1.5, and also learn contemporary. They'll learn about it but they'll use it with the choreography to develop those skills. Then they learn a cultural dance, like learn a *sasa* or something which is more like a break from all the stuff that they're learning."

This exchange raises three issues. First, the fact that not as much background knowledge is needed for performance of a dance. Second, the fusion of culturally codified dances with student devised dances. Third, the distancing of contemporary dance from the concept of "the cultural". A fuller examination of the pedagogical strategy of creative dance is examined further under research sub-question four. For now it will suffice to make a note of the above notions of performance, fusion, creative and cultural as captured in the commentaries above. These ideas will be discussed further in the chapter five

Research sub-question three: Focus group data relating to the teachers' perceptions of themselves when teaching in the UC Strand added new perspectives and contributed to developing a fuller picture for the inquiry.

In response to my question about challenges faced by teachers, a brief discussion ensued between the tertiary educators:

Liz: "Knowledge—especially when you use specialists who are either studio-trained people who have a degree in something else so they know ballet really well or jazz really well but not other approaches to dance education."

> Cath: "Is there a call for jazz and ballet in secondary schools?"

> Liz: "Some schools do it—not all the time but that's one of the genres that they might look at. Most teachers are movement trained (like PE) or the most recent ones like dance graduates who have mostly come up to now from say contemporary dance training and that's been the limit of the training. So we're expecting this breadth and our teachers are doing really well, but in their background there isn't the breadth. So people are busily getting the breadth now themselves, or trying to as much as they can."

This description of school teachers' dance backgrounds from Liz, a professional developer for the Ministry of Education, provided new data for the study. The study of a spectrum of dance genres is a goal stated in the *ANZC*. Liz's description of teachers gaining the breadth of knowledge necessary to take on the curriculum goal was picked up on by Jo in the secondary teachers' discussion about concerns surrounding such a goal:

> When it comes to practical dance work, not so much in secondary, but in primary school teaching, is it because there's a lot of teachers out there who don't have any knowledge in genres? I mean, I know it's really scary when I have to approach a new topic and I don't know anything about it and that's probably why I've gone in by saying, I don't know.

At this point I intervened with a prompt that asked why a teacher would teach a style that they were not comfortable in and Pat pointed out that

> a lot of people do, though. Unless you come from a dance background, training, Bachelor of Dance or something like that, you don't have that training. You don't learn it really, really in depth, for what you need for external exams.

Later in the discussion the "scary" aspect of lacking expertise was aptly reflected in Gill's description about a first class with some year nine students:

> The first student came in and looked me up and down and said: 'What kind of dance are you gonna teach us?' To which I replied: 'The type I am qualified to teach you.' Even though at that time I wasn't at that point fully qualified to teach, so we started with contemporary.

Moreover, such confrontational situations raise challenges when juxtaposed with the suggestion from Liz that teachers need, "breadth of experience: artistic, not just contemporary dance but look widely. By secondary level students should have studied a range of styles over time." Such a challenge raises the question how teachers can acquire sufficient skills to teach a variety of dance genres. In this next narrative Gill describes how she tried to meet the challenge:

> I wanted another dance style for my seniors for UC, and because I was learning to tango we did the history of the tango through the political system of Buenos

Aires. Well no, I think I was only a couple of classes ahead of the kids. No that's not true, I'd be doing it for about six months so I had the basics. But I did have a very good teacher who was prepared to take me into all the steps and where they came from. When I started to learn the style, I learnt that it has this enormous background and so with my background as an English and history teacher it seemed to make for a fascinating… So they've seen a little bit of tango on the video and gone: 'Urrr' *(Gill imitates her students here by rolling eyes, making a groaning noise and looking bored).* Then you tell them where it came from and they become interested. As soon as you tell the students that it started in the brothels they go: 'Oh OK then!'

This same teacher also frankly related a story about the issue of the limits of her personal dance expertise:

Teaching Polynesian dance movements—the only experience I have of Polynesian dance is fuelled by large amounts of beer when I was a student. I mean I wasn't drinking the beer, but the boys who were doing the Samoan dancing were. So I'm not sure it was very authentic, but I lived with a Samoan family for six months and they did a lot of dancing, but the boys had drunk a lot before it.

If teachers select which dances to teach based on perceptions of their own physical dance expertise, how could this impact on the diversity of the range of dances being taught? Dialogue from the secondary teachers' focus group engaged in this discussion about their own expertise:

Dee: "When we first started in the first year of NCEA, the background that we both came from was ballet, so that's what we used, and we've stuck with and we do some jazz."

Pat: "I'm really musical theatre- and jazz ballet-based but we haven't done that yet."

Gill: "I'm not qualified to teach those traditional dances, Linda—I wouldn't dare to do it, in case I got it wrong… "

Jo: "I make it quite clear to the students as well, because I don't want them going home to their families and saying we're doing Polynesian dance… I think that it's OK if you tell them first up that I'm not an expert in this genre, but if you stand up to profess that you're going to teach them a new style of dance, and you pretend to know all, then that's when that issue would come up."

The latter description is from within the context of a school which has a predominantly Pacific Island demographic. These commentaries reveal different aspects of the dilemma relating to the teachers' own physical dance expertise, balanced against attempts to provide a range of culturally diverse dances for their students whose cultural backgrounds also varied.

In terms of the dance specialists' perceptions of their own expertise, making a viable living from specific cultural dance heritage is a question that engaged them in a long

discussion. Niulala Helu drew attention to how difficult it is because of what he described as: "In a time of capitalism nobody has the time to be an artist to stay under his roof without going outside for six months and things like that." In response, Keneti Muaiava raised a complementary concern:

> I mean I know that you have another job Niulala, like me. I've had to do this but I think I've been teaching dance for about 20 years right now, but for about half of that I've had to have another job to supplement my income. But now I know that this is a job, *this* is a job. Then if you are the best Tongan choreographer, or adviser in dance in NZ then if you are *the best,* then should that not be your job?

The parallel drawn here between a professional working as an adviser in dance for schools, and one working in culturally specific dance is, I think, worthy of further contemplation.

The dance specialists were also concerned about how their cultural property is susceptible to appropriation by others. Niulala Helu's description of meeting a Tongan man who had been providing dance repertoire for the community exposed the fragility of both the socio-economic situation and the maintenance of dance traditions in *his own* community:

> What is Tongan dance when it is taught? The last five, six years every Tom, Dick and Harry is claiming that this is Tongan dance so the debate right now is which one is correct? Funnily enough yesterday a cousin invited me for a barbeque. There was this Tongan guy—he told me that he borrowed the words from 15 different songs and borrowed the movements! Apparently he has about 15 videotapes and he watches them and takes words and the movements. Now, that's what's happening now with our dance! And then he asked me for advice. So I told him; the first advice is to go and learn compositions from the 1920s to the 1960s… He says: 'But I have a business to run.' So [I said] 'You have to choose.' This was just yesterday and that is an example of what Tongan dance is now.

The use of videos of dances also concerned Valance Smith, and he added a Maori perspective:

> But it's what you were saying about getting all the different videos together and then collating them and saying that this is original and that it's your own and all that. That's where the importance of our kaumatua, our old people, come in because they're really the policemen of our culture. They make sure things are done this way. That's not to say they're traditionalists, they're very much in tune with change and all that. But still change has got to come from somewhere.

In education, filmic records of dance are a main source for dance resources, and a tertiary dance educator emphasised the lack of Polynesian dance resources and expertise. However, the dance experts presented a different viewpoint. They seemed unable to find enough paid work. Moreover, their livelihood was portrayed as susceptible to being hijacked by 'impersonators'.

Acquiring appropriate advice to authenticate culturally sensitive teaching strategies when working with Maori heritage was a concern described by teachers in the focus groups, as described here by Max:

I have a Maori woman comes into school just to check on things I'm doing from time to time. I said to her, 'Look I want to work on a haka.' She said to ensure that the actions go with the words' meaning. So things have really freed up. I remember trying that a few years ago, and you weren't allowed to. You had to have permission.

In the focus groups teachers used words such as "honouring", "authenticating", "respecting", and making sure to avoid "pilfering" someone else's culture.

Research sub-question four: Preferences discussed in the focus group for pedagogical strategies when teaching the contextual study of dance are presented in this section.

When discussing Strands that the teachers used, the importance of teaching culturally codified dance vocabulary was mentioned by Brenda:

Students need to be challenged at that age [10 years], so give them lots of strong beats and physical challenge. They 'live' in it and we feel they need this at this age – the haka.

The concern expressed here is to make physical challenges age-appropriate. However, it was also noted by Anne that using knowledge reproductive rote learning, as in the Command style (Mosston, 1981) could prove costly in terms of learning about dance contextually:

Now they've asked if they could put dance into fitness time. We only do fitness 15 minutes a day. How can you expect nine year olds to do the *Jibidi*[6] and just…so no it's not such a positive thing at our school.

A different reason for teachers choosing to teach Command style surfaced in an exchange during the tertiary educators' focus group. Cath drew attention to how the recent shift of the UC Strand to the top of the four Strands in the curriculum was to give teachers a secure base from which to teach steps. She pointed out that for some teachers teaching set steps provides

a good starting off point, because it can be quite threatening standing in front of a class of children in an open space. Actually mastering the physical environment is often the first biggest problem. The power–who holds the power?

In this description copying steps was depicted as an end in itself that can help the teacher manage class behaviour. Indeed, in some cultural settings use of traditional Command style

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[6] A simple French folk dance taught widely in NZ primary schools. *Jibidi* follows a theme of meeting and greeting based on the custom of shaking hands.

pedagogy can hold "the power", as revealed in data from Keneti Muaiava's view on social status and possession of Samoan cultural knowledge:

> In Samoan culture you SSHH! You're not allowed to...like it's disrespectful. In saying that they weren't trying to keep the knowledge hidden away, and they weren't trying to be mean. It was just the way that you show respect, by shutting up.

Data from focus groups revealed that the choice of pedagogical action may be as much part of a dance heritage as the steps themselves This point was expressed by Cath: "And the point I've made once before that teachers tend to teach dance in the way that they themselves were taught."

Cultural differences in pedagogy further complicate the issue of what is appropriate for formal educational settings in New Zealand. Teaching dance *itself* can become a cultural issue, as kapa haka expert Valance Smith explains:

> Yeah when you're in that environment, though, you're pretty much confined within the framework of the curriculum. Unfortunately, a lot of what you're going to teach is going to be based on stuff like this (*indicates curriculum objectives*), but like I said…the dance would probably be one of the last things I would teach. When we're trying to teach new students about Maori culture for the very first time we have a holistic approach to dance which is the whole culture and so, take powhiri as an example, being informed and uninformed of the correct procedures and tikanga around the marae.

Also, teachers expressed concerns about guest dance specialists sometimes lacking appropriate pedagogical strategies for teaching a range of abilities, experiences and interests. The problem is described clearly in this secondary teachers' focus group discussion:

> Pat: "As many specialists as possible, and Keneti's passion, enthused the kids, but some don't know how to break it down for dancers and non-dancers. A hip hop specialist for our dance troupe—he was good teacher but didn't know how to get them to perform it, so I had a lot of work at the end."

> Dee: "A lot of our experts are our ex-students, so that there's no problem… He won't start the sasa until there's complete silence and the kids just do it for him. And I get extra time…only positive experiences."

> Jo: "Keneti—he's okay, but with other traditional Island teachers they teach as they have been taught, and that method doesn't go along with the way that we teach anything in NZ. I always have quite a bit of dialogue with people coming to explain what our kids are like and talk to them about the way that I discipline the kids, so that they are coming in very clear [about] how the school works, especially if they haven't been taught in the New Zealand system."

A portrayal of learners feeling disaffected by being taught dance routines by rote is reinforced by Cath's comment:

> The only factor with a traditional style of teaching children the same steps, even in contemporary style of dance, is when you've taught them a sequence the children tend to look at each other and compare themselves to others…They can tend to lose a bit of confidence there.

Data depicted that some of the teachers saw a danger that reliance on Command style would have a negative impact on the inclusiveness of dance education. Across the four discussions, Command style teaching was depicted as potentially problematic in formal educational settings in relation to adversely affecting the learner's sense of motivation to learn. Furthermore, when applied to teaching dance contextually, there was some feeling that it could override accompanying contextual perspectives.

The use of pedagogical strategies to facilitate the students' own research emerged from the focus groups. Jo described how guest dance specialists provided a platform for the students' own ethnographic investigations:

> So towards the middle of my first year I decided that we'd brainstorm what styles they knew, or had heard of, and *capoeira* was the one that the kids really grasped on to, because they knew that it led to break dancing, which of course leads to hip hop. So they wanted to track a path, and I thought that would be an interesting one to follow. I didn't know anything about it though. It was quite good because the kids couldn't actually ask me the answers—because I'm researching alongside them and I'm finding out at the same time they are, and it actually motivates them to learn because they can go: 'Miss did you know…?' and I can go 'Well, no I didn't', and that really motivated them to learn. So they had to find out the answers.

The same strategy, in relation to a tertiary dance assignment, is described here:

> Cath: An assessment to go out in twos and research an aspect of dance in the community, participate and report back in a seminar. Huge amount of information— Greek, Israeli, Czeck, Yugoslav, Maori, Capoeira, Hawaiian. Found them through CAB, [local newspaper]. They brought people back to demonstrate…Students very excited. Two boys reproduced it as a tv interview with the people on screen.

This pedagogical approach would also help to overcome teachers' lack of knowledge. However, Pat, one of the secondary school teachers, described her concerns about the limitations of relying on students as researchers:

> What I find is that the information they get from the internet is really not good enough. It is full of holes and then there's nothing in our libraries unless you belong to the Auckland City library. There's just very little information, so we have to give the information to work on, so that I know, especially for senior levels, that they've got the

correct information, and it's not just a mish mash. Well it might be correct it might not. It's got holes…y'know?

That is, validation of research sources for teachers in schools could well be problematic, as could expecting inexperienced students to discern between reputable and less reliable online sources.

Opportunities for students to teach each other was another pedagogical strategy mentioned. It is described here by Dee:

In Year Ten we do a whakapapa unit from *Dancing the long white cloud*. First teach four different styles—usually ballet, disco, Irish or Latin American ballroom or tap, and if there is a brave student in the class then we let the student teach. So we have had a student teach Indian and some ballroom…

In this comment, the role of student teaching their own dance culture is a strategy whereby students can, potentially, study within both their own and others' cultures.

Teachers in the focus groups also described exchanges with other schools as a strategy that they used to widen the range of dance genres for their learners. Involvement of the local community was another strategy that the teachers in this investigation used. It is described here by intermediate teacher Brenda:

The older generation, the grandmas come and sit with us and weave and sing. So for us we try to have them on a regular basis and gradually they relax with us. Eventually the drums, the tins come out and the children love it.

Such strategies present teachers with helpful options with which to approach the UC Strand, but these are part of a complex whole. The responsibilities of, and some possible strategies for, teachers are described here by tertiary educator and professional developer Liz:

Teachers as facilitators of: students sharing their cultural dance; familial heritage; guest experts; exploration of dances. Setting up student-centred situations that allow kids to do the work, e.g. dance ethnographers find theory of the origin of *Gumboot* dance. Nice genre–role play of meeting with a mine manager. They have to explain to him what an ethnographer is. Find three questions that they will ask him. Give them some photos and they figure out what the style might be like. Or Israeli dance—off the net find a dance instruction and then give it to them and bring in a history teacher to find out about the start of Israel, and how and why they wrote their own folk dance in 1947—why did they commission people to write dances to represent their nation?

And in answer to a prompt for more detail:

Guest expert? Teachers' responsibilities? Pay them. Have kids prepared for what the person does – goals. Support the kids and visitor – reflect on goals, management of class. Participate, learn alongside children and showing value of the expertise.

This full description summarises the many possible demands made on teachers with respect to the strategising of learning when working within the UC Strand. Such demands include: a role as facilitator of teachers of culturally diverse dances; provider of resources; designer of logical sequences of learning to develop the learner's understanding of cultural significances of dances; drama teaching; cross-curricular co-ordinator; income provider; and learning unfamiliar dances.

The teachers in the focus groups discussed their strategies for teaching in relation to the UC Strand. I have left this lengthy exchange intact, because I think that the flow of their conversation makes clearer how the teachers gradually realised in the course of the conversation that, although the starting point was Maori or Polynesian visual art, there was little or no contextual study of dance.

> Gill: "Year ten, modified down for year seven, worked on kowhaiwhai patterns and looked at how we can work Maori dance movement in with those. Also looked at the Ministry of Education video, *Ihi FrenZi,* ballet with the Maori item and how the two things fuse together… [Also] study of *tapa* cloths with Polynesian dance at year nine, and kowhaiwhai at year ten. Kowhaiwhai because I wanted to make sure there was a New Zealand element. Using NZ poetry, music."

> Jo: "Well, the way I use kowhaiwhai is a way which is more about how it makes you feel inside. Actually make the exact move with your body and then find the feeling, so it's more a process…"

> Gill: "That's how I use it - they find movements that correspond to the pattern. How do I reproduce that?"

> Jo: "So in some ways it's more a DI than a UC?… But there is a bit of background there when we do give some understanding."

> Pat: "Kowhaiwhai as stimulus only nothing else to do with Maori dance. We don't have any Maori students either. Not that that means you can't do it. But it's primarily a choreography unit."

> Gill: "Because my kowhaiwhai unit is a contemporary unit, but we borrow and it gets to that feel that dance does actually borrow from other places…but I actually went and saw the head of Maori language and said: 'How do you feel about me using some of the Maori dance moves I've got here, I've got them on a sheet.' And she said: 'Yes, yes, no problem, as long as they understand them.' But it's then putting them in, saying how do I take this, which I understand and recognise as a traditional move? How can I use this in a contemporary piece and then bring their other bits and pieces in. So the focus for the kowhaiwhai is of course haka, but what you're trying to teach them is how to use the space and how to make pathways. But you've given them that as a sort of context and allowed them to pull those other things in."

The learning activities discussed here represent a fusion approach. Creative dance plays a major role in a process of selecting the Dance Element of Space to express the patterns of the visual art, *possibly* fused with some Maori haka vocabulary taken from a text. The comment that "in some ways it's more a DI than a UC" sums up the dominant focus of this approach. In other words, this strategy does not address contextual study of Maori or Pacific dance.

A similar perspective is also apparent in Anne's description of a curriculum teaching resource for use with contextual study of dance that was being developed for NZ Ministry of Education at the time of the focus groups:

> The new video was fantastic because it showed you Bollywood and it showed you kapa haka – that was a video that I could show the children and I could use. And actually you could work in the UC Strand and connect it to the PK Strand. The children could see the different movements and you could say, use meeting and greeting - look into how different cultures meet and greet and watch that on video. You could even look at birds and see how they meet and greet and then from there what movement are we looking at, at the moment? And see exploring – it gives them a purpose as to why we're looking at – doing this sort of dance, looking at time, speed in the video and then ask them to look at the people doing this in the video. From there you could move into the theme that you're working on at the moment, like autumn, trees.

Anne's description depicts slippage between the contextual and the creative teaching strategies. Themes, such as meeting and greeting and anthropomorphic animal imagery, take on meanings that are not necessarily related to contextual study of specific dances. The potential for confusion and dilemmas that face teachers is summed up here by Jo:

> For me it's fusion, and I'm not qualified to say what is traditional. I mean that's a whole other argument. 'What is traditional dance?' Um, it's that whole thing that was talked about at the conference of course. I use *tapa* and so it's definitely fusion, because I'm not focusing on the genre itself. I'm more focusing on what they can make up from the stimulus.

Using Samoan *tapa* cloth designs as a stimulus for creative dance, as mentioned here, is quite different from innovation in other dance traditions. So how can teachers strategise innovation in prescribed dance genres? Some insight is given in this discussion:

> Keneti Muaiava: "I don't want that argument about: 'Oh, oh, why are you borrowing from that other tradition?' Learn what you're talking about first before you question it."

> Niulala Helu: "Will you be touching on cultural motion? Like what we've been touching on is the borrowing of movement. There is this big, big motion within Polynesian society."

Valance Smith: "But that's how our action song came about eh? Back in 1910 there was an exhibition down in Christchurch, and all these indigenous groups came along and Maori were there and some Pacific Island groups as well. We didn't used to have uniform actions and then we saw a Cook Island group and a Tongan group perform. So we saw—all the visionaries of the time saw—uniform actions which very much portrayed the lyric, and so the very first action song for Maori was about the motion of ocean and the sharing of each other y'know. That's important, not to be static and idle in time and space, but y'know evolving – survive actually."

In this conversation, it was made clear that borrowing between Pacific dance forms is common practice that has its own culturally specific boundaries. The dance specialists' focus group provided particularly informative data about how creative process works in their dances:

Keneti Muaiava: "I think Linda that's the huge dilemma with dance… What I'm really known for is I walk that fine line. You'll see a *sasa* like I teach and it won't be like (*claps his hands, and makes traditional sasa gestures).* It won't have any of that, and unfortunately you can have so much of that. You can't be doing the same old. So for me it's about body percussion as I've developed it now, and so that's how you can compete and change, but at the same time not go to a level that's hip hoppy or from another culture. So I think it can be done, and that's the line you gotta draw."

Valance Smith: "Yeah. You're exactly right—need to be able to actually engage with what you think is traditional and at the end of the day tradition is stuff that y'know is handed from your parents and your grandparents and so on. But you also have to be able to explore those new expressions of dance."

Keneti Muaiava's description of how change and innovation in *sasa* can only be achieved properly "once every stone has been turned over" indicated that appropriate innovation is found in the minutiae of the *sasa* dance vocabulary, as known to experienced practitioners in that genre: "Yeah, there's nooks and crannies all over the place. You've just got to know how to get there." In other words, a prerequisite to innovation would be Command style rote learning of culturally specific dance vocabulary, annotated by concepts of cultural significance and appropriateness that emanate from within any one specific tradition. Keneti Muaiava went to considerable trouble to clarify the specialist knowledge he holds about Samoan dance:

These are good objectives (*points to curriculum*) but from the perspective of Samoan dance it's about getting the right people in there and then getting them to implement it. Not trying to make Samoan dance fit into the *palangi* environment. I believe it's got to meet half way. A lot of the past has compromised it—y'know like I think it's time to start stating what you are and who you are.

These descriptions of how innovation is respectful of certain culturally codified dance vocabularies also resonate in Niulala Helu's description of how innovation in Tongan dance operates within cultural parameters:

> To introduce a new movement into Tongan dance I usually look for a Samoan movement and I take that…a movement that can be moulded into Tongan. Now the last 10 years I've introduced into Tonga the *fatupasi,* the slap dance, slowly let it infiltrate little by little. Tonga has its own slap dance but only one standard style. You have to add more, but…how I did it? In Tonga there's only four basic motifs in our dance, and those four have created so many more. And we've borrowed movements from Fiji, and I've noticed when I was learning from the masters how they borrowed it…they mould it and to make it as a motif. So for example *(demonstrates with hand gesture),* this is a Tongan motif. So if you borrow something you mould it and make it as a motif. Don't just use it and make it look contemporary…and what I've noticed is that the oldies they like it because it is made as a motif.

The other dance specialists were in agreement with Niulala Helu that: "Contemporary style is fine so long as you have a traditional base. Otherwise you are… without authority and without mana" (Valance Smith). When culturally appropriate innovation was recognised in the focus group data, it was associated usually with a culturally informed teacher or adviser.

Data from the focus groups also described teaching that included the exploration of the Dance Elements in creative dance followed by formal analysis of the students' own dance creations. However, dance analysis and articulation of reciprocal contextual values and background is needed to answer the requirements of the UC Strand. This point is recognised in the following observation from the professional developer Liz:

> It's been missing in the past e.g. folk dance—done as they were told and the UC Strand missing. Kids really hated folk dance, but if they know who performed it—by these people for this reason and where they danced it… all of those things. Stripping the context had no meaning for the children.

Similarly, Liz described the incorporation of learning set steps with movement analysis in an ethnographic approach to learn about South African 'Gumboot' dance:

> Exploring how this movement comes from such and such and it has limited pathways because these people lived in very cramped conditions… All that learning that accompanies the set movement.

What is noticeable here, as in the previous example, is the application of Laban's Dance Elements terms (specifically, in the latter commentary, the term 'pathways'). Liz also recommended this approach to the UC Strand:

> One thing that I would really like to emphasise is how these Strands really interrelate. You're not going to be doing UC without doing PK, DI, CI as well, but the temptation sometimes is to do the other three then we suddenly realise we haven't done the UC

Strand. But the UC Strand can often be the focus for what we do and integrated into the other parts of the scheme as well. This Strand is not separate but needs to be integrated into units. So that we're always aware of the context of whatever it is that we're doing.

From Liz's national perspective, Strand integration as a teaching strategy underpins the implementation of the Curriculum. In this regard, Jo's request for more professional development on the UC Strand is pertinent:

Like lots of stuff at *Momentum* was very UC Strand—like *Dancing in Someone Else's Shoes*, where you learn three different genres— *pavane,* 'Gumboot' and something else, can't remember what it was now… because we have to have that stuff to get our kids through exams. It needs to be driven from the top.

This reference to *Momentum,* the national New Zealand dance teachers' conference held in 2005, was then picked up on in a discussion depicting teachers implementing pedagogical strategies that they had learnt about:

Jo*:* "'Gumboot' resources; internet sites. I wouldn't have taught it if I hadn't done the workshop…because she taught us a really neat way of teaching it and it really pulled the kids in."

Gill: "'Gumboot' danced without boots…used clumpy shoes. But because it wasn't a performance piece gumboots were not perceived as needed. It was more of a research unit."

Jo: "They learnt the steps from a video, and also an internet site that had a practical lesson, and I taught them a way to grid it so that it had 1, 2, 3, 4, and it had symbols left foot, right foot, slap."

Gill: "Oh like the Arthur Murray School of Dancing?"

Jo: "But they actually learnt combos to do and they actually saw those combos on the video… and the rhythms were quite basic and the boxes had '&s' as well. They had to make up some of their own as well for their Unit Standard. So it was more the research and a small experience for their Unit Standards 'Experience two dance forms', it's not perform it's experience, so they didn't have to go right into it. I suppose having the gumboots would have been a bit more authentic, but then the clobby school shoes make the same sound on a wooden floor."

Other examples of pedagogical strategies that teachers had taken either from their own teacher education, or Ministerial resources or professional development, as discussed in the focus groups, included; creative dance based on kowhaiwhai patterns; units from *Dancing the long white cloud* (New Zealand Ministry of Education, 2002); and a unit of planning included in a questionnaire response that focused on a comparison of Renaissance social dance and

hip hop. Such data indicated that there was some credibility to the idea that supporting teachers in the UC Strand was being driven from the top down, as Jo described it above.

The focus groups were a rich source of data, and developed the theory as I had hoped. Collegial discussions stimulated participants to reflect on their own practices, and also exchange ideas. At the end of sessions, in the general goodbyes when the tape was switched off, participants commented on what a valuable experience it had been for them to share their opinions and situations with others, and that they wished that such forums could be a more regular part of their professional lives. I would have to agree with them.

Summary

The key points and themes presented in this chapter represent an accumulation of the three sets of data, and the different perspectives of the research participants,

In the next chapter, using systematic comparison and triangulation, I gradually construct a 'snapshot' that aims to be a representative summation of these research participants' thoughts and experiences. The findings are informed by the relevant literature, and the resulting synthesis provides a platform from which to portray concerns, dilemmas and opportunities in relation to the how, who and what of teaching dance from contextual perspectives.

CHAPTER FIVE

Findings and discussion

5.1 Introduction

Drawing on relevant literature, this chapter presents key themes that emerged from the data in relation to the main research question: What concerns, dilemmas and opportunities arise for teachers when teaching dance from a contextual perspective?

The concerns, dilemmas and opportunities that emerged from the data related to how to teach, who would teach and which dances to teach when teaching dance from contextual perspectives (Hagood, 2008; Warburton, 2008). 'How to teach' is to be understood in terms of choices of teaching styles and strategies, for example, whether teaching ought to embrace rote learning of steps or theoretical projects or creative process. Each of the groups of teachers (generalist teachers, teachers with *some* dance expertise and dance specialists) raised its own particular set of challenges for developing understanding of dance contextually. Teachers also drew attention to issues connected with the selection of dances to teach, and to which students. During the investigation, an interesting issue that emerged was how these three factors interrelated. Teaching dance contextually emerged as potentially a complex task that required proficiencies in multiple roles, dance skills and cultural knowledge. Also, the findings revealed both agreement and contrasting opinions from the teachers, the dance specialists and the tertiary educators on the how, who and which of teaching dance contextually.

In the ethnographic study, teachers expressed various uncertainties about including the Understanding Dance in Context (UC) Strand from the *ANZC*. For instance, it emerged from the findings that some teachers were concerned about the theoretical expectations that they associated with the UC Strand. This concern brought into play the research sub-question of this investigation: How do theory and practice interface in teaching dance from a contextual perspective? Moreover, for some teachers the concern about the theoretical aspects was identified as a reason *not* to teach dance contextually.

The effects of the various dilemmas that teachers drew attention to were seen to have consequences for teaching choices, and for student outcomes. For example, the effects of the creative process on traditional dances resulted in dilemmas that teachers either were or needed to be aware of. The dance specialists' view of the same dilemma offered an alternative perspective. The issues arising out of such difficulties are discussed in this chapter.

As presented in this chapter, the various opportunities taken by teachers, and some of the teaching strategies that were used, could contribute to further inform the teaching of dance contextually. For example, the question of who can teach dance contextually produced

some surprising answers that could be implemented by generalist teachers, and could inform other stakeholders.

In drawing attention to these sorts of concerns, dilemmas and opportunities in the process of interpreting the data, the skills, knowledge and pedagogy appropriate for teaching dance from contextual perspectives became clearer. Consequently, the research question provides the conceptual framework for this discussion chapter. The three sections of this chapter are structured around the concerns, dilemmas and opportunities. The research question also linked the various sets of data, and the four sub-questions from the field investigation. These sub-questions are integrated as topics throughout this chapter. They address: the teachers' perceptions about the Understanding Dance in Context Strand in comparison with the other three Curriculum Strands; the benefits to learners; the teachers' perceptions of themselves; and preferred pedagogical strategies. The issues of how to teach, who could teach, which dances to teach and the organisation of teaching dance from contextual perspectives are examined as sub-themes of sections two and three of this chapter. In the fourth section, these issues take on a more prominent profile as they are used a means to categorise key opportunities. Overall, this chapter gives due consideration to strategies for improving teaching in relation to the two main areas of dance education, namely, the 'core' modern or creative dance and the dances of 'others'.

As key themes are presented in this chapter, the main ideas that emerge are interpreted in relation to relevant concepts and issues that arise from the literature. As part of this synthesis, topics suitable for further research emerge, and these are presented throughout the chapter as they arise. These suggestions for further research could inform the teaching of dance contextually for generalist teachers, dance educators, in-service providers, university providers of dance programmes, professional development teams, curriculum designers, policy makers, producers of resources and other researchers.

In this chapter, the same pseudonyms are used to represent some teacher research participants, for ease of cross-reference with the data in the previous chapter. I again use the real names of the dance specialists who were in the focus group.

5.2 Concerns About Teaching Dance Contextually

The problematic nature of teaching dance contextually was a key theme that emerged from the teachers' responses. In all three sets of data, some teachers did not teach dance from contextual perspectives. Teachers' reluctance to teach dance contextually would be of concern to curriculum developers, because it could impact on implementation of the curriculum, which states that students should "…investigate and celebrate the unique forms of traditional Maori dance and the multicultural heritage of New Zealand society" (New Zealand Ministry of Education, 2000, p. 21). The two main concerns associated with the UC Strand mentioned by these teachers were:

1. Concern about theoretical expectations associated with the UC Strand.

2. Teachers' perception of themselves as insufficiently skilled to teach dance contextually.

These concerns relate to all four research sub-questions. For instance, responses in the data indicated a view of the UC Strand as more problematic than the other three Strands. This perception is a valid response, because the UC Strand is the only one of the four Strands that specifically states that students should be engaging with "practical and theoretical investigation of dance" (New Zealand Ministry of Education, 2000, p. 21).

The second concern that the teachers described was uneasiness about their own skills and expertise being insufficient to teach in relation to the UC Strand. Again, it is suggested in this discussion that their perceptions were a valid response to the practical expectations of the UC Strand, that is, the demands it places on teachers to teach codified vocabulary in a range of dance genres.

At first these two concerns appeared quite separate, but on further analysis nuanced connections between them emerged, as well as connections with other sub-themes. The sub-themes that further complicated teaching within the UC Strand from the teachers' perspectives included the following:

➢ Lack of time

➢ Lack of money

➢ Lack of resources.

These issues are significant in and of themselves, but when they interconnect they seemed to compound the challenge for teachers. The two main concerns frame the two sub-sections that follow, but the significance of the relations between them should also be kept in mind.

5.2.1 Concerns About the Theoretical Expectations Associated with the UC Strand

In this section, key findings relating to teachers' uncertainties about the theoretical aspects of the UC Strand are discussed in relation to the literature reviewed in sections 2.2, 2.3.2, 2.4.1i and 2.4.1iii.

The *ANZC* Achievement Objectives for the UC Strand include the following theoretical considerations: awareness of dance as part of community life; cultural purposes of dance; compare and contrast dances from past and present; socio-historical influences and issues; technological influences; and influence of individuals or groups in New Zealand. The data revealed that such a theoretical range proved to be a concern for some teachers as they acted as "the dance resource" (Buck, 2003a, p. 276). For instance, consider the understanding required for just one dance in terms of the "three 'Cs', Culture, Context, Comparison, and the three 'Ms': Method, Meaning, and Movement" (Sweet, 2005, p. 136).

Such considerations potentially require ethnographic, anthropological and cultural theoretical understandings as discussed in sections 2.3.2 and 2.4.1i.

If, as Liz from the tertiary educators' focus group pointed out, teachers should always be aware of the context, then the concerns expressed by teachers in this study are significant for dance education research and teaching. Liz saw the tendency to separate dancing from contextual perspectives quite differently from some of the teachers. In her capacity as professional developer for the New Zealand Ministry of Education, Liz had been involved in implementing and developing the dance component of the curriculum. She drew attention to how the National Facilitators of the Arts Curriculum had put the UC Strand at the top of the list of the four Strands, because they thought that teachers were missing it out. Their perception aligns with the findings of this study. This finding is summed up by Gill's comment from the secondary school teachers' focus group that "UC has been forgotten."

When some of the generalist teachers explained their concerns about the theoretical aspects of the UC Strand, they mentioned two key problems in relation to the amount of time it took. First, teachers reflected on the extra time required to research, plan and produce resources for teaching a range of dance genres contextually. Second, some teachers stated that they were not including the UC Strand because the teaching itself took too much time. Indeed, the teachers on the in-service course had spent a considerable amount of time discussing their teaching strategies and finding resources to support their teaching. Various responses, such as this from the questionnaire, sum up how teachers were feeling: "This is a more difficult Strand than the others because it requires more time." Moreover, some questionnaire respondents were quite clear that they taught only in the Developing Practical Knowledge (PK) and Developing Ideas in Dance (DI) Strands (what the teachers referred to as the 'doing' Strands), because these required less time to prepare for or to teach.

Another questionnaire response is similarly revealing in its indication of the lack of theoretical understanding: "Videos are expensive and I don't always understand how to use them myself." The perception of difficulty relates to the theoretical aspects required to interpret culturally specific dance. This comment also suffices as an example of how other concerns, such as uncertainties about budget, and the possible limitations of particular resources, compound the challenge.

I suggest that these teachers' perceptions about needing more time reflect the expectations of the UC Strand. Similar concerns can be found in relevant literature. Rovegno and Gregg (2007) described that they had invested considerable time and trouble to learn Native American Indian folk dance. Similarly, preparation time becomes an issue, illustrated by the considerable resourcing and detailed planning involved in teaching jazz dance contextually (Hubbard, 2008).

Other research has shown that teachers perceived arts subjects generally as more demanding in terms of planning and preparation time (Connell, 2009; Wilson, MacDonald, Byrne, Ewing & Sheridan, 2008). Moreover, both of the latter inquiries concentrated on

teaching of creative dance, and the theory associated with such pedagogy is likely to be somewhat familiar for some teachers from their own teacher education. This raises the possibility that preparation time increases when teachers have to include unfamiliar culturally specific information. However, Stark's (2009) focus on postmodern dance when working with undergraduate students in the USA reminds us that sometimes contextual understanding can be demanding in relation to our 'own' dances as well as to those of other traditions.

It is worth drawing attention to the theoretical aspects inherent within the other Strands, such as the Dance Elements in the PK Strand, and choreographic devices in the DI Dance Strand. The movement concepts of the Dance Elements (in the form of body, space, time, dynamics and relationships) are integral to creative movement improvisation and dance composition (PK and DI Strands) in the *ANZC* document. However, these are not referred to as 'theoretical' in the curriculum and their context is not mentioned. Lepczyk (2009) draws attention to a similar oversight internationally.

Responses in all three sets of data showed that teachers were using Laban's Dance Elements for improvisation, and making dances based on set themes in the PK and DI Strands. This finding aligns with recent research in England which found that "83% of the respondents acknowledged that dance is reliant on the teaching, use and interpretation of the composite elements of dance: actions, space, dynamics and relationships" (Connell, 2009, pp. 121-22). Connell interpreted his finding as indicating that those teachers possessed knowledge of the basic requirements of dance. Furthermore, in Connell's quantitative content analysis of the 16 most important aspects of dance teaching in schools, as rated by the dance teachers, there was no mention of culturally specific aspects. In the conclusion of his paper he did acknowledge sensitivity to "individual participant's expectations, goals and desires, fulfilling their cognitive, physical, social, cultural, mental, moral and spiritual needs" (p. 129). Whether this translates as teaching culturally diverse dances from contextual perspectives is unclear. By way of contrast, my inquiry was interested in the teaching of culturally diverse dances specifically, and in this respect differs from previous empirical inquiries in dance education.

Despite teachers in this study being comfortable with the use and interpretation of the Dance Elements, some of them did not seem to be connecting with the possibilities of applying them to teaching in relation to the UC Strand. In essence, one could make the observation that some teachers were challenged by "a consciousness of locatedness" (Adshead & Layson, 1999, p. 229). The Dance Elements as "intransitives" (Williams, D. 2003, p. 126) are an invaluable tool to dissect human movement and facilitate meaningful interpretation. In the UC Strand they could be applied to existing culturally codified movement as a means of interpretation, not interpretative improvisation. Choreographic structures might also be useful in analysis of some dances, and to extrapolate on the socio-cultural purpose, intentions and significances of certain dances and/or associated events. That is to say, theory

associated with both movement analysis and the who, where, when, why and what of a dance are prerequisite to translation, interpretation and understanding of dance contextually.

Such layers of theory can involve ethnographic and/or anthropological concerns (as reviewed in section 2.3.2). In trying to find out what people are doing when they dance, some anthropologists of dance suggest that the associations between kinetic and spoken languages are key to understanding (Williams, 2003; Farnell, 2003). From the perspective that movement language runs parallel to and sometimes overlaps with spoken language, word and action may occur simultaneously during translation. Therefore, understanding some spoken language as well as movement language could assist in the interpretation of dances, by helping to grasp culturally constructed analogies such as the ones associated with dance and related customary practices. As Stark (2009) recognised in her research, "teaching dance to non-dancers has many of the same issues as teaching English as a second language" (p. 66). The rigour and complexity required in such study of "the dance" (Williams, 2004a, p. 20), as exemplified in anthropologist Drid Williams' writings (1999, 2003, 2004, 2004a, 2005), could be an understandable concern for teachers in this study. As teachers take on translating dances, it is understandable that they would be concerned about the "scary" theoretical aspects.

A second concern with regard to the theoretical aspects of the UC Strand was that some teachers isolated it from practical learning. Some teachers chose to teach only in the 'doing' Strands, to the exclusion of teaching from contextual perspectives. The separation of theory from practice is represented by this questionnaire response: "I get so little time to teach dance that the practical strands and communicating strands seem to link together easier. I can cover PK, DI and CI in 2 – 3 lessons". Such practical approaches were depicted as appropriate for beginners in dance, for year nine and ten students who were perceived as needing physical challenge and for learners with behavioural problems.

A questionnaire response from a primary school dance curriculum leader indicated that the UC Strand may become some sort of written theoretical project for generalist teachers who were inexperienced in dance because "hesitant teachers may turn dance into a Social Studies unit rather than actually physically participating in dance." Creative physical exploration of themes was preferred in this response. Another questionnaire respondent thought that UC was out of place in a dance specialist space. These commentaries depict how the 'theoretical' UC Strand was being isolated from practical dance activities, and this could indeed result in taking time away from physical dance learning experiences.

Other data showed that some teachers' preference for rote learning of steps in the context of the 'doing' PK Strand was a result of the fact that it was "easy to copy" for students, or improved fitness levels and dance technique. Some teachers also linked skill learning with performance activities from within the Communicating and Interpreting Strand (CI) in preparation for school assemblies and public performances. This finding aligns with research from both Cothran et al. (2005) and Hagood (2006) (see section 2.4.1iii). Furthermore, in the

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data, knowing about the dances contextually was sometimes seen as having little relevance for performance. For example, Dee's comment about teaching for an NCEA Achievement Standard in performance stated that students did not need to go into the background or history to perform the dance. Does performing remove the need to culturally understand the dances being made or performed? The accepted theoretical view is that "…part of teaching dance as art is to prepare students to perform cultural dances with authentic stylistic and expressive qualities" (Pugh McCutchen, 2006, p. 217). Appropriate expression could require the dancer-learner to understand the significances and values of the dances that they perform, and this could require integration of cultural understanding with the practice of dancing in the teaching.

This is precisely the situation that concerned Anne in the primary school focus group. Anne described how she was worried that dance was to be put into the 15 minute time slot of "fitness time". It is worth pausing here to consider that dance is part of both the *ANZC* and the *Health and Physical Education in the New Zealand Curriculum* (*HPENZC*, New Zealand Ministry of Education, 1999a, 2007)*.* The historical legacy of the positioning of dance within physical education was discussed in section 2.2, and, as an issue concerning teaching styles (Mosston, 1981), was examined in section 2.4.1.iii. It seems possible, then, that teachers could align their dance teaching to suit either skills-based, knowledge reproductive, fitness criteria (as associated with physical education), or the artistic, knowledge productive style and cultural dimensions (as associated with the arts).

Consequently, if the skill and fitness approaches to teaching dance exclude any contextual understanding, and such approaches are preferred by teachers, concern about isolating the UC Strand as a theory-based endeavour is revealed in this study as being a valid one. Some dance educators advocate for dance skill acquisition as a standalone pedagogical approach more in tune with current times (La-Pointe Crump, 2006). However, in view of how recent television shows have raised the public image of dance as one of the learning of 'steps' in a competitive context, a further concern is raised. The connection made between such broadcasts and increases of students selecting to study dance has been found in some research (Connell, 2009). Therefore, media-driven images of dance as rote learning of steps for competitive purposes may also be a perception held by the learners as an 'image' to aim for. This image could conflict with the 'inclusive' ideology of the context of dance education.

Therefore, the possibility that rote learning of dance movement for its own sake could overlook the socio-cultural significances of dances, and reduce 'dancing' to a series of 'quick-fix' fitness exercise routines, is raised as an important concern in this study. Removing contextual theory from learning experiences could relegate teaching to a Disney World of Dance tour or a "picture book" experience (Williams, 2005, p. 180). Various scholars from educational and anthropological perspectives are concerned about issues of misunderstanding and misappropriating the dances and rituals of others (Frosch, 1999; Hagood, 2000; Hubbard, 2008; Kaeppler, 1999; McCarthy-Brown, 2009; Rowe, 2008; Smith,

2000; Sweet, 2005). A broader concern about teachers understanding the goal of including world forms of dance in an educational curriculum emerged in the findings of this 'snapshot'.

5.2.2 Teachers' Concerns About Themselves as Insufficiently Skilled to Teach Dance Contextually

Key findings relating to teachers' concerns about their own levels of physical dance skills are discussed in this section. These concerns relate to the literature reviewed in sections 2.2, 2.3.2, 2.4.1iii and 2.4.2.

Findings showed that teachers were aware that the study of a spectrum of dance genres is a goal stated in the *ANZC.* A culturally diverse range of dances *was* being included by some of these teachers. However, findings from all three sets of data also showed that some teachers perceived themselves as insufficiently physically skilled across diverse dance forms. The consequence of this was that some teachers in this study were not teaching dance contextually.

Previous literature has drawn attention to teachers' views of themselves as lacking the necessary skills to teach creative dance and/or according to a performative, technique/skill based image of dance (Buck, 2003; Connell, 2009; Hankin, 1997; Hennessy, Rolfe *&* Chedzoy, 2001; Rovegno & Gregg, 2007) (See 2.4.1iii). For example, Connell (2009) highlighted "the importance and need for teachers specifically qualified in dance education" (p. 128). However, the concerns expressed by the teachers in this investigation were both similar and different to those documented in other literature. Some generalist teachers who felt that they lacked adequate skills in diverse genres, and who were struggling to teach within the UC Strand, described no such concerns in teaching of creative dance. This raises the issue of the limits of teacher education in terms of training teachers to be expert in several dance genres (Friedman, 2009). Such limits seem to be exacerbated if teaching dance contextually is actually working within parameters whereby "choreographic knowledge and craft are acquired through kinetic experiences gained from customary activities and behavioural patterns in the community (Nii-Yartey, 2009, p. 260). That is to say, culturally specific and appropriate competences acquired, in part at least, from insider physical experience would be likely to be outside the current limits of teacher education.

Findings also showed that some teachers were making the most of any expertise that they had. However, they were also concerned about needing other genres to increase the range necessary across year groups. As Gill, from the secondary school teachers' focus group, put it: "I mean I know it's really scary when I have to approach a new topic and I don't know anything about it." 'Scary' was a word also used by teachers in Buck's study (2003a) in relation to their teaching of dance. Little surprise that Gill was scared when, as she described it, students are looking at a teacher sceptically and asking in a confrontational manner: "What kind of dance are *you* gonna teach us?" Gill, in acknowledging the limits of her expertise, expressed concern about attempting to teach various genres, and explained that she had

taught contemporary dance contextually and taken tango classes so that she could broaden the range of dances for her students.

From her Ministerial experience and national perspective, Liz drew attention to the current "limit of the training" of teachers of dance in schools in New Zealand. She also identified how "people are busily getting the breadth now themselves, or trying to as much as they can." In a way, Gill was a good example of what Liz in the tertiary educators' focus group described as teachers who needed more 'breadth'. However, some teachers in this study described how they struggled to broaden their skill base because of lack of opportunity, time and money.

Moreover, Liz's list of the many possible demands made on teachers when working within the UC Strand showed why teachers would require a wide range of skills only one of which was physical dance skill. Liz's list of roles and contingent skills included:

- ➢ Participator in and/or teacher of unfamiliar dances
- ➢ Facilitator of teachers of culturally diverse dances
- ➢ Provider of resources
- ➢ Designer of logical sequences of learning to develop the learner's understanding of cultural significances of dances
- ➢ Drama teaching – use of role play in ethnographic scenarios
- ➢ Cross-curricular co-ordinator
- ➢ Income provider for guest specialists.

Could such demands compound the challenges for, and pressure on, teachers, and add to their concerns about lack of physical skill? It would seem likely, especially when considering how Pat suggested that some teachers teach dances that they do not really know very well. Teachers' concerns about their lack of physical dance expertise are significant if we accept that effective dance education needs both content and pedagogical knowledge (Warburton, 2008). What emerged from this investigation is encapsulated by juxtaposing Warburton's observation with this from Kahlich:

> I don't think you can ever teach other than whom you are, and how *you* reside in the content of dance education. If you try, you end up illustrating and showing examples, but never really working from understanding or embodying the idea, the concept, or practice. (As cited in Hagood 2008, p. 238)

Therefore, it makes sense that the teachers in this study who were challenged by the perception of their own lack of skills chose not to teach dance contextually. And that they chose instead to teach creative dance because they perceived it as more appropriate for their *own* skill set, content *and* pedagogical knowledge. This was particularly the case in the questionnaire responses, although some teachers on the in-service dance course also chose this option. This finding is important because it reveals that the teachers' lack of physical skills impinged on teaching in the UC Strand. Moreover, the teachers' preference for the PK and DI

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Strands from the questionnaire responses gives credence to perceptions that the emphasis on skill development *is* an alternative pedagogy to creative dance (LaPointe-Crump, 2006, 2007).

As explained in section 2.4.1iii, at the time of this investigation teachers who were engaged in Level Six and below did not have any obvious obligation to teach specific dance vocabulary according to the *ANZC*. However, in the dance component of the revised *New Zealand Curriculum* (2007), 'skill' appears in the Practical Knowledge Strand from Level Four upwards, indicating some shift in favour of skill-learning. So, if a teacher has concerns about their lack of sufficient skills to teach culturally codified dances contextually, what steps could they take to overcome this?

One surprising answer that emerged from the in-service dance course was that it was not always apparent to teachers that their own expertise would be useful in their teaching. For example, Lulu, whose skills, cultural knowledge and resources in Cook Island dance were revered by her peers recalled that "[b]efore I start the course, I thought that dancing would be very primitive, as I know it." Similarly, Lisa revealed that in the 15 years she had taught folk dance she "had never thought of putting it into context and giving children an understanding of its origins." Many groups on the in-service dance course engaged in lengthy discussions before realising that they did have some relevant physical skills—a phenomenon recognised in this observation: "Teachers need to be allowed the space to acknowledge and explore their own prior experiences of dance, their fears, concerns and successes" (Buck, 2003a, p. 328). So why would it take these teachers so long to realise that they had dance skills suited for the contextual teaching of dance?

A questionnaire response observed that folk dances were "easy for year seven teachers to teach [because you] don't need much knowledge, background to teach them." As reviewed in section 2.2, folk dance, emphasising fitness and fun, has long been a staple in formal educational settings in New Zealand and other countries (Farley, 1963; Green Gilbert, 2006; Kassing & Jay, 2003; Kraus & Chapman, 1981; Laing, n.d.). As Lisa remarked, she too emphasised physical fitness, and so inclusion of contextual perspectives could be unfamiliar to some teachers. Consequently, teachers could initially overlook ownership of physical skills pertinent to teaching dance contextually.

In relation to teachers such as Lulu, developing their understanding of the UC Strand seemed to validate their own skill set as relevant for formal education. It was interesting and surprising that this possibility hadn't previously occurred to them. On the in-service dance course, the UC Strand seemed to function as a means to discover relevance of personal expertise for some teachers. However, it is important to note that in their lengthy discussions these teachers confronted issues that may well have been overlooked or avoided altogether in the busy schedule of everyday school timetables.

In summary, the concerns discussed in these two sections did not always operate in isolation to each other. The concerns about the time needed for the theoretical aspects of the

UC Strand, its isolation from practical activities, and some teachers' perceptions of themselves as lacking sufficient technical skills often overlapped in the teachers' responses. The findings indicated an operational nexus that could result in some teachers avoiding teaching any dance from contextual perspectives, contrary to Liz's advice that teachers should be "always aware of the context of whatever it is that we're doing." Suffice it to say at this point that this study revealed that the concerns about teaching dance contextually were problematic for teachers in their working lives.

5.3 Dilemmas When Teaching Dance Contextually

Dilemmas surrounding how codified traditional dances are taught, who is teaching and which dances to teach contextually are discussed in this section. Three main problem areas emerged from the data:

- ➢ Creative innovation and the teaching of traditional dances

- ➢ The use of guest specialists in formal educational settings

- ➢ Which dances to teach.

These three problematic areas interrelate with all four sub-questions: the teachers' perceptions about the UC Strand in comparison with other Curriculum Strands; the benefits to learners; teachers' perception of their own skill levels; and preferences for certain pedagogical strategies.

5.3.1 Dilemmas Connected with Creative Innovation and Traditional Dances

Key findings relating to dilemmas that teachers encountered when including creative dance process in their teaching of dance contextually are discussed in this section. Literature reviewed in sections 2.2, 2.3.2, 2.4.1ii and 2.4.2 is used to supplement the discussion.

Inclusion of creative dance learning experiences alongside teaching of specific culturally codified dances was found in all three sets of data. However, data revealed potential dilemmas for some teachers in balancing tradition with innovation. For instance, during the video critique on the in-service course some teachers recognised and valued cultural authenticity in the *sasa*, but others chose to focus on the possibility for innovatory developments from within Laban's Dance Elements. The traditional pastiche structure of a group *sasa* uses a nonlinear approach to choreographic narrative. This is different from teachers' ideas about the exploration of "alternatives—bring in standing/travelling, high physical activity component— meeting and greeting a new person every time, when travelling around." In its use of linear narrative structure with characters in role, and additions of travelling different relationships and pathways, such choreography would have looked utterly

different from *sasa*. As Tui, on the in-service dance education course, observed, the *sasa* would be "changed" by innovation using fusion with the Dance Elements.

In other words, application of 'foreign' choreographic structures and movement vocabulary as a means of creatively developing traditional dances can result in what some may perceive as culturally inappropriate innovation (Adorno, 1993; Sporton, 2006). Such adaptations of the dances of other cultures can be traced back to the first half of the twentieth century, contextualising early modern creative dance as a Eurocentric "dramaturgical model" (Williams, 2004, p. 211; also see Frosch, 1999).

The dilemma emerged again, but with a different result, when teachers on the in-service dance course used creative process with folk dance. In this instance, the fusion resulted in the form of the dance breaking down because the teachers had not realised that the experiment required a better understanding of the traditional formation itself. It is of concern that this dilemma only came to the teachers' notice once they had taught the lesson to the other teachers. Had these lessons occurred in the classroom, the results could have had detrimental effects on the quality of the learning in terms of what may be viewed as culturally inappropriate innovation, and possibly confuse the learner as a set folk dance deteriorated into a free-for-all. Fusion of folk dance with creative dance can be traced back to the mid-twentieth century (Kraus & Chapman, 1981; Preston, 1963). Rovegno and Gregg (2007) recognised the dilemma of overemphasis on creative dance at the expense of the traditional dances being taught *after* the teaching had happened.

I argue that even though creative mixing of dance genres can seem harmless, potentially it is invasive and can perpetuate dominance by Eurocentric modern dance, with a resulting gradual attrition of creativity within other ethnic dance traditions. Previous research has drawn attention to the possibility that a progressive, liberal, child-centred education approach could disinherit children from their own and others' dance heritage (Buck, 2003). In examining the appropriation of *debkah*, a Palestinian folk dance, it has been argued that the use of the dance as political propaganda concealed appropriation and commodification (Rowe, 2008). In this thesis, the suggestion is that dance education has the potential to borrow someone else's culture for educational as opposed to political or financial gain. As reviewed in 2.3.2, some researchers view formal education as potentially involved in 'trafficking' in the signs of culture (Smith, 2000).

A parallel conflict is identified in an anthropological investigation into sacred hula (Kaeppler, 2004). The hula dancers disapproved of versions of the dance that took on Asian and western narrative traditions. In effect, the fusion approach can be viewed as leaving traditional dances susceptible to the pretext of improvement, but this may appear to the indigenous owners more like barbaric mutilation (Adorno, 1993). Which is why, even though tradition and change are acknowledged as coexistent, it is important to interrogate how and why snippets of dance from a variety of cultures are integrated into creative dance compositions as cultural borrowings.

These comments from research participants demonstrate the range of understandings of what is verifiable as 'tradition'. Bev observed that, when teaching the Indian *mudras* from *Baratha Natyam*, "it was difficult to know how true to the traditional dance forms we should stay." Also, Jo (from the secondary teachers' focus group) expressed similar uncertainty in her remark: "For me it's fusion, and I'm not qualified to say what is traditional. I mean that's a whole other argument. What is traditional dance?" From these comments, it appears that teachers had critiqued some traditional dance vocabulary in terms of its creative possibilities as part of a fusion "form-based exercise" (Lavender & Predock-Linnell, 2005, p. 36). The fusion process is often associated with a lack of understanding of the tradition that is about to be 'changed', making implicit appeal to an "absence of a verifiable context as the permission to adapt art" (Sporton, 2006, p. 83). Sporton's four stages of the fusion process (observe, critique, adopt and own) operate within an incomplete critique of the tradition in question. This could result in appropriation in the sense that making the exotic accessible leaves only the domestic (Fleming, 1995). However, and this is Sporton's point, teachers could lack the understanding of the cultural significances and meanings, or what Kaeppler (2004) would call the cultural competence.

The fusion process is readily available for teachers as a resource to draw on in many dance education texts (Pomer, 1995; Reed, 2003; Shapiro, 2008; Willis, 2004; Young Overby, Post & Newman, 2005). Possibly at the expense of the "ethnic" dance of others, the fusion process joins together the two main parts of the dance education 'core' (Hawkins, 2008). 'Our' modern or creative dance becomes a means to "exercise our own background" (Hawkins, 2008, p. 56), but whether it results in deepening understanding of the dance of others is questionable. The differentiation of individual creative dance process as 'self-expression' from the contextual study of dance can be helpful in this context. As Kahlich observes: "It's not about you being in the dance; it's about dance being in the world" (as cited in Hagood, 2008, p. 241). In dance education this could equate to a lack of understanding of traditional dance's culturally specific "expression-base" (Lavender & Predock-Linnell, 2005, p. 36). Further research into how fusion of culturally diverse dances with creative (modern) dance is working in dance education could be worthwhile.

By way of contrast to the teachers' understanding of dance traditions, the dance specialists were highly articulate about their dance traditions 'in the world'. For instance, Valance Smith's Maori perspective recognised the role of the kaumatua (elders) to balance tradition and innovation and protect the culture from exploitation. In describing how he introduces innovation into Tongan dance, Niulala Helu also referred to approval from his elders. Traditional 'gatekeepers' of dance traditions are also alert to the importance of preservation of traditional dances (Aspin, 2004; Sharples, 2005) (See 2.4.2). They are aware of the role dance can play transferring knowledge between generations, and giving a sense of meaning and belonging to Pacific people (Tamasese, 2005). Tamasese's recognition could also inform thinking about how traditional dances from diverse contexts are taught in formal educational settings.

Muaiava and Smith addressed related topics in the focus group. When Muaiava identified hip hop as intruding on the body percussion characteristic of traditional sasa, he rejected innovation that comes from 'other' cultures as inappropriate. Smith's perspective is also informative: "Contemporary style is fine so long as you have a traditional base. Otherwise you are…without authority and without mana."

The issue of ownership itself is a related dilemma. In some cultures, even though individual choreographers can be singled out, ownership and creation of the dances are considered to be communal (Nii-Yartey, 2009). Consider the possibility for a conflict of interest between the emphasis on individual innovation in mainstream dance education and a more communal approach (Chappell, 2007). This distinction is resonant for this thesis in the sense that innovation in some traditional dances can be a communal process of collaboration and negotiation based on certain values, pedagogies and cultural concepts. This point emerged in the dance specialist focus group discussions, and is supported by the literature (Nii-Yartey, 2009; Rowe, 2008; Sanga, 2004). Innovation in dances that carry communal cultural values seems to require understanding and acknowledgement of ownership and culturally suitable parameters of innovation. Moreover, if innovation in cultural heritages can retain relevance for the respective cultural contexts, it could contribute to "greater pluralism within cultural globalisation" (Rowe, 2008, p. 6). The point I am making here is that the inclusion of culturally appropriate innovation is an integral part of sustaining cultural dance heritages.

It ought to be regarded as a prerequisite to relevant teaching and ethical innovation that the teacher and/or choreographer knows the culturally appropriate communal parameters that make any single dance recognisably 'traditional' in terms of movement vocabulary, choreographic structure and specific cultural values. Not knowing the detail of cultural communal restrictions on creating new forms presents a potentially delicate dilemma for dance educators. Some particular individual applications of creative dance from the questionnaire responses are worth drawing attention to here. One teacher described how students did not dance any ballet, but used ballet's narrative structure to choreograph their own fairytales. Another unit modernised Scottish Highland Dance by applying choreographic devices with the aim of making the dance more popular. I suggest that even though these creative processes would probably work on one level, they can also be a strategy whereby teachers (in recognising that their own grasp of these traditional dances is insufficient) solve their dilemma by strategically avoiding what Keneti Muaiava described as the "nooks and crannies". Knowledge of either the 'nooks' (the detail of the culturally shaped dance vocabulary), or the 'crannies' (the cultural and/or communal intentions of dances) presents teachers with the possibilities to construct learning around appropriate cultural parameters of the dance under scrutiny.

Findings also revealed that there was a tendency to conflate the 'traditional' creative dance process, as associated with dance education itself, with contextual learning. Conflation

of the DI and UC Strands was noticeable in both the questionnaire responses and the focus group discussions. After a prolonged conversation, the secondary school teachers' focus group gradually realised that in using Maori and Polynesian visual art as a stimulus for dance composition "in some ways it's more a DI than a UC, but there is a bit of background there when we do give some understanding." Such conflation of innovation in creative dance with what is innovatory in other peoples' dances can also be found in the literature (Ferguson, 1998; Kaufman, 2006; Masunah, 2001; Purcell Cone and Cone, 2005; Puri & Hart-Johnson, 1995; Reed, 2003).

I suggest that in and of itself this dilemma prompts the question whether teachers need to use a creative dance process at all when teaching dance contextually. In other words, taking *sasa* as an example, is it really necessary to make it over by fusing it with creative modern dance in order for it to be of educational or cultural value? Also, if creative fusion is involved it could also potentially add to the time it takes to teach about dance contextually. In this study, this dilemma is interpreted as arising from teachers' preference for the learner-centred pedagogy that is easily accessed in a creative dance process. The constructivist learning model central to progressive, liberal education, and emanating from Dewey's learner-centred pedagogy (Dewey in Peirce, 1923) is entrenched across the New Zealand curriculum.

In fact, it is at least arguable that the creative dance making process does not necessarily have to be part of teaching dance contextually. Warburton (2009) draws attention to consideration of *when* to present information as a factor that contributes to effective teaching. Perhaps the question here, though, is one that ponders not only at what point, but *if and how* creative process adds anything at all to understanding about dances from contextual perspectives.

As themes emerged in the findings it became clearer that, as with the previous concerns, what appeared to be one issue was in fact a complex layering of interconnected issues. In this instance, the dilemma of culturally appropriate innovation in dance was bound up with issues that included: creative fusion process; appropriation; commodification; uncertainty about what is traditional in dance; certainty about what is traditional in dance; communal ownership of innovation in dance; individual ownership of innovation in dance; and conflation of the creative process associated with dance education with that of other cultures.

5.3.2 Dilemmas Relating to Guest Specialists in Formal Educational Settings

In this section, dilemmas that relate to visits from guest dance specialists in formal education settings are discussed in relation to the literature reviewed in sections 2.4.1iii and 2.4.2.

In all three sets of data, teachers had invited guest specialists to teach. Overall, a wide range of genres was represented. Teachers in this study were clear that guest dance specialists helped to widen the diversity of dances experienced by their students, and also

helped teachers who were concerned about their own lack of skill and knowledge. However, evidence also emerged that such visits could create problems. The contradictory nature of this dilemma, when juxtaposed with the previous dilemma and concerns, reveals the complexity of the issue of teaching dance contextually which emerged from this inquiry. For teachers dealing with these issues in their busy schedules it seems that very little is straightforward.

Teachers described how, even though a guest may help to supplement a teacher's own dance expertise, more work may be involved in facilitating guests. In the secondary teachers' focus group, Pat described a hip hop teacher who "didn't know how to get them to perform it so I had a lot of work at the end." Gill reinforced this in her description of how some learners are left out when some guests "don't know how to break it down for dancers and non-dancers." Similarly, Jo commented that she preferred "experts who realise that they're not the be all and end all." Her reasoning was that such guests who did not actually teach but rather performed, and that this resulted in less experienced students being left out and becoming disaffected and embarrassed, whereas students who were already experienced in that particular genre could pick things up quickly and achieve high quality performance levels. Therefore, the possible mismatch of pedagogical approaches that could arise can be problematic if teachers are chosen "based solely on an individual's dance experience and professional reputation. She is a famous dancer. He is a known choreographer" (Warburton, 2008, p. 11).

Focus group data showed that when teachers invited dance specialists from outside of the school context, guests sometimes struggled to adapt to the inclusive teaching environment of schools. The dilemma of inviting guests to teach is summed up in Jo's observation:

> Keneti—he's okay but with other traditional Island teachers they teach as they have been taught, and that method doesn't go along with the way that we teach anything.

Jo went on to describe how she always explains her discipline procedures to visitors, and this draws attention to the issue that guest teacher visits to schools are not necessarily an easy option for teachers.

The pedagogical background of such visiting specialists can be based in informal education, where attendance is by choice (for example, the leisure industry, some community groups and private studios) (Scribner & Cole 1973). Often the teaching in informal education is aimed at passing exams or competing against others. Advocacy for inclusion of such pedagogy in formal education can be found in statements such as: "One step away from being evaluated in a class is auditioning for a company or show" (LaPointe-Crump, 2006, p. 4). Such analogies may surprise many dance educators striving to teach inclusively to classes with diverse physical and cultural needs (Zandman, 2008).

Is pedagogy aimed at virtuosic performance for dancing competitions and excellence for syllabus-style exams compatible with inclusive dance education? According to Warburton,

in dance education "steps are necessary but not sufficient for teaching dance" (Warburton, 2008, p. 8). A warning from early dance education pioneers about such affiliations for dance educators was reviewed in section 2.4.1.iii. The two contexts—school on the one hand, and recreational or vocational classes on the other—generally do not operate with the same values and aims. The same goes for voluntary groups and clubs operating in schools in the same way that sports teams do, which is why the questionnaire only included timetabled inclusive class teaching.

One aspect in which a guest dance specialist's pedagogy may conflict with inclusive teaching of formal educational settings is in the use of teaching steps via Command style (Mosston, 1981). Research has shown that the knowledge reproductive end of Mosston's Spectrum of teaching styles increases the likelihood of disenfranchising learners if their motivation, confidence and interest in dance are threatened by lack of success in skill learning (Salvara et al., 2006). This problem was also noted in the tertiary educators' focus group, when Cath described the possible loss of confidence for learners. The possible limits of traditional behaviourist learning for formal educational settings also include the time required to reach an acceptable standard (Masunah, 2001).

On the other hand, data gathered from the in-service dance education teacher participants in the peer observation of group teaching drew attention to how the challenge of Command style teaching could bring with it enjoyment, satisfaction and a sense of achievement. Bearing in mind that these were adult learners, the teachers were motivated in learning dance routines and steps, especially when dancing was made social and fun. However, it was noted by these teachers that when dance routines were seen to be too long or difficult, this became a barrier to achievement and motivation. Intermediate teachers' questionnaire responses such as: "improved their dance technique dramatically"; and "learnt performance skills and disciplines", also placed more emphasis on rote learning of dance vocabularies, outlining positive outcomes.

Teaching dance contextually seems inextricably linked to some Command teaching of steps. In the tertiary educators' focus group, Cath depicted rote learning of codified dance vocabulary as a way that teachers can control the learners. She asked: "The power - who holds the power?" Cath's perception is also implicit in a statement about how the teacher's cultural power results in 'silencing' the learner of traditional Samoan dance: "Such a cultural silence could be interpreted as a necessary system to protect cultural knowledge that may be attached to lineage and ownership of cultural property such as dances" (Tamasese, 2005, p. 63). Similarly, Keneti Muaiava observed that, according to his understanding of Samoan culture, "you show respect by shutting up." Such perceptions about authoritarian teaching are shared by others including: Johnston (2006) in relation to prioritising conformity and obedience over open communication in the teaching of ballet; Japanese student of classical Okinawan dance, Shiroma (2005); and dance educator Stinson (2005).

Another aspect of learning to reproduce steps that emerged from the findings was the pedagogical preference used in teaching of some traditional dances. When learners match the teacher's actions, as opposed to mirroring, the 'power' is very much with the teacher who demonstrated on their 'stronger' more practised side. I observed this strategy in use by Lulu, and Areni and Flo when they taught traditional Pacific Island dances during the peer teaching presentation on the in-service dance education course. It caused the teacher-learners great difficulty in knowing which side of the body to move. It could be suggested that such a power relation between learner and teacher makes an important cultural value-statement about ownership of a dance. Data from this investigation aligns with literature, adding validity to the notion that pedagogical action itself is integral to understanding how dances, dancers and teachers act as carriers of cultural values (McFee, 1994; Nii-Yartey, 2009; Rowe, 2008; see 2.4.1iii). A response to this dilemma could involve dialogue between guest and teachers about, and interrogation of the reasons for, using and *not* using certain pedagogies in terms of their effect on the learner (McCarthy-Brown, 2009). This is another phenomenon worthy of further research, especially when juxtaposed to the notion that traditional teachers should change their pedagogy to suit the educational setting (Alter, 2000).

Other concerns that compounded the teachers' dilemma included: finding money to pay guests; uncertainty about appropriate rates of pay; and the amount of time guests are given to teach. Jo described her annual dance budget as being $700 and she equated this to "14 hours of specialists at around $50 an hour. This is enough because the kids only need a two hour workshop".

Financial issues were also discussed in the dance specialists' focus group, but for this group the dilemma was how to earn a living from their cultural heritage, skills and knowledge. Given Jo's calculation that "kids only need a two hour workshop" at $50 an hour, a guest specialist is going to have a tough time making a viable living from a 'teach and run' strategy. As Niulala Helu suggested: "There is a change of time, of capitalism nobody has the time to be an artist." Keneti Muaiava also commented that trying to do justice to a culture in teaching needed "the amount of time that you're allocating to other dance genres." Furthermore, Helu's anecdote about how in "the last five, six years every Tom, Dick and Harry [are] claiming that this is Tongan dance so the debate right now is which one is correct" makes clear how the employment of 'outsiders' can effect his ability to make a living from his dance heritage. Education, like culture, is not an economics-free zone (Smith, 2000).

The dance specialists were concerned about the sustainability of their employment and their own heritages. In the dance specialist discussion I mentioned the UNESCO initiative of *Living Human Treasures* (http://www.unesco.org/culture/ich/index.php?pg=00061.html). UNESCO's convention encourages the official recognition of exemplary *traditional* bearers of intangible cultural heritage, and also advocates for financial support to develop and transmit their knowledge and skills. The short reply from Keneti Muaiava was: "I like the word paid." The dilemma of sustainability of cultural heritages also resonates with anthropologists who

are concerned about the loss of the presence of the indigenous voice (Felfoldi, 2002; Giurchescu, 1999; Kaeppler, 1999; Williams, 2005).

How might such principles play out in a school setting? Inclusion, promotion, profile and recognition for traditional artists are found in the New Zealand Ministry of Education's 2008 initiative, *CAFÉ* (*Community Artists for Education*) (http://arts.unitec.ac.nz/arts-cafe/). Ostensibly, this online register of approved arts specialists will help to provide appropriate traditional dance specialists for schools; this is a laudable goal. However, screening for authenticity and payment of the guests is still the responsibility of individual schools. As the dance specialists discussed this dilemma, Keneti Muaiava raised the need for "an advisory board so that people are accountable…but we need these people to be scrutinised by their own cultures." Documenting approaches that teachers use to do this could be a topic for further research.

The annual dance budgets, as described in this study by teachers from the intermediate and primary schools, varied widely. One school allocated $2000, another just $300, and Bev's "activities budget for the class - parent paid." Anne was particularly concerned about the lack of money in terms of how it impacted on staffing for dance in comparison to other arts, especially music because it was perceived that it develops language and maths skills.

In summary, the intersections of opinions and perceptions as presented in this section raise the question of provision and support for *human* resources to provide culturally informed learning. It is contended that generalist teachers acquiring 'breadth', and teaching from that knowledge base, is not the same as the cultural insider knowledge potentially provided by dance specialists. Indeed, it could be of more benefit to teachers, in the role of facilitators of guests, to pursue professional development in ethnographic methods rather than learning snippets of codified dances. This finding, in relation to formal education, could inform future production and financing of resources, and perhaps indicates a different approach to supporting and funding of independent indigenous artists in relation to educational settings. The suggestion that dance requires more in the way of human resources than filmic or textual support could also be a useful guide to budgetary requirements. Moreover, the provision of culturally meaningful dancing experiences could meet the requirements of the UC Strand that generates the theory-practice dilemma. Appropriate facilitation of the indigenous owners of dances for the teaching of dance contextually in formal educational settings could also result in ethical pedagogy and meaningful learning.

5.3.3 Dilemmas Relating to the Selection of Which Dances to Teach

Drawing on the literature reviewed in 2.3.2, 2.4.1i and 2.4.3, a third dilemma concerning which dances teachers should select to teach from contextual perspectives is discussed in this section.

Findings from all three sets of data revealed that some teachers selected dances that 'matched' the cultural identity of the learners, in the broad sense of ethnicity, culture, dance experience and gender. However, in questionnaire responses and focus groups, teachers also commented on how it was equally important to *broaden* students' cultural experiences of dance. The dilemma of whether to teach dances that match the cultural background and skill level of the students, or whether to broaden cultural experiences emerged in the findings as another complex issue. This dilemma was summed up during a conversation from the tertiary dance educators' focus group, and Liz advised a balance of the familiar and to "expose kids to things that are different and considered to be important."

The dance specialists discussed their own 1980s school dance experiences, and Keneti Muaiava explained his take on cultural irrelevance of dances he learnt: "It was just funny because I grew up doing folk dance!" Ignoring and denying students their cultural voices by favouring one aesthetic over another is a dilemma that McCarthy-Brown (2009) draws attention to in this statement: "I no longer see it as an accomplishment when my students choose western dance forms over their own cultural movement genre" (p. 122). From such perspectives, broadening the learners' cultural experiences has negative associations.

A discussion in the secondary teachers' focus group recognised the possibility that broadening the cultural range of dances being taught might disengage the learner's interest in dance as a school subject. Other research had found this to be a valid worry. Connell (2009) suggests that the recent increase in entries for GCSE dance in the UK is connected to more favourable media coverage of dance. The contention here is that if the element of competition and surrounding media hype are attracting more students to *choose* to study dance, but the type of dance that is being offered in schools works within a different ideology, this mismatch could result in students becoming disillusioned and losing interest in studying dance from multiple cultural perspectives.

Selecting which dances to teach was found to require a fine balance of matching *and* differing from the learners' own existing knowledge about dance. Finding this balance presented teachers with a dilemma in the form of which dances to teach, the familiar or the unfamiliar. In selecting which dances are suitable, Jo described how in her first year of teaching she let students start with what they knew and then found it difficult to move them away from what they were comfortable with. Similarly, Gill's description of how "anything Maori or Polynesian, in a predominantly white school you get a bit of the old arrgh *(rolling her eyes)* when you start" illustrates the challenge.

Some teachers preferred a more direct approach to addressing the issue, as described

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by Dee in a straightforward declaration to the students that the starting point would not be hip hop. The following excerpt illustrates how dance teacher Katie Hill faced a similar dilemma in introducing Bob Fossey's musical theatre jazz dance to secondary school students:

> But that's not dance Miss! So she replied, "So what is dance?" They then had a big discussion. Katie says "I said to them – look – keep an open mind, don't shut off – you may not like it but we are doing it anyway." By the end of the unit, they told her it was their favourite. (Horsley, 2009, p. 1)

The issue of striking the right balance in encouraging learners to critically consider both the familiar and unfamiliar, as part of the dance literacy pedagogical approach, has been raised in previous research (Hong Joe, 2002). The examination of such issues in my inquiry contributes further to research by providing empirical evidence about the impact of making such decisions on teachers, and how they went about trying find solutions.

Another aspect of this issue brought up in discussions and interviews involved stereotyping the preferences of groups of learners (Hanna, 1999). From a discussion in the secondary school teachers' focus group, Pat drew attention to a potential dilemma as to which dance to teach when "half the class are trained kids who do tap, jazz and ballet and the other half who do nothing." This dilemma raises other questions. Is a culturally homogenous class likely to occur in a modern school? If it does, what then are the possible implications for broadening student dance experiences? There may well be classes who have a high proportion of a certain ethnic group, but it is just as likely for classes to have mixed demographics in terms of dance experience and ethnicity. Stereotyping of students as homogenous groups could lead to inappropriate restriction of which dances are taught.

In the secondary school teachers' focus group, Jo described an instance of such stereotyping. In registering the success of a visit by the education unit from the Royal New Zealand Ballet, Jo described how some "anti" male youths "were absolutely fantastic and it was the ones who I thought would be good who weren't." Indeed, we may be doing students a disservice, and could be accused of institutional sexism or racism, by deciding not to offer such dance experiences to everyone irrespective of race, gender and genre stereotypes. Granted, the skills to teach ballet, or other similar specialist dance genres, may be less generally available than teaching creative dance, but in New Zealand some teachers may wish to include this amongst other heritages. As long as this can be done inclusively and appropriately, with positive educational outcomes, then there can be little objection. Moreover, it seems important to be sensitive to the possibility that marginalisation of cultures in education can apply to both Eurocentric and non-western dance genres when deciding which dances to teach. The exploration of how to teach ballet in inclusive and contextual ways in educational settings, and how to overcome stereotypical assumptions is one worth pursuing. Further research into the educational work of companies such as the Royal New Zealand Ballet also offers interesting opportunities for expanding how dance can be taught contextually in schools.

In this inquiry, registering that anyone could 'do ballet', if it is taught it in a manner appropriate for the learners is a finding that could be of interest to many, bearing in mind the recognition that some dance genres such as ballet have only recently been considered suitable for school settings (Coté, 2006; Ward-Hutchinson, 2009). It also puts this questionnaire response describing the need "to totally blow apart a perception that dance is for skinny girls with long hair who do ballet" into a new light. "Booting the tutu" (Buck, 2003a) is interpreted in this thesis as a need to find ways to understand the tutu, and to enter into discourse about the clichés associated with gender, body, sexuality and ability which have become attached to it (Risner, 2007a).

In terms of which dances are taught, attention to the cultural backgrounds of students is important to promote the pluralism that is associated with the concept of dance literacy, and which underpins the values of the *ANZC* document (Hong, 2003; Pearse, 1992). However, if one makes a case for teaching haka, then one could also be obliged to do the same for hip hop and ballet, both of which may be part of the cultural demographic of any single class (as noted by Pat). And this raises another issue. Should teachers acknowledge or ignore certain dances that carry specific stereotypes and/or ignore the stereotypes that a dance could be seen to represent? Moss (2000) and McCarthy-Brown (2009) responded to this dilemma by redesigning their teaching strategies. Their solution was to combine the students' own cultural and dance backgrounds with western modern dance and ballet (see 2.4.1ii). Such approaches could be effective in building cross-cultural comfort zones, but do not necessarily address the issue of *which dances* to teach contextually.

Recognising that if stereotypes are interfering with participation in dance education for teachers and students, as Buck (2003a) found that they were, then is deliberately not selecting certain dance genres an option which could ease the teachers' dilemma of which dances to teach? Such stereotypes are omnipresent and influential in some learners' lives (Sansom, 1999). Consequently, inclusion and interrogation of such stereotypes may be crucial in terms of deciding which dances to teach (LaBoskey, 2001/2002). A challenge inherent within the contextual teaching of dance is how to include and interrogate such stereotypes in dance education. Could the perceived socio-cultural norms of males dancing, which Buck (2003a) identified as presenting barriers to teaching dance, be interrogated by interaction with those dances, dancing and the dancers that are associated with the stereotypes? Risner (2007a) has indicated such interrogation is important. Moreover, teaching dance contextually could set out to deliberately include received codified stereotypes of dance in order to distinguish them "from the ideals of dance education" (Buck, 2005, p. 25). If so, this could contribute towards solving the dilemma of which dance genres may or may not be perceived as suitable and educational.

Could giving students access to these stereotypes from contextual perspectives play an essential part in transformational learning (Pearse, 1992) about dances and dancers from specific cultural contexts, as discussed in section 2.3.1? Such transformational learning

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experiences could empower the learner to interrogate their own and others' socio-cultural and political awareness of the world, and their place within in it. Learning becomes part of a reflexive project, not merely as "self-consciousness but as the monitored character of the ongoing flow of social life" (Giddens, 1984, p. 3).

A further dilemma, arising from consideration of which dances are *suitable* to teach, concerns the cultural values that are embodied within some dance genres. Some cultural values may give rise to conflicts of interest with a progressive, liberal educational culture. For example, Gill, in the secondary dance teachers' focus group, described problems of this nature in her teaching of the tango. In attempting to broaden the cultural range of dances for her students she came up against another problem, namely, that the sensual tango is difficult with groups of mainly teenage girls. Gill also added that she would not teach such sensual dances to young children. Issues of touch are also problematic for some cultures and religions. Disco dance's latent sexuality and competitive values, or the gender stereotypes found in folk dance, may be found unsuitable by *some* educators for *some* age groups. Teachers who taught disco on the in-service dance course were aware of the benefits to their learners of the fun and catchy rhythms, but their choice of a knock-out competition to decide which of the learners would perform at the social night event could leave some learners disillusioned.

Finally in this section, I consider a potential dilemma that selecting to teach dance as ritual may give rise to. In the data, ritual and dance were treated as synonymous by some teachers. A questionnaire response described teaching of Native American Indian dance combining the creative, contextual and ritual. Similarly, secondary school teacher Gill described how she developed the teaching of ritual in drama and dance. The issue is a complex one, and statements such as: "Religious rituals across the globe contain potent movement and dance" (Pugh McCutchen, 2006, p. 227) acknowledge that shaman dances, the Balinese spirit world *sekala* and other rituals "should be taken seriously" (p. 228).

However, anthropologists and other scholars distinguish between ritual and dance and maintain that they can be incommensurable, as discussed in section 2.4.3 of the literature review (Adshead, 1998; Best, 1999; McFee, 1992; Peterson Royce, 2002: Williams, 2004, 2005). Or, put another way: "One should be very careful not to assume that cultural practices which bear some immediate resemblance to practices in our culture are the same and have the same values" (Best, 1986, p. 89). Kaeppler reminds us that what may seem like dance is in fact "ritually moving" (2004, p. 297). Masunah (2001) also states that some religious beliefs that accompany teachings of Indonesian dances are unsuited to the majority of learners in a school situation. This sort of incommensurability is recognised to be a "rare event" (McFee, 1992, p. 306). Nevertheless, lack of rigour and an over-simplistic view of sacred ritual are potentially concerning insofar as attempts may be made to 'teach' sacred rituals as if they were dance.

The difficulty of applying western ethnocentric concepts of 'dance' to other cultures relates directly to potential misunderstandings about significance, appropriation and ownership. Consider the belief that the performance of the North American Indian *Ghost Dance* in and of itself has a direct effect of restoring lands to their rightful owners (McFee, 1992). Given that such a belief is an inseparable component of the ritual, how could it be sincerely or ethically performed by anyone other than a believer? The dilemma of teaching ritual as if it were dance is an aspect of this investigation that could be worth further research.

In summary, the dilemmas discussed in this section concerning creative process and tradition, guest specialists, the familiar and unfamiliar, the notion of cultural relevance, interrogating stereotypes associated with certain dance genres and the conflation of dance with ritual are not discrete categories. They arose in the data in different permutations where the multiple perspectives of the research participants were sometimes in agreement and at other times conflicted or contrasted.

5.4 Opportunities When Teaching Dance Contextually

The various opportunities that teachers described in their reflections on teaching dance from contextual perspectives are discussed in this section. The three main opportunities presented in this section arose in relation to the concerns and dilemmas that resulted from the circumstances of teaching dance from contextual perspectives. The opportunities are categorised in relation to:

> ➢ How to teach dance contextually

> ➢ Who teaches dance from contextual perspectives

> ➢ Which dances to teach from contextual perspectives

At various points in the discussion, these opportunities touch on all four sub-topics: the teachers' perceptions about the UC Strand in comparison with the other three Curriculum Strands; the benefits to learners; the teachers' perceptions of their skills; and any preferences for pedagogical strategies.

5.4.1 Opportunities Relating to How to Teach Dance Contextually

In this section, two opportunities that arose in the data in relation to *how* to teach dance contextually are discussed in relation to the literature reviewed in sections 2.2, 2.3.1, 2.3.2 and 2.4.1i.

The first opportunity arose from the teachers' concerns about the theoretical expectations associated with teaching dance contextually, as discussed above in 5.2.1. This

opportunity relates to the research question: How do theory and practice interface in teaching dance from a contextual perspective?

In the second sub-section, attention shifts to discuss opportunities that arose from consideration of how innovation operates in relation to teaching of dance from contextual perspectives. This picks up from the dilemma that teachers experienced in the form of balancing tradition and innovation as discussed above in 5.3.1. Literature from 2.4.1ii is referenced in relation this to opportunity.

5.4.1i Opportunities relating to how to integrate theory and practice

Opportunities that arose in the data in relation to *how* to integrate theory and practice in the teaching of dance contextually are discussed in this sub-section.

Based on previous models of dance education, as reviewed in section 2.2, it is clear that both performative (knowledge reproductive) and participatory (knowledge productive) learning have roles to play in developing dance literacy (Adshead-Lansdale, 1981; Dils, 2007; Haynes, 1987; Hong, 2002; Koff, 2000; Smith-Autard, 1994). Such frameworks are similar to the one alluded to in Hagood's (2008) investigation into values and practices that represent "the continuum of a potential legacy for dance education" (p. 3). Stinson's (2005a) wheel metaphor is one way of representing such models. It is designed to unite the content with student, and when in motion merge dancing, making dance and viewing/responding. A variation on the model is proposed in this research which depicts the unification of the learners' dancing, interpretation and contextual theorising of the dance.

Data gathered from some of the teachers, the dance specialists and tertiary educators revealed an approach that integrated dancing with contextual theory. On the in-service dance education course, peer assessors of the teaching presentation approved of integration of contextual perspectives and the use of Laban terms into the teaching of dancing disco and folk dance vocabulary. They commented that such analysis and interpretation raised the teacher-learners' motivation to learn, and that "pupils never knew they were actually learning the language of dance" (peer assessor comment). Some teachers had also trialled this way of teaching disco and folk dances at their own schools and reported that it had been successful there too.

It is difficult to imagine learning about culturally diverse dances contextually without some rote learning of steps taught in a performative or behaviourist, Command teaching style (Mosston, 1981). By way of contrast, a creative dance, discovery-learning experience can be successful without any rote learning of steps by teacher or learner. A teacher's own physical dance skills are not so crucial when working with a constructivist pedagogy that encourages the learner to produce knowledge for themselves, as captured in the words of this primary school teacher: "That's the real teaching isn't it? Not the type of dance" (as cited in Buck, 2003a, p. 262). The preference for 'real' dance education, as indicated in this comment,

places teaching for the ideology of creative, knowledge production potentially in conflict with performative learning dance of codified dance genres. Such a point of conflict was found in this investigation when some teachers, such as Pam on the in-service course, felt that creative dance is important because it allows opportunity to "develop in a free, expressive manner unfettered by a prescriptive dance form, for example, square dance." I suggest that this raises a different question. Can 'real' learning (knowledge productive) about dance in context occur alongside performative teaching of 'types of dance'? Can theory and practice be integrated into learning about dance contextually as a participatory exploration of contextual background alongside practical dancing?

Liz alluded to the integration of theory and practice in her reflection on learning and teaching of *Gumboot* dance that integrated movement analysis and contextual appreciation of historical context. The cramped conditions of the South African mines where *Gumboot* dance originated were to be captured in the movements of the dance. The possibilities of theorising dancing contextually are also illustrated by the description in the questionnaire response of combining basic Native American Indian dance steps with movement analysis using Laban's Dance Elements, together with consideration of issues of "attitudes towards the land, George Bush administration [and] Mountain-top Removal Coal-Mining".

Such findings give an idea of how, in teaching dancing contextually, "theory could be exciting" (Sweet, 2005, p. 140). Can the traditional reproductive learning of dance 'steps' be transformed to engage the learner in simultaneous discovery and appreciation of culturally diverse significances? In such 'theorised dancing', is it possible to envisage interrogating the dance of the other, and also to stimulate reflection on the individual learner's identity in relation to the 'other'? Consideration of part of Mosston's (1981) spectrum of teaching styles is informative as to the finer points of what 'real' learning can involve. Can learners create meaning as they learn to dance the dance of others, in the same way as they do when they create their own dances? I concur with Kahlich when he states: "I can't imagine a dancing body that isn't thinking" (as cited in Hagood, 2008, p. 241). This being the case, dancing, analysing and interpreting meaning are always complexly interconnected. This complex web of theory and practice could provide an interesting focus for further research.

Two examples from the field data illustrate how the teacher could integrate content and motivate the learner in a discovery-based pedagogy. During the peer teaching presentation on the in-service dance course, some teachers designed effective question and answer activities around video viewing. In the Cook Island teaching presentation, teacher-learners took part in a dialogue based around questions such as "What is this dance about? Can we tell from the hand movements?" The dialogue increased their understanding of the cultural meanings of *kapa rima* (women's action song) to reveal themes of fish, fishing and the ocean. Niulala Helu's description of how he teaches Tongan dance also serves to illustrate the possibility for the theoretically informed teaching of dancing. The suggestion of this thesis is that similar strategies can be applied as learners are dancing, producing learning

experiences in which learning of codified vocabulary is part of a discovery learning experience. It is envisaged that this would benefit the learners physically *and* shift their cultural perspectives on dance to one that includes interrogation not only of others, but also from others and of self.

In these examples, the interpretive experience works within restraints of appropriate socio-cultural values and practices of the people who *produce* the dances (see section 2.3.1). If we accept that culture is made up of culturally constructed learned rules, meanings and concepts, such interpretations are part of a "constrained affair" (Eagleton, 1996, p. 75). Moreover, what is referred to in anthropological contexts as the "beholder's share" (Kaeppler, 2004, p. 301), in dance education becomes the 'learner's share'.

In the data, Jo described how when she sequenced the physical teaching of *capoeira* with a guest specialist after the students' own research it helped to improve the year eleven students' contextual understanding for an NCEA examination. Arguably therefore, when teaching dance contextually, relevant cultural dance expertise, cultural competence (Kaeppler, 1999) and content knowledge can play interconnected roles as a platform for discovery learning. A theorised, dancing learning experience could use a mix or selection of Discovery teaching styles. The purpose of Discovery teaching styles "is not anything goes" (Mosston & Ashworth, 2002, p. 257). The process sets out to ascertain the suitability of solutions as varying between "possible, feasible and desirable" (Mosston & Ashworth, 2002, pp. 264–65). In creative dance, the learner-dancer is the producer of the solutions, as restrained by the teacher's construction of creative process and possible themes (such as the dinosaur and cat themes that teachers used on the in-service dance education course). In contextual learning, the restraints emanate from the cultural 'owner', and/or the parameters of the dance itself.

Key to knowledge production in this strategy would be engaging the learner's imagination during learning the codified vocabulary of dances, and thereby bringing about greater understanding of the learner's own identity, as well as the cultural contexts from which the dance originates (Grau, 2007). Such interrogations may go some way to answering questions about whether dance of another culture can be understood at all (McFee, 1994). Best (1985) reminds us of the need to focus on dances that can carry incisive moral and social commentaries. He takes this further in his examination of intolerance and abuse of racial and religious minorities, explaining how educators could engage learners in discussions that concern expanding the learner's understanding and tolerance (Best, 1998). A similar concern is that dance education should address "a highly divisive and problematic world" (Risner, 2007a, p. 185). Therefore, a transfer of discovery pedagogy (knowledge production), as found in creative dance, onto rote learning of steps could, hypothetically at least, promote increased awareness of cultural 'others' and/or understanding of the self. Via such a dancing discovery experience it could be possible to appreciate *a* dance of another culture or of one's own and integrate theory with practice.

Is it possible that some dance educators may find the notion of 'right' answers at odds with their views on how dance benefits learners? For Pam and other teachers on the in-service course, exploring the Dance Elements was viewed as providing "a level playing field". They thought that multi-ethnic groups of learners needed their "intrinsic creativity to be unleashed." However, I contend that there *were* culturally prescribed parameters operational within the creative dance taught. Such parameters were in play in the way that specific Laban terminologies were used to interpret *culturally specific* themes, such as cats and dinosaurs. If learners are understood as physically exploring theoretical concepts of body, time, space, weight and dynamics to express themes associated with everyday living (Wilder, 2001), then the creative dance experience has its own cultural parameters insofar as a response to a dance "can be regarded as an analogy of the response to a situation in life" (Best, 1985, p. 180).

Best's depiction of artistic process as a culturally diverse rationalisation of feeling results in dances being kinetic analogies of peoples' everyday lives. In Stark's (2009) study, students constructed multiple interpretations of Yvonne Rainer's *Trio A* (1966). Such teaching is not necessarily restricting the learner's involvement with creative thought in a search for possible 'right' answers. Approached in the right way, it can facilitate the explorative search for different feasible answers. As considered in the literature review (Bryson, 1997; section 2.3.1), the resulting possibilities of interpretation lie along a spectrum of *reasonable* plurality in relation to the dancer's and/or choreographer's intentions, the socio-political, cultural context *and* the learner's share.

Giddensian (2006) interrogation of the other becomes a possibility in the study of dance contextually, if viewed as a discovery of socio-culturally contextualised intent. There might also be opportunities to deconstruct, understand, tolerate or examine any stereotypes associated with dances. For instance, Giddensian interrogation of differences that are brought from the outside community into the school, such as those from recent migrants, can raise considerations of mutual respect for the unfamiliar. Farcel's impromptu performance of the Afghan *Nov-Ruz Snake Dance* is brought to mind here (New Zealand Ministry of Education, 2002; see 2.4.2). A cosmopolitan search for contrast rather than uniformity in worldviews could, therefore, offer some solutions (Grau, 2008).

This approach has similarities to the use of travel as a metaphor for how images are carried by people in their art, and can result in shifts of meanings across different geographical settings; the who, what, why, where, when and direction of a journey are traced (Howell White & Congdon, 1998). Tracing dances as cultural metaphors for the migration of people could prove a valid and valuable discovery learning experience.

Juxtaposing such perspectives with descriptions of teaching such as Niulala Helu's from the focus group provides some insight into how such teaching could facilitate learning about dance contextually. Helu described how he connected skill acquisition, as suited to the learner, with performance quality in Tongan dance. He invited the learners as they danced to

imagine "the feeling of being dominated by a little kingdom and they come from somewhere else to bring their best food and they have to smile although they are colonised." In Helu's description, the real-time dancing was set contextually in time and space, and invited learners to imagine what it felt like to be a dancer in that historically remote context. He described how engaging the "kids [to] feel what it was like brings out the spontaneity in Tongan dance." Helu's teaching, as he described it, integrated feeling, thinking and moving, *and* encapsulated an opportunity to theorise dancing. It could be understood in terms of Best's (1993) rationale of feeling in *action*—a dancing of some Tongan analogies of life. Helu's description may be informative of how an insider cultural perspective can illuminate teaching of dancing in a formal education setting, and it seems to align with the approach of combining theory and practice in the teaching of Indonesian *topeng* dances as presented by Masunah (2001).

The question about the timing of the introduction of theoretical knowledge is one raised by Buck (2003a) and Warburton (2009). Dialogue with the teacher could be timed with teaching of the dancing to analyse key motifs that carry the thematic images, ideas, feelings, meanings and identities. Opening up question and answer dialogue is something that teachers do already in creative dance experiences (Buck, 2003; Hankin, 1997). Consider this question asked of a learner as they create dance: Show me how you can travel in this space in a curving pathway. Can you find a different pathway? Now compare those questions with this: How do you feel as you skip in that follow-the-leader-line? It looks like a fun celebration! The first questions are contextual to creative dance and familiar to many dance teachers. The second interrogation has a slight shift in focus, but still uses the Dance Elements to analyse and interpret a folk dance. In the first question, the teacher is playing the role of facilitator through dialogue, so that learners create their own dance by asking effective questions and giving creative direction. In this way, the learner takes ownership of 'their' answer. In the second, the teacher is in a slightly different role, still facilitating but also guiding the search for a culturally appropriate answer, or several possible 'right' answers. Asking the learners how they feel as they dance could be effective timing of the introduction of 'theory' in developing understanding of dance contextually.

When June, an early childhood teacher on the in-service dance education course, justified her preference for creative dance by describing how students "create for themselves they have ownership of their learning, final product and satisfaction in their dance achievements", she was thinking about creative movement. I suggest that this could also apply to taking ownership of the learning by making meaning during moving. This suggestion is motivated by Hagood's thinking in this passage:

> I think somewhere between talking it to death and not addressing it at all, is a place where an ongoing discourse on the moving experience might take its educational potential to a much higher level…language should be available and valued to talk the sensed experience out, sense further and use further sensation to lead to some new way of understanding and doing. (Hagood, 2008, p. 225)

The theorising of dancing, as presented here, is envisaged as an application of anthropologist Brenda Farnell's "talk from the body" (1994, p. 934; see section 2.3.2). Underpinned by the theory that dance movement is parallel to and sometimes overlaps with spoken language, Farnell's "talk from the body" replaces 'talk' *about* dance (formalism) or *of* the body (phenomenology) (Farnell, 2003). The discussion of how teachers teach dance contextually could be enhanced by recognition that some communicative competence in both spoken and movement languages promotes cross-cultural understanding of dance. Following a Vgotskyan argument that spoken language is a primary tool for cognition, Johnston (2006) argues against the "reverent silence and abject obedience" (p. 8) associated with some teaching of ballet. Such a point is also made by Farnell (2003), in drawing attention to the inevitable use of language when teaching and learning dance.

So what does talk "from the body" look like in dance education? How might we recognise it when it occurs? During talk from the body, word and action may occur simultaneously. Moreover, how might teachers use it to enhance opportunities to explore dance from contextual perspectives? On the in-service dance course, including indigenous language in the learning experiences during the peer teaching presentations seemed to stimulate learning, especially when accompanied by translation into English. This was certainly the case in Lulu's teaching in which Cook Island dance and language were integral parts of the teaching. However, it is possible to see how this approach could work with a range of significances, identities and meanings.

Theorising dancing and talking from the body could also provide adequate opportunity for contextual study from within verbal dialogue only. This could be more appropriate to cultures that might be, as Keneti Muaiava suggested "an oral people… a visual people." It may also suit some learners like Dee's who "can explain verbally but have a block with the writing." Further research into how talk from, about and of the body are useful at different times in teaching dance appreciation could be of interest for dance educators.

Amalgamating the physical, experiential and theoretical ways of knowing dance requires substantial skill and cultural competence. However, such an integrated learning experience is one that could be meaningful and enjoyable for learners, particularly if there is a Guided-Discovery approach (Mosston, 1981) to finding out about the contextually specific meanings from an active dance practitioner. Such investigations could involve talking to the 'insider' dancers and uncovering layers of information that link the dancer and the dance to the context of the dance event (ethnographically) or to the larger, dynamic socio-cultural setting (Bakka, 1999; Felfoldi, 1999, 2002). In such a model, the learners' creativity is redirected so that learning is scaffolded as a process of discovery when dancing. I suggest that learning about the cultural significances of a dance, a dancer and/or a dance event alongside some actual dancing can facilitate appropriate contextual understanding, *if the teaching is designed that way.*

Finally, in relation to these findings, the teaching strategy of theorising contextual significances whilst dancing brings the discussion back to two other concerns that teachers raised as they reflected on how to teach and who could teach. First, that UC is not practical enough. Theorising dancing integrates practical activities into the UC Strand, a strategy which some teachers in this study found problematic. Moreover, theorising dancing could integrate the UC Strand with the other three Strands of the *ANZC*, thus overcoming its isolation and the possibility of its being "forgotten". Second, the concern that extra time is needed to teach in the UC Strand. Teaching codified dance vocabulary *with* contextual commentary and creative exploration of meaning could save time. The suggestion is that to learn the danc*ing* and theorise at the same time could provide suitably stimulating, enjoyable and meaningful learning, especially if some theory was presented in a dialogue of discovery from a culturally competent teacher.

A second related finding emerged from some secondary school teachers who became convinced of the usefulness of including contextual theory in their teaching. Gill's comment about literacy from the secondary teachers' focus group is an example. Gill explained that literacy had raised the academic profile of dance in the school, and had "helped to legitimise the subject a lot." Gill also acknowledged that gaining correct understanding and use of genre-specific terminologies was crucial to advocating for dance in school—a notion supported by Eisner's (1998) view of literacy as the ability to convey and understand meanings across different fields of knowledge.

Secondary school teachers in the focus group and in the questionnaire responses identified the opportunity to enhance the learner's understanding by using both theory and practice in study for the external written examinations in NCEA Dance Achievement Standards. Gill described how her teaching of tango combined the theoretical contextual aspects along with dancing brought benefits to the learner in terms of success in their examination achievements.

When the comments above are looked at together, it becomes clear that the recognition of dance as a subject with academic rigour was brought about through teaching the theory and practice of understanding dance contextually. Moreover, this was a beneficial 'package' in several different ways: for the learners in terms of formal educational achievement; for recognition of the status of dance as a subject; and for the teachers in terms of their status in the larger school community.

5.4.1ii Opportunities relating to how to include culturally relevant innovation
Opportunities that arose in the data in relation to *how* to innovate in dance in culturally appropriate ways are discussed in this section. The literature reviewed in sections 2.2, 2.3.1, 2.3.2 and 2.4.1ii informs the discussion.

Some provision of creative dance learning experiences that were strategically interrelated with traditional dances was found in all three sets of data. Data from all three collection points also showed that when dance specialists, be they teachers or visiting experts, included creative process, their cultural competence informed the teaching. Knowing the cultural "nooks and crannies" (in Keneti Muaiava's words) of the *sasa* codified vocabulary, emerged from the findings as being important for providing opportunities for culturally appropriate innovation. When reviewing literature pertaining to culturally relevant innovation in dance from a contextual perspective, attention was drawn to how flamenco, postmodern improvisation, *Baratha Natyam*, Ghanaian traditional dance and Yoruban traditional masked dancing, amongst other dance genres, run on quite different codified structures and movement syntax (Heffner Hayes, 2003; Meduri, 2003; Nii-Yartey, 2009; Thompson Drewel, 2003). The nuances of codified structures and syntax could be thought of as prerequisites to culturally appropriate innovation.

Some teachers from the in-service dance education course included teaching codified movements and structures before moving into creative process. This occurred in the groups teaching jazz, hip hop, disco, folk dance, Cook Island, Tongan and Samoan dances. In the hip hop teaching presentation, intermediate teacher Palu constructed a peer relationship with the learners, and appropriate innovation was produced in the form of a 'battle', adding contextual authenticity to the learning. The 'battle' framed innovation within a restrictive use of movement vocabulary, positioning the DI Strand at a point of merger with UC and PK. As the three Strands dissolved into one another, the UC Level Four Achievement Objective (describe "how dance is used for different purposes in a variety of cultures" (New Zealand Ministry of Education, 2000, p. 34)) was well met during the teaching of the dancing.

Innovation that built on appropriately codified dance vocabulary also featured in some questionnaire responses. For example, a questionnaire response describing a unit in rock and roll described an activity whereby year nine and ten students firstly learnt some set vocabulary, then had to make up their own partner version "of known and devised moves…the dance must include a turn and walk behind." Other evidence of culturally sensitive awareness from all three sets of data, included teachers who had sought out Maori and Samoan cultural advisers to authenticate culturally sensitive teaching strategies. Teachers used words such as "honouring", "authenticating" and "respecting" the dances and cultures of others.

For innovation in dance to be culturally appropriate, consultation and involvement with culturally literate dance specialists is not only ethically important, but may also make the learning experience itself more worthwhile. Opportunities to involve specialists and/or indigenous teachers could also help to avoid barbaric mutilation (Adorno, 1993).

The longstanding tradition in dance of culturally appropriate borrowing within certain agreed boundaries was described in the dance specialists' focus group. Keneti Muaiava's commentary suggested that some borrowing between Pacific Island dance styles could be a

traditional means of innovation. Such a view was supported by Niulala Helu's investigations into Tongan dance in the Auckland community. Helu shared with the focus group an account of an interview of an elderly Tongan woman in Auckland. He learnt that she was one of the first Tongan dancers to learn the Samoan *tau l'uga* (in 1926), and confirmed that the Tongan Queen Salote "used to have Samoans coming to Tonga all the time." Such exchanges and borrowings are resonant in this early account from a Pacific traveller:

> An incessant interchange of things and ideas; the firm roots of tradition always
> sending out new branches on the evergreen tree. New influences going from island to
> island, drifting in from faraway groups, drifting out again. (Harrison, 1937, as cited in
> Huffmann, 1996, p. 182)

Helu demonstrated how a hand gesture was borrowed from Samoan dance, and how he learnt to create new Tongan moves by borrowing and moulding it. He described a process that *was* fusion but within a relatively restricted traditional Tongan vocabulary, rather than fused with concepts such as those associated with the Dance Elements (such as adding travelling, levels, jumping actions and so forth). Areni and Flo on the in-service dance education course had also fused Tongan and Samoan hand gestures in their teaching based on their indigenous cultural knowledge and expertise. This description is more in keeping with a view of improvisation and innovation that is based on "an ensemble of learned, embodied knowledges about the social world in which the improvisers operate" (Thompson Drewel, 2003, p. 120). It seems essential that appropriate innovation in dance requires learning about the physical structures, syntax and vocabulary of a dance via some actual dancing. Such an approach, as discussed in section 2.4.1ii, can remove the notion of "theft or offense" in terms of cultural borrowing (Hanna, 1999, p. 153). Indigenous dance specialists, as evidenced in the data, may well have grounds for concern about every "Tom, Dick and Harry" teaching and making innovations in their dance traditions, which are an integral part of their livelihoods and heritages.

A further point to consider is that, in the context of dance education, creative (contemporary) dance is assessable. In the study of *Egungun* dancers in Yoruban traditional masked dancing, we are told that, "[t]o assess improvisation, the critics must share this common stock of knowledge" (Thompson Drewel, 2003, p. 119). Assessing a fusion of *Egungun* dancers with creative dance based on Laban's Dance Elements could, hypothetically, prove an interesting challenge. Who would assess it and what common knowledge would it be based on? Would it be appropriate for a teacher with only knowledge of creative dance to set assessment criteria? As recognised in Masunah's (2001) cross-cultural conversation in Germany, misconstruing Indonesian *topeng* dance as improvised could result in somewhat culturally inappropriate assessment. Masunah's concerns are reiterated in an account in the literature of how a modern dance from a set repertoire was misconstrued as an improvisation, and a *Bharatha Natyam* improvised solo was also incorrectly interpreted as a set dance (Puri & Hart-Johnson, 1995).

The view expressed in this thesis is that the transformation and recycling of the old within more of the old ought to be given the same support and recognition in education as fusion with the new (Kaeppler, 2004). In 1983, Raymond Williams wrote about his vision for society and culture as "a whole way of life, not as only production" (p. 266). In his summary, he recommended support for traditional and innovative artists over and above market-driven productions. It is suggested in this thesis that emphasis on the traditional could present a delicate dilemma for some dance educators. With such a proviso, this research contributes to building a more detailed picture of culturally appropriate and *in*appropriate innovation in dance education. The teaching strategies, creative processes and lives of indigenous dancers, and guidelines from these dancers on how best to ensure authenticity of innovation, could provide fertile grounds for further research from phenomenological or ethnographic approaches.

5.4.2 Opportunities Relating to Who Teaches Dance from Contextual Perspectives

Drawing on relevant literature reviewed in sections 2.3.2, 2.4.1i and 2.4.2, opportunities that arose to help identify who could effectively teach culturally codified dances from contextual perspectives are discussed in this section.

As noted earlier, teachers described how theoretical expectations of the UC Strand made "an already scary subject for so many teachers inaccessible." However, all three sets of data showed that teachers were teaching creative dance using the Dance Elements, so they already possessed some appropriate, and potentially 'scary', theory for analysing dancing. Teachers' knowledge of the Dance Elements theory is pertinent as a component of the process of analysing dance, which in turn "is crucial in coming to understand dance, to appreciate it more deeply and to value it" (Adshead, 1998, p. 166).

However, theorising dancing contextually has been shown to be a complex challenge because of the mesh of interrelated skills required for such teaching. As well as dance analysis, these skills include: the possession of adequate physical expertise to demonstrate movement; relevant cultural communicative competence necessary to interpret (Kaeppler, 1999); and an ability to design appropriate questions to open up a dialogue of discovery for the learner during dancing. Such a combination of skills and knowledge may not necessarily be in the possession of a generalist teacher, or even of a dance specialist (Hong-Joe, 2002; Rovegno & Gregg, 2007). As both Hagood (2008) and Warburton (2009) suggest, having the knowledge, skills and content is not the same as knowing when and how to present them. Likewise, it can be suggested that knowing the relevant 'information' is a prerequisite to effective teaching and learning about dance contextually.

In the secondary school focus group, Pat, who had skills in a range of genres including ballet, jazz and contemporary pointed out that "unless you come from a dance background, training, Bachelor of Dance or something like that, you don't have that training." This is an

interesting point, and could indicate that graduates from tertiary dance programmes that provide academic rigour, suitable philosophical understanding of dance, and which teach a range of genres as well as pedagogies, are likely candidates to meet the requirements for successfully teaching dance in the school environment. Certainly, such a skill set fits with suggestions by both Connell (2009) and Warburton (2009) as to what is important for effective dance education. This finding depicts a skill profile that may be more likely to meet the needs of teaching dance contextually in schools, and could inform several key stakeholders including: in-service providers and tertiary educators in designing teacher education; university providers of dance programmes; recruitment agents for postgraduate teacher education; and employers of dance teachers for schools.

In this investigation, the concern expressed by teachers about their lack of skill stimulated some pragmatic solutions that may inform teacher education and professional development teams. For example, as a result of their group discussion on the planning presentation assignment, some of the teachers on the in-service course organised themselves to work as teams that motivated each individual to contribute according to their own particular strengths around a core dance genre specialist. Teachers who had less technical dance experience still made important contributions to the planning and teaching, and this reflects the way a syndicate may operate within a primary school. This also helped to alleviate some teachers' lack of confidence to teach dance contextually. Revealing how one teacher within a school might disseminate dance expertise for the benefit of the wider learning community is therefore an important finding for this research. The list of roles that each team member took, as shown in the data presentation section 4.2.4, could also offer helpful ideas for teachers to plan for and facilitate a visiting dance specialist. Who teaches which aspects of the learning becomes another part of the 'snapshot', and may be helpful as a guide to how to approach teaching of dance contextually. It is an area that could be worth further research with an action research approach.

In the evaluation phase of the video critique task on the in-service dance course, the emphasis of the responses shifted to focus on pedagogical strategies that involved community. Community involvement in teaching specific genres was valued by these teachers as another opportunity to supplement their own lack of skills and knowledge. Some primary school teachers' questionnaire responses described how they had visits from parents to teach. One teacher, who had usually taught in the PK and DI Strands, explained that a mother of one of the year three children was helpful because "she knew more about Indian cultural dancing than me". A questionnaire response described how, when teaching a unit of study around Chinese culture, there had been a plan for the intermediate teacher to teach *tai chi*. During the planning process a parent had volunteered to teach, and the teacher described this opportunity as making "the dance style more meaningful and real for the students. It was also good for me to learn more!" The reference to increasing the quality and meaningfulness of the teaching and learning is telling in relation to provision of authentic theoretical content, and the teacher identified a further opportunity to 'broaden' her own

repertoire. The respondents also recognised that these volunteer guests from the community presented an opportunity to save money whilst broadening the cultural dance experiences for their students. This finding has relevance also in terms of the notion that the source of some traditional choreographic knowledge is acquired through kinetic experiences gained from customary activities and behavioural patterns in the community (Nii-Yartey, 2009)—a point also made by Keneti Muaiava in his remark: "You learn in the community."

Cowling's (2005) research in Tonga drew attention to the possibility that culturally learnt values influence the manner in which individuals express emotions, verbally or physically. This idea is in accord with Best's (1985) understanding of the arts as expressions of feelings subject to shared, local values (see 2.3.2). These theoretical considerations could also carry implications about who could teach contextually theorised dancing effectively (in this instance, dancers from the community).

If a teacher has adequate cultural competence, it could provide an opportunity to ignite verbal articulation of dance knowledge by some contextualising conversation during dancing (see Felfoldi, 2002). A dialogic teaching strategy, as described in section 5.4.1i, could help the learner to produce and discover knowledge during dancing. Such an approach can also be aligned with the traditional ethnographic focus on analysis and interpretation of the dance movement—talk 'from' and talk 'about' (Farnell, 2003) are not envisaged as mutually exclusive. This approach to studying dance contextually, as discussed in sections 2.4.1i and 2.4.2, places the performer as central to the study (Felfoldi, 2002). A pedagogy that would recognise and treat culturally diverse dance traditions appropriately could be animated by inclusion of 'conservation conversations' in the classroom. By this I mean the provision of inclusive opportunities for learners to develop understanding of the cultural meanings that dances, dancers and dancing carry in conversations with culturally knowledgeable dancer-teachers. Such conversations about the conservation of dance traditions and appropriate innovation could occur in the course of learning to dance codified dances.

Taking the opportunity to build a question and answer interactive dialogue between learners and teachers could enable exploration of the three factors essential to ethnographic exploration: "socio-cultural and political contexts, the stage in a discipline's development, and the researcher's own scholarly background, ideology and interests" (Giurchescu, 1999, p. 41). Consideration of values that a collective community holds for its past, present and future could also facilitate a Giddensian (2006) interrogation of the dances, dancers and dancing. This approach could highlight the provision of inclusive opportunities for learners to develop understanding of the cultural meanings of traditional dances, dancers and dancing synchronically, in learning experiences with suitably culturally informed teachers. Generalist teachers who already use such questioning strategies in this way (some of the teachers on the in-service dance course did so) could facilitate such dialogues between learners and guests.

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Such conversations could include the opportunity to examine the individual dancers' or choreographers' identities, life stories, as well as their opinions on the dances and his/her own dancing. Bringing the life stories of guests such as Valance Smith, Niulala Helu and Keneti Muaiava into the classroom could offer opportunity for some informative and interesting dialogue. Dance specialists' familial heritages could be an interesting topic for dialogue. This is illustrated by an anecdote in Muaiava's account:

> Today we're trying to get an advisory council put back in Samoa. They used to call them *tafugas*. You'd have *tafugas*–the carpenter, the fishermen; the best in the trade. My dad's brother I'm named after was a *tafuga* in dance. He was the first to do the knife dance in Samoa. Y'know the only reason they started doing the fire dance was because they lit both ends of the knife – and that's tourism y'know?

Maori and other Pacific scholars also emphasise the importance of respecting tikanga (customs, values, beliefs), and acknowledging the cultural legacies of the past "so that we can understand where we have come from" (Aspin, 2004, p. 209; Sharples, 2005; Tamasese, 2005); a point that also resonated in some dance education literature (Hutchinson, 2000; Thomas, 2001).

A perspective of interest here, as outlined in section 2.4.2, is the coexistence of tradition and change (Buckland, 2006; Kaeppler, 2004). Opportunities to discuss the incorporation of traditional dance into contemporary life, and the awareness of the dangers of "ineffectual nostalgia" (Bakka, 1999, p. 80), could prove stimulating topics in considering how to construct conservation conversations in dance education.

The social context of a dance guest's work could be another interesting topic for dialogue. For example, a discussion about Keneti Muaiava's work in Samoan traditional dance with the male youth of South Auckland, which aimed to refocus attention away from crime and onto dancing, could open up conversations about socio-cultural issues that arise in some learners' own lives. How or if dance can also play a part in the lives of young people could introduce other important considerations for the learners.

Whereas for some respondents in this study tradition was confusing, for others it was an opportunity to acknowledge their living cultural heritage, and this is perhaps where conservation conversations could prove helpful in teaching dance contextually. Asking questions such as: "What are our responsibilities to the people whose lives and cultures we study?" (Frosch, 1999, p. 269) offers dance education a starting point for further reflection in terms of the cultural owners of the dances, and who teaches the dances in educational settings. Those who borrow from and appropriate traditional dances have an ethical responsibility to honour the knowledge and values of the traditional owners of the cultural forms (Frosch, 1999). Hutchinson's (2000) work with Appalachian, Native American Eastern Cherokee people and Thomas's (2001) research into the Alaskan, Yup'ik peoples' dance, are examples of pedagogies that have considered the responsibilities of dance educators to the traditions and people whose dances were studied. The argument here is that there are ways

to make a culturally relevant dance learning experience conducted by an indigenous dancer more ethically attuned, authentic and meaningful for teacher, dancer and learners alike.

Kaeppler's opinion is that the minority "original founding groups of each area and their cultural traditions should be given priority" (2004, p. 310). Concern on the part of anthropologists and ethnographers about the loss of 'intangible' cultural heritages is commonplace (Bakka, 1999; Buckland, 2006; Felfoldi, 1999; Giurchescu, 1999; Kaeppler, 2004; Tamasese, 2005; Williams, 2005). However, the idea that educational institutions have just as strong an ethical obligation is not so much heard. In a paper critical of some practices in dance education, scepticism was expressed about whether the indigenous owners of dances were being given sufficient input not only into who teaches the dances, but also into how they are taught, and whether they should be taught at all (Williams, 2005). I concur with Williams, and draw attention to how the findings of this research have given a voice to such opinions from dance specialists Niulala Helu, Keneti Muaiava and Valance Smith. Informative in this regard is kapa haka expert Valance Smith's focus group remark that dance would probably the last thing he would teach.

Another opportunity which could bring cultural legacies into the classroom is tapping into the students' own personal dance narratives (Friedman, 2009). Looking "to the classroom relationships as their first resource" (Buck, 2003a, p. 329) could prove beneficial to teachers trying to introduce contextual considerations to their classes. The example of the Afghan boy Farcel's contribution to his own learning and that of the other children, as presented in the literature review, is pertinent here. Other research has shown that such approaches can work and that required resources, skills and knowledge do not always reside in a single teacher (Friedman, 2009). Making better use of student-teachers is potentially a rewarding teaching strategy, and one that Sharmi on the teachers' dance education course drew attention to as helpful for teachers who lack physical dance skills. However, I also suggest there are possible limitations of such an approach, as recognised in a submission from St Paul's College that referred to their students as having limited dance experience (Watson et al., 2006).

The field investigation provided evidence that some teachers were also using the strategy of giving students the opportunity to individually research dances of their own choice. These research projects were set in the students' self-directed study time and were usually for assessment. One questionnaire respondent described a unit where year nine students could choose a dance genre to research in terms of origins, changes over time and "society's needs". The teacher had used this strategy as a way to encourage students to find out about "dance genres that they had wondered about or at some stage in their life would have liked to have tried." Some students had researched a dance that they were already active in, and included teaching some basic skills of the dance to other students and giving a presentation to their class. Resources were listed as drawing from online web sites, the library and outside experts. Jo's reflection, from the secondary teachers' focus group, on teaching *capoeira*, revealed that when her students had to rely on their own research they were more motivated

to find answers. This data is also informative of some possible advantages of drawing on student experience as a teaching resource.

However, as with many aspects of this debate, some teachers identified the limits of this strategy in terms of the quality of research sources available to students and to themselves.

As evidenced in the findings, working with an informed specialist may help to save time in finding resources. Teachers on the in-service course who were skilled in specific dance genres, such as Lulu, contributed rich resources. Also, understanding of the socio-cultural significances that would inform teaching of dance contextually are likely, although not exclusively, to be found in teachers who have relevant cultural life experience. Consequently, it is the contention of this thesis that resources best suited to teaching contextual study of dance are of the human kind, because of the embodied, culturally specific theoretical and practical knowledge held by some teachers and dance specialists. Moreover, investing in such dance specialists may also, indirectly, help to sustain the cultural heritages of which they are a part.

5.4.3 Opportunities Relating to Which Dances to Teach from Contextual Perspectives

The opportunities discussed in this section arise from dilemmas about which dances to teach, as discussed in 5.3.3 above. This section draws on literature reviewed in sections 2.2, 2.3.2, 2.4.2 and 2.4.3.

As examined previously, when teachers engaged with the dilemma of which dances to teach they associated teaching dances that 'matched' the culture of the learners with benefits such as increased well-being, self-esteem, confidence, enjoyment, belonging, ownership and motivation to learn. As one questionnaire respondent put it, such an approach made the learners feel "special". Along similar lines, Areni, Flo and Sharmi's rationale for their teaching presentation explained that: "Through this children will be able to know what they are and who they are". Kapa haka specialist Valance Smith also emphasised the importance of learning about Maori performing arts for developing a sense of identity and belonging for Maori youth. Tertiary educator Cath's comment is also relevant here: "All the cultural dance is tied up with identity isn't it?" In choosing culturally diverse dances that 'match' the identity of the learner, the findings revealed that teachers viewed learning as part of a process that contributes to the construction of the identity, and to building the self-esteem, of the learner.

This sentiment is echoed by Alaskan Yup'ik community leader Ulrick Nayamin (Thomas, 2001). Indeed, the significance of a dance for a learner may *be* the sense of place, identity and belonging *in* the world that a dance brings with it, rather than a literal message (LaBoskey, 2001/2002).

However, findings also showed that teachers associated these same qualities with creative dance, and to some extent with genres such as disco that brought a sense of fun to the learning. Indeed, enjoyment and fun are aspects of quality of learning emphasised as important in creative dance as an educational experience (Buck, 2003a; Connell, 2009; Hanstein, 1990; Stinson, 2005). This association of similar benefits for the learner in teaching dance as both creative process and from contextual perspectives was a surprising aspect of the findings. So what if creative dance was taught contextually in dance education?

Amongst the many different dance genres taught contextually that featured in the findings, creative dance was amongst them. On the in-service dance course some early childhood teachers contextualised a creative dance experience in relation to the modern ballet *Still Life at the Penguin Café* (choreographer, David Bentley for the Birmingham Royal Ballet, 1987). When deciding which dances to teach contextually, the possibility to culturally theorise creative dance itself also offers opportunities for teachers to draw on the wealth of historical legacies and contemporary dance theatre work from within New Zealand and internationally. Such integration would move dance education closer towards working collaboratively with the professional dance industry (Hong-Joe, 2002).

In 1940, H'Doubler did not view modern dance as "a prescribed system" (1974, p. xxv). With hindsight however, a more critically reflexive vantage point could offer quite a different interpretation of a creative dance education legacy. Such an alternative view is presented in Hagood's (2008) book, *Legacy in Dance Education*. In this book a compilation of values, practices and people that were influential in building the dance education legacy in the USA is painstakingly put together. Furthermore, I concur with Hagood (2008) that:

> Deep discussion of legacy in educational dance is not widely evidenced in the literature…few have really looked at what is left to us with an eye toward critical examination. (p. 4)

In this thesis I have attempted to make a start toward such a critical examination of the legacy of dance education. Other recent research also illustrates the importance of critically examining creative 'contemporary' dance. One such inquiry (Stark, 2009) concluded that in trying to understand Yvonne Rainer's *Trio A* apart from the context of its creation, many of its subtleties remained obscure. Stark described how, because of her *personal* cultural proximity to the dance, she had initially overlooked the cultural aspects of Rainer's life as a postmodern dancer. Stark's oversight is pertinent for this research in terms of the need to critically examine where the personal, the individual, the cultural and the communal might intersect with the creative in different dance genres.

A traditional 'creative' approach, once critically examined, may be identified as embodied in several phenomena such as technical training in contact improvisation, choreographic processes as associated with educational experiences, and the identity of a choreographer as collaborator. Moreover, contextualising creative dance for the learner could

capture the essence of creative (contemporary/modern) dance as 'our' dance at the core of dance education (Hawkins, 2008).

One of the questionnaire responses described a unit that examined the context of contemporary dance and integrated the PK and DI Strands by including activities that explored contemporary dance vocabularies and choreography. Such strategising could offer teachers an opportunity to integrate context into their teaching *and* be physically comfortable with the genre they are teaching. Such a combination could also theorise the dancing effectively.

Some current thinking on whose creativity is operational in dance education reveals that there is a potential danger of such education becoming formulaic (Chappell, 2007; see 2.4.1ii). It is also suggested that what appears to be the learner's creative process and/or product could actually be dependent on the teacher's selection of theme and sequencing of activities as part of a 'communal' divergent learning process (Marques, 1998). Is the creative dance process a culturally constructed 'technique'? In this scenario, is the teacher acting as a choreographer-collaborator? Thinking of rehearsal during a collaborative choreographic process as a site where educational and artistic values intertwine offers further evidence of the possibility that teachers and choreographers might work in similar ways (Barr, 2005).

How may such concepts and ideas impact on the teaching of dance from a contextual perspective, practically and theoretically, as educational experiences? Sometimes teachers in this investigation categorised dances such as *sasa*, *capoeira, jazz* and *Latin salsa* as 'cultural', but did not, when teaching creative dance, apply any particular label or contextualise it as such–a phenomenon also noted in some dance education literature (Purcell Cone & Cone, 2005). It is unsurprising, then, that some teachers did not teach in the UC Strand in this investigation because they were isolating their predominantly creative and improvisatory teaching from contextual considerations.

In the data, some teachers saw creative (contemporary) dance as separate from 'cultural' dance. Pam, one of the early childhood teachers on the in-service dance education course, justified the choice of creative dance because it provided "a level playing field as we began to explore the elements of dance." However, the opportunities to acknowledge the theory being used in relation to Laban's Dance Elements, the background of twentieth century modern dance, and associated values of collaborative choreography were not identified by Pam. Moreover, it could be possible that some children would have prior learning about the Dance Elements as a 'prescribed system'. In that case, hypothetically at least, the playing field is no longer level. The learner may not have learnt any codified vocabulary in a creative dance process, but it is likely that aspects of learning would have included the Dance Elements or how to improvise, or even about the cultural values and parameters of the 'ideals' of dance education. What might this imply for what we teach when we engage with creative (contemporary) dance as our dance legacy? Can we come to recognise that creative contemporary dance has values and ideologies that are socially constructed to support the

learner "to understand the world we live in as well as imagine other worlds" (Grau, 2007, p. 203)? It is suggested that this recognition can also help to clarify which dances to teach from contextual perspectives more meaningfully.

Various anthropologists and cultural theorists think of dance as both process and product, involving culturally specific intentional shaping of socially significant nonfunctional human movement (Bryson, 1997; Farnell, 1994, 1995, 1999, 2000, 2003, 2005; Frosch, 1999; Keali'inohomoku, 1983, 2001; Sweet, 2005; D. Williams, 2003; R. Williams, 1981). The key argument being that different dance genres are "cultural realities whose kinaesthetic and structural properties have meaning" (Cohen Bull, 2001, p. 412). Consideration of how this applies to creative contemporary dance in dance education brings with it issues of recognition and registration of the cultural meanings and values underpinning modern dance.

If we accept that the meanings carried by specific dances bear analogies with particular cultural identities and values, then this raises the possibility of identifying specific socially constructed concepts and associated identities for creative contemporary dance improvisation and composition. The opportunity to highlight the contextual aspects of creative contemporary dance also facilitates the chance to pinpoint a theory-practice division in the teaching of creative (contemporary) dance.

Conclusion

In summary, this chapter has discussed some issues and theories surrounding the study's findings about the concerns, dilemmas and opportunities in the teaching of dance contextually. The findings have been also been informed by relevant literature. It became increasingly clear that there were overlaps between each concern or dilemma or opportunity. Moreover, the multiple perspectives presented in this inquiry revealed areas of both agreement and contention between different participants. However, the main themes that are of most interest are discernable and it is these that the final chapter draws together.

CHAPTER SIX

CONCLUSION

6.1 Introduction

After a summary of the key findings, implications and recommendations for the teaching of dance contextually in New Zealand are presented in this chapter. These implications and recommendations might inform and support the work of a range of stakeholders, including: teachers; dance teacher educators; in-service providers; university providers of dance programmes; curriculum designers; policy makers; employers of dance teachers for schools; and producers of resources. The chapter also includes some recommendations for further research and concludes with a critical reflection on the whole inquiry.

In investigating the teaching of dance contextually, this study was designed to answer the research question: What concerns, dilemmas and opportunities arise for teachers when teaching dance from a contextual perspective? Literature from a range of fields was reviewed, including dance education, educational philosophy, anthropology, ethnography and cultural theory. In examining theoretical frameworks, concepts, historical background and related issues, consideration was given to whether, or how, it is possible to develop understanding of other cultures and their dances. The research sub-question that arose from the literature review was: How can theory and practice interface when dance is taught from a contextual perspective? These questions were broken down into four sub-questions that were used to analyse the research participants' responses about teaching of dance from contextual perspectives. In this way, the ethnographic field investigation responded to the call to look "closely at how we teach, what we teach, and how we might better organise it" (Hagood, 2008, p. 240). The key findings of this inquiry make a contribution to current dance education research in focusing on teachers' thoughts and opinions on the teaching of dance contextually, rather than on creative dance.

I review the key findings of the thesis with respect to the concerns, dilemmas and opportunities for dance education in three sections. The implications for dance in New Zealand are organised into sections in relation to the issues of how we teach, what we teach and who should teach dance contextually. Recommendations for dance education in New Zealand are made in relation to the *ANZC*, fiscal issues and suggestions about improving the quality of teaching dance contextually. The issues of how to teach and who should teach are examined as topics for further research in the fifth section of this chapter. The final section of the thesis ends with some personal critical reflection.

6.2 Key Findings

In presenting an ethnographic 'snapshot' of my research data, I have endeavoured to give dance teachers a platform from which to speak about their concerns and articulate their ideas. Key to the findings of this study was listening to the teachers and recording their opinions. This investigation also makes an important contribution to research in featuring the voices of the indigenous dance specialists.

As teachers expressed their views on teaching dance contextually, it became clear that there were multiple opinions about the various issues, and that the issues themselves were interrelated in multifarious ways. Dance literacy, as defined within the *ANZC*, calls for familiarity with a range of culturally diverse dances. However, from the teachers' perspectives, the application of this agenda was revealed to be relatively complex, layered and subtle. On occasion, the overlapping concerns, dilemmas and opportunities resulted in some teachers avoiding teaching dance contextually. Instead they selected the other three Strands and focused on creative dance and/or performance. The widespread failure to teach within all four Strands in the dance component of the *ANZC* is a key finding of this inquiry, because this would be of concern to curriculum developers. This investigation also provides evidence of such concern, as evidenced in Liz's description of how National Facilitators of the *ANZC* moved the UC Strand to the top of the list of the four Strands because they thought that teachers were missing it out.

The key findings are presented in relation to the main research question, and so they are categorised in relation to concerns, dilemmas and opportunities.

6.2.1 Concerns

Of particular concern to the teachers were two specific issues. First, the theoretical expectations connected with, and second, the physical skills they associated with, the Understanding Dance in Context (UC) Strand. Moreover, teachers' experience was that the UC Strand required an unrealistic amount of extra time both to prepare for and to teach, compared with the other three "doing" Strands of the Curriculum.

The concern about the theoretical expectations is illustrated by the questionnaire response that the theory "makes an already scary subject for so many teachers inaccessible." Some teachers described how they isolated the UC Strand from the other "doing" Strands because it was too theoretical, and they wanted to keep their learners busy dancing. As a consequence, some teachers were isolating the UC Strand to the point where it was described as being "forgotten" (Gill). There was also evidence that learning about dances contextually could be taught from a theoretical standpoint, without any practical learning. The resultant theory-practice split, described by some teachers, was an understandable response to the theoretical expectations of the UC Strand. As made clear in the literature review, anthropological, ethnographic and cultural theoretical perspectives underpin teaching dance contextually, and such perspectives may be unfamiliar to teachers. In this inquiry, the

teachers' concerns about how they taught, what they were teaching and how they organised their teaching of dance contextually were found to be a valid response to the expectations within the Curriculum.

In relation to the physical skills associated with the UC Strand, the Ministerial perspective, as described by Liz, was that teachers needed to build greater "breadth" of skills in diverse dances. Liz also observed that the current profile of some teachers was not adequate to teach across all four Strands. The teachers' comments revealed that some teachers did not teach in the UC Strand because they perceived themselves to have inadequate physical skills. There was also evidence that some teachers were attempting to teach dances that were unfamiliar to them, and this brings to mind Rovegno and Gregg's (2007) concerns about this same issue. Teachers' concerns about the difficulties inherent in having to learn unfamiliar codified dances are also understandable.

Evidence of the teaching of culturally diverse dances using a Command teaching style for the purposes of fitness or performance was also found in the field investigation. Emphasis on rote learning and skill acquisition, rather than on the development of contextual understanding, is another valid concern in terms of the expectations of the UC Strand of the curriculum. Teachers in this study also raised the issue of needing extra money and resources required to meet the theoretical and physical challenges.

In terms of broadening the range of cultural dances for learners, some teachers were concerned about how some dances could be problematic because of their sensual associations (for example, tango). Classes composed of mainly female students were also seen as problematic when it came to teaching social dances. Other issues that arose from the investigation included how the element of competition, such as found in disco, could leave some learners disillusioned.

There was also some evidence of teaching ritual as dance. This finding contributes to current research in terms of drawing attention to how philosophical concerns about the conflation of sacred ritual and dance have relevance for dance education. Anthropologists and educational philosophers have found such conflation questionable (Best, 1999; Kaeppler, 2004; McFee, 1992; Peterson Royce, 2002; Williams, 2004).

6.2.2 Dilemmas

This study had not set out to investigate the teaching of creative dance specifically. However, it became clear that teachers were articulate about and active in their teaching of creative dance, and they were appreciative of the benefits for their learners of a knowledge productive learning style. When one acknowledges that formal education in New Zealand is closely associated with the learner-centred, constructivist pedagogy, this finding is not surprising. Teachers associated creative dance with benefits for the learner such as 'ownership', increasing motivation to learn and self-confidence. Such associations are noted in other

research (Salvara et al., 2006).

Such a finding might be taken to be unproblematically positive. However, it became clear from the feedback that some teachers were faced with a delicate dilemma of how to separate the creative dance, associated with learner-centred, discovery-based pedagogy, from innovation framed by parameters associated with different cultural dance traditions. This drew attention to the worrying possibility that a fusion process could dislocate dances and dance learning from their indigenous cultural contexts. As Sporton (2006) observes, fusion, as creative appropriation of the culture of the 'other', does not require traditional or contextual knowledge of movement or meaning. In this study, for some teachers fusion only involved creative manipulation of the Dance Elements, and, cut off from any attempt to remain true to a dance tradition, it became a "form-based exercise" (Lavender & Predock-Linnell, 2005, p. 36).

However, the shift from an abstract manipulation of movement to changing the intentions of a dance is a fine balance. During the in-service course video critique process, when teachers suggested changing *sasa's* traditional collage structure and synchronised performance to an episodic individual narrative using characters and role, there was a suggestion that the communal identity and Pacific Island values were being improperly tampered with (Tui). The key concern here is that changing a dance's structure can damage its socio-cultural meaningfulness, by failing to be faithful to the cultural values that the dance embodies. A similar shift is observed in the meaning and form of the sacred hula, as researched by Kaeppler (2004).

This dilemma was accentuated by the tendency of some teachers to conflate the DI and UC Strands, so that the 'domestic' creative dance process itself was thought of as contextual learning about a dance. Such misunderstandings occurred when the creative process focused on developing ideas in dance from starting points such as the visual art of a culture. This problem has also been noted in the dance education literature (Ferguson, 1998; Kaufman, 2006; Reed, 2003).

By way of contrast to the teachers, the dance specialists were clear about the importance of developing contemporary ideas from a traditional base. Approval from the elders of communities for innovation in their traditional dances was seen as crucial by these specialists. They perceived that knowledge of the relevant dance vocabularies brought with it the potential for culturally appropriate innovation. Niulala Helu's anecdote about how an individual in the Auckland Tongan community got into trouble for borrowing words and movements from video tapes and rehashing them into 'original' dances, illustrates the possibilities for barbaric mutilation, appropriation, trafficking in cultural signs and commodification (Adorno, 1993; Fleming, 1995; Rowe, 2008; Smith, 2000; Sporton, 2006).

In the nexus of interrelated issues, guest specialist school visits, even though acknowledged as helping to broaden the range of dances for the learners and supporting teachers who lacked skills and knowledge, raised another dilemma. Some teachers described

how some guest specialists made more work for the teacher in that when guests taught for virtuosic excellence, a gap of achievement was left amongst the learners, and the teacher had to redress this once the guest had left. In some cases this required that the teacher re-teach the dance, somewhat defeating the point of having the guest in the first place. Warburton's (2008) reminder that for quality teaching it is not necessarily enough to be a famous dancer or choreographer, and Jo's observation that the least effective guest teachers were the ones who thought that they are the "be all and end all", are illustrative of this dilemma.

However, in the focus group the dance specialists were critical of the short time that they were given to teach, and of the expectation that they could make a living out of a sort of 'teach and run' strategy. Keneti Muaiava thought that guest specialists ought to be given "the amount of time that you're allocating to other dance genres." This seems like a reasonable suggestion on the face of it. But it is problematic in view of the fact that one of the ongoing issues for teachers was that they needed more money to pay guests.

Another dilemma for teachers was their awareness of the importance to both broaden students' cultural experiences of dance and to 'match' cultural identity. The difficulty of moving the learners on from the familiar to the unfamiliar was recognised as an obstacle that could jeopardise the learners' motivation to learn about dance in school. It could also be quite confrontational for the teacher. The dilemma of the influence of media-driven dance stereotypes on the students, in terms of the familiar being a motivating factor in the short term but difficult to move away from, is also a key finding of this inquiry. The dilemma of encouraging learners to critically consider both the familiar and unfamiliar, as part of the dance literacy pedagogical approach, has also been raised in previous research (Hong Joe, 2002; Stinson, 2006). The examination of this dilemma in my inquiry provides new empirical evidence relating to how teachers felt about the problem, and how they went about trying to solve it.

Teachers also drew attention to the misapprehension that groups of learners are culturally homogenous in terms of their preferences for certain dances (see also Hanna, 1999). This issue gave rise to a dilemma for the teachers in deciding which dances to teach so as to be inclusive of groups of culturally diverse learners. This dilemma was closely connected with an awareness that some dance genres, such as ballet, could be unsuitable because of associations with certain stereotypes. However, the finding that transformational learning was possible (because some "anti" male youths enjoyed and excelled in a ballet workshop) showed that, as was often the case in this inquiry, teaching dance from contextual perspectives is a complex phenomenon.

6.2.3 Opportunities

When teachers took the opportunity to select dances that they thought 'matched' the learner's own identity in some way, the teachers drew attention to 'ownership' of knowledge, increasing motivation to learn and self-confidence as benefits for the learner. Teachers commented on the effects on the learner of teaching 'culturally relevant' dances, registering that this approach could make the learners "feel special" and help them "to know what they are and who they are" (Areni, Flo and Sharmi). Such observations also draw attention to the notion that the significance of a 'culturally relevant' dance for a learner may be the sense of place, identity and belonging in the world that a dance brings with it. An observation upheld in other research (La Boskey, 2001/2002; McCarthy-Brown, 2009; Thomas, 2001).

Perhaps surprisingly, and one of the important findings of this investigation, was that these benefits were also the ones that teachers associated with creative dance learning experiences. It is considered that this finding could inform teachers about the potential benefits of teaching dance for contextual understanding.

A second finding was that professional development opportunities were supportive of teachers' work in terms of planning and general awareness of how they could teach contextually. This key finding revealed that if teachers were given time and opportunity to dialogue, reflect on the possibilities of their own dance expertise, and apply what they learnt to their own educational setting, their own teaching of dance contextually was developed and improved.

For instance, some teachers in this study had physical skills but were not connecting them to teaching dance contextually. On the in-service dance education course, some teachers gradually realised during the group planning process that they could teach contextually by building on what they had previously been teaching for fitness or skill acquisition. The literature review (see 2.2.2) revealed that these teachers were teaching from within dance educational legacies that pre-dated the pluralist agenda that arose from the philosophy of multiple literacies which underpins the *ANZC*. Prior to the pluralist agenda, the dance education model was one in which some cultural dances might not necessarily be regarded as part of dance education. Another legacy positioned folk dance as part of the fitness and/or skill objectives of physical education. The in-service course had provided time for teachers to reflect on their learning and use it to inform their teaching at their own schools. This finding is one that was also found in previous empirical research in New Zealand (Buck, 2003a).

In my field investigation, some teachers emphasised the need for filmic resources. Primary school teacher Anne described her enthusiasm for a video that showed a culturally diverse range of dances. However, some teachers expressed their lack of understanding of how to use video resources. Moreover, the literature draws attention to the limitations of watching dance on video or DVD have for the development of understanding and appreciation (Albright, 1997; Hughes-Freeland, 1999; Williams, 2005). Even so, questionnaire

respondents who stated that they had not taught dance contextually also stated that more resources would help them to do so. The need that teachers feel for such resources is understandable. However, it is not entirely clear that getting access to them will necessarily improve their teaching of dance. To understand dance on video some cultural competence would be required to interpret the content of such a resource. This reliance of teachers on resources as opportunistic, short-term solutions is consistent with findings from previous research that for resources to be effective for professional development they "need to be related to the classroom context" (Buck, 2003a, p. 328). The following critical reflection helps to explain this further.

As Project Director for the professional development video resource *Dancing the long white cloud* (New Zealand Ministry of Education, 2002), I had been involved in discussions with the Development Team between 2000 and 2002 about how it could be best utilised. However, we had not had an opportunity to try out strategies to find out if they would work. I *had* used the video with teacher education students prior to this research but, even though I had entertained the notion of the "connoisseur's eye" (Eisner, 2002, p. 187), I had not tried it before. Realising how appropriate this approach was for the teachers in this investigation was not all that I discovered. As the in-service critique proceeded I realised that teachers were using the learning from their critiques to guide their planning.

However, I suggest that it was a combination of opportunities that was crucial for teachers in terms of increasing understanding of how they could teach dance contextually. Such opportunities included: the video resource critique in sequence with planning process; the dialogic approach to professional development process; the actual teaching of their peers; the substantial amount of time that the whole process took; *and* its relevance *as applied to* their individual teaching contexts. This finding has significance for how resources can be used effectively to support teachers' development. The importance of reflection time, dialogue and professional development that is applied to teachers' own school settings also aligns with findings from other research (Bolwell, 1998; Buck, 2003; Chappell, 2007).

6.3 Implications for Dance Education in New Zealand

The problems, approaches and solutions, as presented in the key findings, have implications for dance education in New Zealand. In this study, implementing the UC Strand has been shown to be more problematic for teachers than the other three Strands, and so the implications of the 'snapshot' could inform a range of stakeholders. The implications in this section are framed within three sub-themes, namely, themes concerned with how we teach, what we teach and who is teaching.

6.3.1 How to Teach Dance Contextually

In this study, several teachers had used their dance knowledge and expertise as a platform to design learning experiences that developed both physical and theoretical contextual understanding. In these instances, consideration of how to innovate with movement vocabulary that emanates from specific culturally shaped legacies allowed the learners to innovate in relation to traditional cultural parameters. These boundaries included one, or a combination of, the characteristic features of specific dance vocabulary, choreographic structure and the expressive or thematic intentions. Such culturally specific "nooks and crannies" are what restrict innovation, but at the same time they can enrich the contextual understanding (as was the case of the hip hop teaching of Palu and the Cook Island dance teaching of Lulu on the in-service dance education course). When integrating creative innovation with teaching of dance contextually, consideration of the effects of recycling of more of the old within the old rather than fusion with the new could be a helpful strategy for teachers.

When responses indicated that culturally relevant innovation was active, as with Niulala Helu's reflections, it became clear that traditions are not unchanging, but that understanding *how* it is appropriate to change them depends on a deep knowledge of what they are in the first place. The problematic implication for teachers that arises from this finding is that cultural competence, in theory and in practice, is a prerequisite for innovation within some specific dance traditions. It is the contention of this thesis that teachers may need to shift from their current conceptualisation of creative innovation when teaching some specific cultural dances contextually. Perhaps the implication goes even further to raise the question whether teachers need to use a creative dance process at all to effectively teach dance contextually, especially if to do so demands an unrealistic investment of extra time.

A second implication that can assist teachers to teach dance contextually is to draw attention to the theoretical knowledge teachers may already possess. Even though teachers in this study were all teaching creative dance, not all of them included the UC Strand in their teaching. In all three sets of data, teachers referred to their use and knowledge of Laban's Dance Elements for creative dance. Moreover, as Buck (2003a) argued, teachers' familiarity with Dance Elements is linked to increasing participation in dance for the learners. I would suggest that understanding the potential of the Dance Elements for dance analysis could also ease teachers' anxieties about the complexities of teaching dance contextually. The Dance Elements can play a crucial part of the process of interpreting the meaning that movements can carry (Adshead, 1998), and therefore can inform the teaching of dance contextually for teachers. The suggestion is therefore to draw this to the attention of teachers more overtly in teacher education and professional development.

6.3.2 Which Dances to Teach Contextually

Amongst the wide range of dances taught contextually, some teachers in this investigation taught creative 'contemporary' dance contextually. In choosing to teach creative dance from contextual perspectives, the suggestion is made that teachers whose dance knowledge and skills lie within the creative dance education tradition can take the opportunity to teach dance in a way whereby they can exercise their own background. This approach could also go some way to answering teachers' concerns about their own lack of skills to teach culturally diverse dances, as well as possibly save some time and money.

Placing the field of dance education itself under an ethnographic lens produces perspectives that may be helpful for teachers in understanding their role as part of a dance education legacy in New Zealand and internationally. With a reflexive cognisance of the 'core' of dance education as an historical heritage and ideology, teachers can also become part of a dance cultural community. This realisation is articulated in other research (McCarthy-Brown, 2009; Stark, 2009; Ward-Hutchinson, 2009). Moreover, the suggestion is made that increased awareness and consideration of context, in teachers' current teaching strategies, can increase the meaningful understanding and appreciation of the ideology of dance education.

An important related question is whether dance education can be demonstrated to *be* a context. Returning to anthropologist Drid Williams' (2004) conceptualisation of context, as provided in the introductory chapter of this thesis, the following analysis is offered to contextualise dance education:

> ➢ Ideology: learner-centred, knowledge productive, individual creativity as associated with modernity.
>
> ➢ Social contexts: education and the arts.
>
> ➢ Social system: a dance idiom–modern, creative contemporary dance, language of dance founded in the Dance Elements as used to both create and analyse dance, Eurocentric.
>
> ➢ Ethnographically: historically episodic from the start of the twentieth century to the present day, international profile in a dramaturgical/theatrical model.

This analysis also draws on the rich anthropological, ethnographic, educational philosophical and cultural theoretical literature reviewed in this thesis. Envisaging dance education as a context can provide teachers with a possibility to contextually theorise for themselves and their learners what they practice as a culture-sharing group. Contextual acknowledgement of the "rules, meanings and patterns that are cultural constructions" (Sweet, 2005, p. 136), as associated with creative improvisation and composition in dance education, could also promote the inherent values of knowledge productive learning. I do not intend to imply that teachers should include contextual perspectives every time they teach creative dance, but they could integrate some contextual aspects when appropriate. For example, drawing

attention to the Dance Elements as part of a twentieth century heritage could be possible during a dance creative process and would take very little time to teach or prepare for.

Building on knowledge and skills that teachers already have, contextualising creative dance could also help to close the gap between practice and theory. In so doing, it might answer some of the concerns and dilemmas that arose in these findings. For instance, it could give teachers an answer to the sceptical learner who asks "What kind of dance are *you* gonna teach us?" To put a slightly different spin on a point made earlier, interrogating dance education from 'within' has potential to develop understanding not only of the dance, but also of the identities of others and ourselves. If creative dance is situated as part of a tradition, the classroom, studio or school can also become recognised as contexts.

6.3.3 Who Should Teach Dance Contextually

Other key opportunities that emerged related to who was teaching dance contextually. These findings have implications for the organisation of who might teach what. Firstly, the team or syndicate approach that some teachers used on the in-service course could prove helpful in informing the primary or intermediate education sectors. Who teaches which aspects of the learning in this team approach could provide a helpful guide to how to approach teaching of dance contextually.

Secondly, the descriptions of teaching methods that integrated cultural legacies, namely, those provided by Niulala Helu, Valance Smith and Keneti Muaiava, provided some detailed evidence of the potential of an ethnographic strategy for promoting conservation conversations with guest specialists. Teachers could encourage dialogues between the guests and learners in order to facilitate a balance of practical and contextual theory. Such a strategy also admits the *possibility* of understanding the dances of other cultures–a key issue in this inquiry. Another advantage for some learners could be the emphasis on verbal learning, although writing may still be a necessary component for examinations. Furthermore, involving dance specialists, teachers and learners in such dialogues could well save time in teaching dances from contextual perspectives.

6.4 Recommendations for Dance Education Policy in New Zealand

The three recommendations in this section are suggestions that emerge from the study's findings about teachers' difficulties with teaching dance contextually. In this study, some teachers did not include the UC Strand in their teaching even though they were teaching in the other three Strands. This tendency to exclude contextual aspects gives rise to the rationale for the first recommendation that a rethink is needed about whether four Strands are necessary. The second recommendation presented in this section emerges from findings about monetary issues, and draws attention to one of the strengths of this study, namely, the

juxtaposition of the voices of the teachers with those of the dance specialists. In representing two sides of the story, this inquiry makes an important contribution to dance education research. The third recommendation takes issue with evaluation of dance teaching in schools, and how robust pedagogical practices may be developed.

6.4.1 Curriculum Strands

Based on the findings of this study, it is suggested that the necessity for four separate Curriculum Strands be reconsidered. As reviewed in 2.4.3, maintaining separate Strands for dance appreciation in Communicating and Interpreting (CI) and Understanding Dance in Context (UC) could result in isolating the 'cultural' in the UC Strand from the 'artistic' in the CI Strand. Western theatre dance could be isolated from the UC Strand with little reference to its cultural context/s.

An example of this emerged in discussion among teachers on the in-service dance course. Pam saw creative dance as free and "unfettered", unlike what she regarded as prescriptive dance forms, "for example, square dance." However, as findings showed, a combination of not acknowledging contextual perspectives of creative dance in combination with avoiding teaching dance contextually could result in less teaching of culturally diverse dances.

I would suggest that a good grasp of the contextual aspects of dance is an absolute prerequisite of any meaningful performance, interpretation, appreciation or choreographic intervention. Consequently, there seems little point in having a separate Context Strand, especially if, as evidenced in the 2007 NZ Curriculum Achievement Objectives, the semantic slips have already imbued the CI Strand with contextual significance (see 2.4.3). I propose that explicit contextual connections be established with all dance forms and genres when appropriate, and that contextual clauses be embedded throughout the curriculum. Such a strategy has several potential benefits: it could help teachers to find the connections they need in order to actually implement the intended objectives of the current UC Strand; it could facilitate integration of contextual theory in physical and creative learning experiences because it is no longer an added-on "extra"; and it could help prevent marginalisation of some dances as "artistic" from others as "cultural".

6.4.2 Fiscal Issues

In this section I return to consider "the Watergate-era maxim, follow-the-money" (Tomko, 2005, p. 106), as discussed in 2.3.2. Firstly, in terms of budgets for dance in schools, the minimal information gathered in this 'snapshot' showed that they ranged widely. Some teachers obviously felt that their budgets were insufficient in comparison with other departments, and even the other arts. The issue of dance budgets could benefit from more explicit guidelines being provided from dance advisors, what Jo described as more of a "top-

down". This is not so much the top-down approach of a "curriculum hierarchy", detached from teachers in schools (Buck, 2003, p. 321), but rather a means of providing dependable guidance with respect to what appropriate dance budgets might be.

A possible effect of inadequate budgets is the lack of money to employ dance specialists as human resources, a point made by Anne in the primary school focus group. Even though Buck (2003a) is sceptical about the value of visiting performing artists, and his doubts were echoed to some extent by the opinions of my respondents, I suggest that they could be of value for teaching of culturally diverse dances if facilitated appropriately. Such facilitation could include consideration of appropriate integration of guests into the planning process, and provision of sufficient time to teach from a cultural contextual perspective.

In their discussion about monetary issues the dance specialists pointed out that sometimes they were not given enough time to teach. One assumes that this is because there is not enough money to pay them. Also from *their* point of view, authentication of the cultural knowledge of guest specialists was suspect—a point which anthropologist Drid Williams (2005) makes in her criticism of the questionable criteria used to select teachers to teach traditional dances. Williams contends that such procedural inadequacies have the potential to lead to commodification of the dances of other peoples, and a loss of the presence of the indigenous voice. If educational tourism or misunderstandings of the dances of others are to be avoided, then provision of adequate 'insider' cultural competence, time and money could be important in order to avoid the 'teach and run', $50 an hour strategy that emerged in this study.

Therefore, a fiscal recommendation for dance education policy in New Zealand could consider a radical move to adequately fund traditional dance artists as human resources. Such a system could include Keneti Muaiava's idea of advisory boards composed of people from specific cultural dance communities who can support traditional dance artists. Such boards could work in tandem with government to establish a system that runs alongside the UNESCO convention of Living Human Treasures. This could build on the current Ministry of Education *CAFÉ* online register by establishing guidelines for rates of pay. The provision of guidelines on how best to integrate specialist guests for teachers could also be helpful. Guidelines for teaching in schools could also help dance specialists to make their teaching strategies relevant for inclusive teaching in formal education. Furthermore, such a strategy could help to inform relative budget requirements that could be calculated as suitable to the size of a school. Such a move would also meet Raymond Williams' second recommendation to provide increased profile and support for "significant traditional art" (1983, p. 63).

6.4.3 Improving the Quality of Teaching Dance Contextually

Alongside the growing status of dance in the educational curriculum, to which secondary teachers gave voice in this study, the need for greater provision of opportunities for reviewing of dance teaching was also raised. Primary school teacher Anne remarked, with some frustration: "Our school evaluates planning, but in two years they've never evaluated dance." Some teachers also commented on a lack of attention from the Educational Review Office (ERO). This was an unexpected finding, but it has implications for how review processes could help to: build robust pedagogical practices in dance across formal educational sectors; create opportunities to monitor, improve and sustain quality of dance education in schools; improve the facilitation of guest experts; and offer information to support school teachers and principals about teaching quality.

In New Zealand, along with drama, dance was the last subject to be added to the national curriculum. This observation is informative: "Critical assessment in dance education is also challenged by the fact that the field itself is very young" (Hagood, 2008, p. 4). This research finding leads to a recommendation that current systems operated by ERO, Ministry of Education and school management teams in New Zealand could benefit from a review as to the assessment of standards of dance education, especially in regard to who teaches what in the teaching of dance contextually.

Moreover, the findings of my investigation lend support to the observation that "there is little standardisation in dance education circles about what makes a teacher good" (Warburton, 2008, p. 11). As pointed out by Pat, in the secondary teachers' focus group, graduates from tertiary dance programmes that provide a combination of academic, pedagogical and practical dance skills could have potential to become the needed teachers with the requisite "breadth" of skill and experience.

6.5 Recommendations for Further Research

Throughout the course of writing this thesis, I have been mindful of Eisner's (1998) contention that persuasive qualitative arts research should facilitate the raising of fresh questions for future inquiry. Previous research in New Zealand has not focused specifically on teaching dance contextually, and I argue that this focus has revealed such teaching to be a complex practice underpinned by theory from a range of fields. Several possible areas that offer a rich range of possibilities for further research are now presented. The sections are categorised according to the how and who of teaching dance contextually.

6.5.1 The 'How' of Teaching Dance Contextually

In relation to the 'how' of teaching dance contextually, balancing dancing with theory could prove a valuable topic for an action research inquiry. This recommendation is founded in a suggestion that some shift in understanding the role of 'world forms' in a dance education curriculum would be helpful for teachers.

In dance education, the conception of dance as skill acquisition has its advocates (La-Pointe Crump, 2006), but such pedagogy as a standalone strategy does not necessarily include any contextual background, and could reduce the teaching of dance to the level of a Disney World of Dance tour (Hagood, 2000, 2006; Williams, 2005). Also, it can leave learners less motivated to learn (Salvara et al., 2006). However, a shift away from rote learning of dances for performance or fitness and towards teaching for understanding could work within an inclusive learner-centred pedagogy. The practice time required to produce a polished performance could be used to great effect in theorising of dance through a discovery-dialogue with a guest specialist. By avoiding a 'teach the steps and run' strategy, guest visits would need more time, but could also provide more meaningful learning, and do better justice to the culture under scrutiny.

Theoretical perspectives that could provide a relevant underpinning for such research could include Best's (1985) rationale of feeling, and Farnell's (1994, 2003) conceptualisation of 'talk of, about and from the body'. Such research could also explore the practice of theorising cross-cultural understanding in the teaching of dancing contextually.

Earlier in this chapter, I questioned the need to actually create dances when teaching about dance contextually. A second topic for research could examine how to include creative exploration without actually making dances. The discovery constructivist approach to learning is widely acknowledged as being a successful pedagogy, and it would seem counterproductive to ignore it. Therefore, I raise the question of whether approaches to discovery of significance and meaning could be integrated into learning *about* dance whilst dancing. This topic picks up on the conservation conversations, as described in the previous section, but adds on the dimension of learner-centred discovery pedagogy, and could also explore how dance literacy is operational during physical learning. Theorising of dance contextually during dancing learning experiences in the form of a *verbal* discovery process might also provide adequate and stimulating contextual study for certain students.

I suggest that research into Mosston's (1981) Spectrum of teaching styles in relation to teaching dance contextually could be another related topic for future research. For example, even though Divergent Discovery style teaching is predominantly concerned with "opportunities to design alternative movement patterns" (Mosston & Ashworth, 2002, p. 255), I suggest that it could also be productive in terms of producing multiple meanings about prescribed movements, insofar as "[t]he crux in designing is that learners are triggered to produce alternative responses" (p. 255). Could this approach translate into considering different interpretations of meanings and significances for certain dance vocabularies?

These teaching styles may also have some potential for shifting students from familiar dance experiences to the unfamiliar in providing opportunities to consider issues of stereotypes as associated with some dance genres. At what moment in a class might it be appropriate to interrogate problematic images of gender, body, sexuality and elitism when teaching dance from contextual perspectives? The opportunity could be identified as one of understanding how to motivate learners to think about what they are doing in learning activities that focus on dancing *and* contextual perspectives. Is it possible to involve learners so that they understand about the ownership of the dance that they are learning, even when they don't "own it" as happens in the creative dance learning experience? The learners are envisaged as dancing *and* exploring the cultural and feeling qualities of the dance as a reasoned kinetic resemblance of life at the same time.

By the same token, inquiry into creative learning of graphic notation could provide a means to expand the current parameters of dance literacy. Such inquiry could set out to examine what some dance educators regard as "the basis of dance literacy" (Adshead-Lansdale, 1981, p. 77). As discussed in 2.2, the concept of multiple literacies attributes each field with its own literature. With this in mind, it is interesting that Warburton's (2000) research led him to suggest that improvement in qualitative thinking and formation of domain-specific concepts could result from studying dance notation. More research in this direction could prove most worthwhile in advocacy for dance education in terms of what it means to be fully dance literate, and in raising status in comparison to other subjects such as music. I contend that there is a need to further consider what dance notation offers to the concept of literacy in terms of reading, writing, understanding, appreciating dances contextually *and creativity.* Indeed following Posey's research (1998), replacing verbal or written literacy about dance with a graphic one could be worth further investigation in how it impacts on boys and learning in dance. I suggest that developing analytical accounts that engage imagination and find solutions to problems of meaning need not detract from the pleasure and value of the 'creative' learning experience, and could be acceptable to many dance educators in terms of holistic education. Relevant theory such as Farnell's (1994) ethnography could provide some theoretical foundation (see 2.3.2).

6.5.2 Who Should Teach Dance Contextually

A number of different possibilities arise in this area, and these could be appropriate for case study or action research inquiries. Firstly, the topic of learners as teachers has been raised in this inquiry as having potential benefits as a teaching strategy (Bolwell, 1998; Buck, 2003a). However, the possibility of leaving learner-teachers vulnerable to bullying or humiliation is a concern that has been mentioned by other researchers (Hanna, 1999; see 2.4.2). Investigating the learners' own perspectives on this topic could be most revealing.

Secondly, the teaching strategies, creative processes and lives of indigenous dance

specialists, or guidelines from these dancers on culturally appropriate innovation and how it is used in their teaching, could provide fertile grounds for further research. A part of such inquiries could also include the educational work of dance companies such as the Royal New Zealand Ballet, and explore how dance can be taught contextually in schools in relationships with the professional dance world.

Similarly, inquiry into the role of guest teachers from the community outside the school in teaching dance contextually could prove interesting. Documenting approaches that teachers use to facilitate guest specialists to teach codified vocabularies contextually could be another related topic for further research.

6.6 Critical Reflections: Research Methods and the Journey

In this investigation, I set out to extrapolate on existing theory and raise new questions for further research. The theoretical underpinnings of the UC Strand have been unpacked. Questions surrounding if and how dance of another culture can be investigated in ways suitable for formal education have been examined from a variety of perspectives. Rich areas for future research have been identified.

In closing I want to offer a brief critical reflection on the ethnographic approach of this investigation. Creswell (2007) draws attention to how qualitative research is important in allowing "silenced voices" to be heard (p. 40). A key reflection, in relation to the ethnographic approach taken in this research, is how important both the dance specialists' and teachers' voices are as sources for educational research.

However, in the course of this inquiry, I went through some major rethinking of the research questions, the selection of issues and topics, the writing style, the data interpretation and so forth. Changes in topic, literature, research approach and rhetorical style were all necessary in producing a final thesis. If I were to repeat such a study, case studies or action research methods could prove effective in offering more in-depth data and outcomes of practical use for teachers. Action research is recognised as being particularly suited to offer opportunities for educators to try new approaches "with the intention of taking action that will make a difference" (Cardno, 2003, p. 1). Inherent within the cyclical spiral of research and action is the expectation for practitioners to work together and make improvements from systematic reflections on learning achievements (Stringer, 2007). This collegial approach would be most productive for some of the topics suggested for further research in the previous section.

I concur with the notion that to contextualise and appreciate a dance involves connecting with perspectives reflexively (Pocock, 1975). This emerged as one of the aspects of my personal learning journey in this doctoral research, in that I now integrate a reflexive view of my own dance education heritage from school and undergraduate studies into my teaching at tertiary level. Laban's creative dance and movement analysis have always

underpinned my personal approach to teaching and learning, as integrating theory and practice. During this doctoral research I began to take more of a reflexive view not merely as "self-consciousness but as the monitored character of the ongoing flow of social life" (Giddens, 1984, p. 3). Personal critical reflection that ran parallel to the inquiry process (Smyth, 1989) enabled me to make my dance heritage a more overt and explicit part of my teaching in the studio context as my students were dancing.

The specific focus of this inquiry into teaching dance contextually contributes to and builds on from previous research into dance education. During this investigation, from 2005 onwards, the New Zealand Ministry of Education initiated development of resources and professional development specifically for the UC Strand. This development followed on from the previous four years of production of resources that targeted all four Strands in the form of online plans, videos, exemplars and posters. It would be interesting to research current teaching of the UC Strand in schools in order to determine whether the UC Strand is now being integrated more successfully than when I was conducting my field investigation.

Meanwhile, I am aware of and fully support the ongoing endeavours of teachers to sustain dance education in New Zealand schools, and I hope that Liz's advice to "always be aware of the context of whatever it is that we're doing" might come to be more widely followed.

APPENDICES
ETHNOGRAPHIC INVESTIGATION

Appendix A: In-service Dance Education Course, video critique task

GROUP TASK

This group task is devised to take place during the course 922.706, (Initiating and Supporting Learning in Dance and Drama) at Auckland College of Education, in September and October 2004.

Head of Centre for the Arts – Lola Mackinnon
Course Director – Elizabeth Anderson
Researcher and dance lecturer –Linda Ashley

This Group Task is during the course time. The research itself will not take any course time. A student's decision to give permission, or not, to use data/results from the regular course activities on course 922.706 will in no manner influence either grades achieved or any academic relationships with members of staff.

Consent and Participant Information letters will be distributed and collected at the end of sessions.

THE PROCESS

There are two groups of students so the process will be repeated. An approximate 50 students in total will participate.

A] View & respond

1] The whole group will watch a dance teaching / learning episode on video (10 minutes max.) from a NZ Ministry of Education Resource.

2] In groups of 4 they will be given a critiquing exercise to follow[7] discussing the teaching / learning experiences which they have viewed. This will involve evaluation with particular focus on the Understanding Dance in Context Strand.

3] The whole class reassemble to share their critiques. Research data concerning their perspectives will be collected from their group verbal and written responses.

B] Planning

1] In the same groups they will plan a unit of dance (between 5 and 8 lessons), which has as its main focus the Understanding Dance in Context Strand. It should focus on one specified dance genre. Other strands may be incorporated in the planning according to their preference. It will have a rationale that explains why the particular genre and activities were chosen for a specific school setting.

This will be assessed by the lecturer and is NOT used as a source of research data.

C] Presentation (30 to 40 minutes per presentation)

1] The group will present one lesson of their unit and teach it to the rest of the class. They should introduce their rationale. This is peer assessed. My data will be collected as a non - participatory observer of the teaching / learning experiences.

2] There will be time for shared reflections on the presentations (not assessed).

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[7] Eisner E.W. (2002). *Arts and the creation of the mind* (pp. 187 – 189)*.* London: Yale University Press.

Appendix B: Questionnaire

QUESTIONNAIRE – Teachers 2005.

Name (optional)

School Name (optional)

School address

School tel. No
School email

Home contact tel. No. (optional)
Home contact email

Please complete the following as these details are relevant to the research.

School decile

School cultural profile

The questionnaire relates to your **daily teaching** (as opposed to dance or cultural clubs) in the year 2004

SECTION ONE

1] How many units of dance, (3 or more consecutive lessons) did you teach?
Please tick
0   1 – 2   3 – 4   5+

2] If you emphasised any particular strand / s more than the others please state which they were and briefly explain why you found these appropriate for your school setting.(Please continue on the back of this page if you need more space).

SECTION TWO

This section of the questionnaire applies only to teaching in the UNDERSTANDING DANCE IN CONTEXT STRAND, **(as featured in the Arts in the New Zealand Curriculum).** If you did NOT teach in the UC Strand please go to Section Four of the questionnaire.

To Save Your time you may prefer to attach your planning to answer questions 1 to 6, for as many units as you can.
All intellectual property rights will be observed. In the event of the planning featuring in the final thesis your full permission will be requested and ownership recognised, or anonymity assured according to your preference.

1a] How many units of dance, (3 or more consecutive lessons), did you teach in the Understanding Dance in Context Strand in 2004?
Please tick
1   2   3   4+
1b] Which genre / s or dance styles did you teach and why were these appropriate for your students?
Unit 1 genre / style_____
This was appropriate because…

Unit 2 genre / style_____
This was appropriate because…

Unit 3 genre / style_____
This was appropriate because…

For questions 2 – 6 choose only one or two of your planned units to answer questions on. You may attach your planning rather than complete the questions. This will save you time.
2] In the U.C. strand what level and year group /s did you teach?
Unit 1   Level   Year /s

Unit 2   Level   Year /s

3] Please list your Learning Outcomes or Learning Intentions for the Understanding Context Strand which correspond to the levels listed above
Unit 1   L.O or L.I., for UC strand

Unit 2   L.O or L.I., for UC strand

4] Please state which OTHER strands, (if any), you used in THIS planning and their corresponding Learning Outcomes or Learning Intentions.
Unit 1 strand/s (please tick)
PK   DI   CI
L.O's or L.I's

Unit 2 strand/s (please tick)
PK   DI   CI
L.O.'s or L.I.'s

5] Please describe briefly the physical dance activities of 1 or 2 of the Units which the students participated in.
Unit 1 – main physical activities

 Unit 2 – main physical activities

6] Please describe any other activities, (from the same two units as in the previous question), which your students participated in. For example; video, community, online or library research.
Unit 1 – other activities

Unit 2 – other activities

7] How were the actual learning experiences valuable and effective for your students? What did they achieve?
Unit 1

Unit 2

SECTION THREE
This section of the questionnaire applies ONLY IF YOU HAVE INCLUDED A VISITING DANCE SPECIALIST, (either professional or community – based) in your teaching of the UC strand. **If you have worked with more than one guest teacher on more than one occasion it would be appreciated if you could answer for each occasion, although I do realise that you may opt not too because of time restrictions.**

1] Please describe the background of your guest dance specialist.

2] Was their work for you voluntary or paid?

3] Which genre / style did the guest teach?

4] Why was this appropriate for your students?

5] Why did you decide to collaborate with this specialist?

6] Please describe briefly the physical dance activities which the students participated in with the visiting dance specialist.

7a] Please describe any preparatory or follow - up activities which YOU planned for this unit?

7b] In what ways do you think that YOUR planning enhanced this learning experience for your students?

8] Please describe any, (if any), other related activities which your students participated in. For example performance for assembly.

9] How were the learning experiences with the visiting dance specialist valuable and effective for your students? What did they achieve?

SECTION FOUR

Professional development within the UC strand.

1] Please give reasons WHY you DID NOT teach a unit of dance featuring the Understanding Dance in Context.

2] What would be helpful for you in terms of professional development to support your teaching in the UC strand?

Grateful thanks for completing this questionnaire. Linda Ashley

Appendix C: Focus Group

FOCUS GROUP GUIDING QUESTIONS
Welcome & thank you… Kia Ora - Malo e leilei - Fakaalofa lahi atu – Namaste - Taloha ni

INTRODUCTION / BACKGROUND – PURPOSE STATEMENT
Background: My biog. (brief)

Purpose of the research: *How dance education, based in western cultural values, may meaningfully and ethically embrace dance genres and styles from other cultures?*
> Is a balance is achievable? *If* so, the aim is to identify pedagogical practices which have theoretical substance and may be effective for dance education when working in the area of understanding dance in context. Does attention to such theory require some critical rethinking of pedagogical theory and practice?

Focus on: Everyday class teaching (not specialist groups or clubs). May also refer to tertiary programmes as seen as relevant.
The group's differences as well as their similarities
The dance component (see handout) from the *NZ Arts Curriculum* document for detail on the UC strand.
Recap: Participant Info Sheets & Consent Forms

Any questions?

Needs / issues
1. Do you see any specific needs or issues arising for generalist teachers (non dance specialists) in the teaching of specific cultural dances?
PROBE: Why would this issue be important?

2. In your opinion, what in particular is important, and/or of value, in studying dance within the Understanding Dance in Context Strand Of the NZ Arts Curriculum?
PROBE: Why would this be important?

3. What are your views on dance literacy as it relates to understanding of culturally specific dances?
PROBE: Reasons for the response /position.

4. Can you describe any relevant theoretical underpinnings of pedagogical practices when studying dance of 'other' cultures?
PROBE: What are the implications of this theory to classroom teaching and learning?

5.What cultural values are present in classroom practice in dance education?
PROBE: how are these manifested or expressed?

Implementation/ pedagogies of the UC Strand in dance education

6. How do you see yourselves, or dance experts such as yourselves, as being able to contribute to the study of culturally specific dances?
PROBE: Why would this seen as be important?   Relating to putting the curriculum into practice.

7. Are you aware of any factors that have been helpful or supportive of teaching for the understanding of dance in context in schools ?
PROBE for each identified - How? Where / when / for whom
What impact on increasing understanding of dance in context
8. Are you aware of any barriers or constraints to the understanding of [your dance form *for dance experts]* dances from different contexts in schools?
PROBE for each identified: how?
                                        Where / when / for whom

What impact on increasing understanding of dance in context?

9. What importance do you place on teaching within the UC Strand relative to the other 3 Strands?
PROBE: Why might your priorities be seen as important?
                 What benefits are their for the children's / students' dance learning?

10. Can you suggest aspects that should be given priority when planning and teaching for the UC Strand?
PROBE for each identified: Why is this seen as beneficial for student learning?

11. What should schools include in a programme of dance study to support the understanding of culturally specific dances?
PROBE: Key characteristics / components of an approach strategy for study

Challenges / dilemmas

12. Can you identify any key challenges / dilemmas for of [your dance form *for dance experts]* teaching in the UC Strand in schools?
PROBE for each identified: impact on UC delivery

13. How may these challenges / dilemmas be best responded to in the future?
PROBE for each identified:

 14. How may a dance education experience in the UC Strand be authenticated in relation to other cultures and codified dance genres / style?

Professional development

15. Where do you see teachers in schools now in terms of their PD for the UC Strand?
PROBE: Relative to other strands?
                 Perception of strengths / weaknesses current

16.Considering the current teacher levels of teacher skills / understandings / resources relating to the UC Strand, how do you see this as impacting on pedagogical strategies in schools?
PROBE for each identified:

17. What contributions do you see yourself being able to make to the PD of teachers in terms of dance education for the UC Strand?
PROBE: Why would this be seen as beneficial?

18. What are the roles and responsibilities of dance educators in the field when studying dance of 'other' cultures?

Dance Specialists

Valance Smith: Taku pāpā nō Ngāpuhi, taku māmā nō Waikato, a, Ko Valance Valance Smith 'hau e mihi kau ana ka tika!

Currently lecturing at AUT University, Valance brings over 20 years of kapa haka experience, having performed for Te Puru o Tamaki, Te Manu Huia, Te Rautahi and Ngati Ranginui. Valance also tutored Te Kapa Haka o Waipapa for seven years where he worked with Drum Productions (Style Pasifika) and the Irish Dance Company (Feet of Fire, Firedance). Having written his Masters thesis on kapa haka (Colonising the Stage), he is currently writing his PhD thesis on the use and role of te reo Māori in Māori Pop Music.

Niulala Helu: As the son of the great Tongan scholar and founder of *Atenisi Institute* 'Ilaisa Futa Niulala Helu, Niulala Niulala Helu was steeped in traditional Tongan performance theory and practice from an early age. As a young man, he deepened his knowledge by studying under Tuila Pusiaki, a veritable walking encyclopedia of Tongan dance and a master teacher of the guarded, celebrated and distinctive 'Lomipeau' troupe from the ancient capital of Lapaha. Niulala took his knowledge to the U.S., Europe and Oceania as a choreographer and performer with the *Atenisi Institute for Performing Arts*, eventually settling in New Zealand where he taught Pacific dance forms and theory at AUT and Auckland University. Niulala now lives and teaches in Tonga.

Keneti Muaiava: Samoan born, NZ raised Samoan has been teaching for over 15 years and also actively developing the codified dance vocabulary of the Samoan *sasa*. There are specific gestures that he has introduced that never appeared in previous versions of *sasa* from Samoa itself. He also works with the youth of South Auckland and runs his own professional Pacific dance education/entertainment service Vision Dance.

Appendix D: Ethics Documentation

Supervisor: Dr. David Lines,
National Institute of Creative Arts and Industries
Telephone: 373 7599 # 84881

Participant Information Sheet (Group Task)
To: The Auckland College of Education; Ethics Committee

Title: Dance Education in New Zealand: theory – practice nexus for new pedagogies
Researcher: Linda Ashley

My name is **Linda Ashley**. I am a Lecturer in dance education at The University of Auckland, Auckland College of Education campus. I am doing research about dance education for my doctoral thesis. My focus is on theory and practice integral to dance education with a specific focus on the Understanding Dance in Context strand as featured in the *New Zealand Arts Curriculum*. The results of this research aim to build awareness of alternative pedagogical practices for teachers involved in teaching and learning of dance in cultural settings.

I would appreciate your co-operation in allowing me to work with students on course 922.706 commencing September 27th. 2004, and by granting permission to use data / results from the regular course activities. The work in question includes:
1] a group and whole class discussion focussed on a view and respond exercise to a teaching episode on video (40 minutes).This is not assessed as coursework.
2] a group teaching presentation to the class focussing on the Understanding Dance in Context Strand. (30 to 40 minutes). This is peer assessed and I will be a non-participatory observer.

A participant's permission or non-permission to use data/results from the regular course activities will in no manner influence either grades achieved, or any academic relationships with members of staff, neither will it impinge on course time as the group discussion and presentation is a part of course work. Participants may withdraw their permission at any time and request that the information is not included for up to one year.

Data will be held for up to six years. It will be stored in a secured area at the university, after which it will be shredded.

I have also attached all the documentation for ethics permission as approved by The University of Auckland Human Participants Ethics Committee, as per. your request by telephone call with Helen Dixon.

Please feel free to contact me in person or by telephone or email with any questions about the research.

With thanks,

Linda Ashley
The University of Auckland

Auckland College of Education Campus
Private Bag 92601, Symonds Street
Auckland 1035
Telephone 623 8899 #8573   email: l.ashley@ace.ac.nz

The Head of School of Education is:
Professor Viviane Robinson
School of Education
The University of Auckland,
Private Bag 92019, Auckland.
Telephone – 373 7599, # 87379

If you have any enquiries regarding ethical concerns, please contact:
                The Chair,
                University of Auckland Human Participants Ethics Committee,
                University of Auckland research office – Office of the Vice Chancellor,
                Private Bag 92019, Auckland. Telephone – 373 3799 #87830

APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS
ETHICS COMMITTEE on 14/9/05 for a period of 3 years. From 15/9/04 Reference 2004/330

Supervisor: Dr. David Lines,
National Institute of Creative Arts and Industries
Telephone: 373 7599 # 84881

THE UNIVERSITY OF AUCKLAND
NATIONAL INSTITUTE OF
CREATIVE ARTS AND INDUSTRIES ™

Level 7, Fisher International Building
18 Waterloo Quadrant
Auckland

Private Bag 92019
Auckland, New Zealand

Telephone: 64 9 373 7599
Facsimile: 64 9 373 7659
www.auckland.ac.nz

Participant Information Sheet (Group Task)
To: Students on course 922.706
Title: Dance Education in New Zealand: theory – practice nexus for new pedagogies
Researcher: Linda Ashley

My name is **Linda Ashley**. I am a Lecturer in dance education at The University of Auckland, Auckland College of Education campus. I am doing research about dance education for my doctoral thesis. My focus is on theory and practice integral to dance education with a specific focus on the Understanding Dance in Context strand as featured in the *New Zealand Arts Curriculum*. The results of this research aim to build awareness of alternative pedagogical practices for teachers involved in teaching and learning of dance in cultural settings.

I would appreciate your co-operation in participating in the research during course 922.706, commencing September 27th. 2004, by granting me permission to use data/results from your participation in regular course activities. The work in question includes:
1] a group and whole class discussion focussed on a view and respond exercise to a teaching episode on video (40 minutes). This is not assessed as coursework.
2] a group teaching presentation to the class focussing on the Understanding Dance in Context Strand. (30 to 40 minutes). This is peer assessed for the course and I will be a non-participatory observer.

Permission or non-permission to use data/results from the regular course activities:
• will in no manner affect either your grades achieved, or any academic relationships with members of staff.
• will require no extra time commitment outside of the course.

You may withdraw your permission to use the data/results from participation in course activities at any time and request that the information is not included for up to one year. Data will be held for up to six years. It will be stored in a secured area at the university, after which it will be shredded.

If the information provided from this task is reported or published, this will be done in such a way that does not identify any individual as its source.

Please feel free to contact me in person or by telephone or email with any questions about the research.

With thanks,

Linda Ashley
The University of Auckland

Auckland College of Education Campus
Private Bag 92601, Symonds Street
Auckland 1035
Telephone 623 8899 #8573   email: l.ashley@ace.ac.nz

The Head of School of Education is:
Professor Viviane Robinson
School of Education
The University of Auckland,
Private Bag 92019, Auckland.
Telephone – 373 7599, # 87379

If you have any enquiries regarding ethical concerns, please contact:

> The Chair,
> University of Auckland Human Participants Ethics Committee,
> University of Auckland research office – Office of the Vice Chancellor,
> Private Bag 92019, Auckland. Telephone – 373 3799 #87830

APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS
ETHICS COMMITTEE on 14/9/05 for a period of 3 years. From 15/9/04 Reference 2004/330

Supervisor: Dr. David Lines,
National Institute of Creative Arts and Industries
Telephone: 373 7599 # 84881

Consent Form (Group Task)
For
The Auckland College of Education; Ethics Committee

Title: Dance Education in New Zealand: theory – practice nexus for new pedagogies
Researcher: Linda Ashley

I /we have been given the Participation Information Sheet and understand an explanation of this research project. I / we have had opportunities to ask questions and have had them answered.

The committee is being asked for permission to use data/results from the regular course activities on course 922.706, commencing Sept. 27th. 2004 in the research. A student's decision to give permission, or not, will in no manner influence either grades achieved or any academic relationships with members of staff.

Data and consent forms will be held for up to six years. They will be stored in separate secured areas at the university, after which they will be shredded.

- **The committee approve this research**   **YES / NO**

Signed
Ethics Committee (CC Dr. John Langley)

Name (print clearly)
Date

Linda Ashley
The University of Auckland, Auckland College of Education Campus
Private Bag 92601, Symonds Street, Auckland 1035
Telephone 623 8899 #8573   email: l.ashley@ace.ac.nz

APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS
ETHICS COMMITTEE on 14/9/05 for a period of 3 years. From 15/9/04 Reference 2004/330

Supervisor: Dr. David Lines,
National Institute of Creative Arts and Industries
Telephone: 373 7599 # 84881

Consent Form (Group Task)
For: Teachers

Title: Dance Education in New Zealand: theory – practice nexus for new pedagogies
Researcher: Linda Ashley

I have been given the Participation Information Sheet and understand an explanation of this research project. I have had opportunities to ask questions and have had them answered.

If the information you provide from this task is reported or published, this will be done is such a way that does not identify you as its source. As a student your decision to give permission, or not, will in no manner influence either grades achieved or any academic relationships with members of staff.

Data and consent forms will be held for up to six years. They will be stored in separate secured areas at the university, after which they will be shredded.

• I give my permission for data to be collected from regular coursework
YES / NO

Signed

Name (print clearly)   **Date**

Linda Ashley
The University of Auckland, Auckland College of Education Campus
Private Bag 92601, Symonds Street, Auckland 1035
Telephone 623 8899 #8573   email: l.ashley@ace.ac.nz

APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS
ETHICS COMMITTEE on 14/9/05 for a period of 3 years. From 15/9/04 Reference 2004/330

Supervisor: Dr. David Lines,
National Institute of Creative Arts and Industries
Telephone: 373 7599 # 84881

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Facsimile: 64 9 373 7659
www.auckland.ac.nz

Participant Information Sheet (Questionnaire)
To: The Auckland College of Education; Ethics Committee

Title: Dance Education in New Zealand: theory – practice nexus for new pedagogies
Researcher: Linda Ashley

My name is **Linda Ashley**. I am a Lecturer in dance education at The University of
Auckland, Auckland College of Education campus. I am doing research about dance
education for my doctoral thesis. My focus is on theory and practice integral to dance
education with a specific focus on the Understanding Dance in Context strand as featured in
the *New Zealand Arts Curriculum*. The results of this research will help build awareness of
alternative pedagogical practices for teachers involved in teaching and learning of dance in
cultural settings.

I would appreciate your co-operation in allowing me to access contact details of past College
students who are now teaching in schools. This will enable me to send them a questionnaire
as attached. Questions relating to planning for dance in 2004, such as:
• How many units of dance, (3 or more consecutive lessons), did you teach in the
Understanding Dance in Context Strand in 2004?
• Which genre / s or dance styles did you teach and why were these appropriate for your
students?
• What would be helpful for you in terms of professional development to support your
teaching in the UC strand?
will help me to build a profile of current practices in teaching and learning in my area of
interest. The questionnaire will take between 15 minutes to one hour to complete, depending
on how many questions apply to an individual's teaching. Please return within one month of
receiving.

I have also attached all the documentation for ethics permission as approved by The
University of Auckland Human Participants Ethics Committee, as per. your request by
telephone call with Helen Dixon.

Participants may withdraw from the research at any time and request that the information is
not included for up to one year. I will ensure that the research outcomes are made available to
participants as it may provide guidance in developing a dance education programme. Data
will be held for up to six years. It will be stored in a secured area at the university, after which
it will be shredded.

Please feel free to contact me with any questions about the research. If you agree to this
research please complete the Consent Form and return it to me with the completed
questionnaire.

With thanks,

Linda Ashley
The University of Auckland
Auckland College of Education Campus
Private Bag 92601, Symonds Street
Auckland 1035
Telephone 623 8899 #8573   email: l.ashley@ace.ac.nz

The Head of School of Education is:
Professor Viviane Robinson
School of Education
The University of Auckland,
Private Bag 92019, Auckland.
Telephone – 373 7599, # 87379

If you have any enquiries regarding ethical concerns, please contact:
        The Chair,
        University of Auckland Human Participants Ethics Committee,
        University of Auckland research office – Office of the Vice Chancellor,
        Private Bag 92019, Auckland. Telephone – 373 3799 #87830

Supervisor: Dr. David Lines,
National Institute of Creative Arts and Industries
Telephone: 373 7599 # 84881

Participant Information Sheet (Questionnaire) Teachers
Title: Dance Education in New Zealand: theory – practice nexus for new pedagogies
Researcher: Linda Ashley

My name is **Linda Ashley**. I am a Senior Lecturer on the Bachelor of Dance degree at Auckland University of Technology. I am doing research about dance education for my doctoral thesis. My focus is on theory and practice integral to dance education with a specific focus on the Understanding Dance in Context strand as featured in the *New Zealand Arts Curriculum*. The results of this research will help build awareness of alternative pedagogical practices for teachers involved in teaching and learning of dance in cultural settings.

I would appreciate your assistance in completing the enclosed questionnaire. Questions relating to your planning for dance in 2004/2005 such as:
• How many units of dance, (3 or more consecutive lessons), did you teach in the Understanding Dance in Context Strand in 2004/2005
• Which genre / s or dance styles did you teach and why were these appropriate for your students?
• What would be helpful for you in terms of professional development to support your teaching in the UC strand?
will help me to build a profile of current practices in teaching and learning in my area of interest. Therefore *your* teaching and learning practices are highly important to the research. Please note if you are unable to answer all the questions a partially completed questionnaire may still contain valuable research information. Even if you did not teach a unit of dance featuring the Understanding Dance in Context during 2004 / 2005 this IS relevant, so please return the questionnaire with Sections 1 & 4 completed.

The questionnaire will take between 15 minutes to one hour to complete, depending on how many questions apply to you. There is also an option to answer some of the questions by including copies of your planning. This option will save you time. In the event that your material is used in the final thesis any intellectual property rights will be fully recognised and your full permission will be requested.

In order to assist my follow up in phase two of the research it would be helpful if at this stage you gave your name. As a result of this questionnaire some individuals will be invited to join focus groups next year.

You may withdraw from the research at any time and request that the information is not included for up to one year. I will ensure that the research outcomes are made available to you as it may provide guidance in developing your dance education programme. Data will be held for up to six years. It will be stored in a secured area at the university, after which it will be shredded.

Please feel free to contact me with any questions about the research. If you agree to this research please complete the Consent Form and return it to me with the completed questionnaire.

With thanks,

Linda Ashley
PO Box 109 399, Newmarket, Auckland.
Telephone 09 917 9999 xtn.7864   email: lashley@aut.ac.nz

The Head of School of Education is:
Professor Viviane Robinson
School of Education
The University of Auckland,
Private Bag 92019, Auckland.
Telephone – 373 7599, # 87379

If you have any enquiries regarding ethical concerns, please contact:
        The Chair,
        University of Auckland Human Participants Ethics Committee,
        University of Auckland research office – Office of the Vice Chancellor,
        Private Bag 92019, Auckland. Telephone – 373 3799 #87830

APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS
ETHICS COMMITTEE on 15/9/04 for a period of 3 years. From 15/9/04 Reference 204/330

Supervisor: Dr. David Lines,
National Institute of Creative Arts and Industries
Telephone: 373 7599 # 84881

Consent Form (Questionnaire)
For: The Auckland College of Education; Ethics Committee

Title: Dance Education in New Zealand: theory – practice nexus for new pedagogies
Researcher: Linda Ashley

I / we have been given the Participation Information Sheet and understand an explanation of this research project. I / we have had opportunities to ask questions and have had them answered.

As this questionnaire is being distributed to past students of Auckland College of Education courses your permission is being requested to allow contact addresses to be used from the college database.

Data and consent forms will be held for up to six years. They will be stored in separate secured areas at the university, after which they will be shredded.

• **The committee approve this research**   **YES / NO**

Signed
Ethics Committee (CC Dr. John Langley)

Name (print clearly)   *Date*

Linda Ashley
PO Box 109 399, Newmarket, Auckland.
Telephone 09 917 9999 xtn.7864   email: lashley@aut.ac.nz

APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS
ETHICS COMMITTEE on 15/9/04 for a period of 3 years. From 15/9/04 Reference 204/330

Supervisor: Dr. David Lines,
National Institute of Creative Arts and Industries
Telephone: 373 7599 # 84881

THE UNIVERSITY OF AUCKLAND
NATIONAL INSTITUTE OF CREATIVE ARTS AND INDUSTRIES ™

Consent Form (Questionnaire)
For: Teachers

Title: Dance Education in New Zealand: theory – practice nexus for new pedagogies
Researcher: Linda Ashley

I have been given the Participation Information Sheet and understand an explanation of this research project. I have had opportunities to ask questions and have had them answered.

I understand that I may withdraw any information traceable to me for up to one year without giving a reason.

Data and consent forms will be held for up to six years. They will be stored in separate secured areas at the university, after which they will be shredded.

• **I agree to taking part in this research**   **YES / NO**

Signed

Name (print clearly)

Date
School (optional)

Linda Ashley
PO Box 109 399, Newmarket, Auckland.
Telephone 09 917 9999 xtn.7864   email: lashley@aut.ac.nz

APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS
ETHICS COMMITTEE on 15/9/04 for a period of 3 years. From 15/9/04 Reference 204/330.

Supervisor: Dr. David Lines,
National Institute of Creative Arts and Industries
Telephone: 373 7599 # 84881

Participant Information Sheet – Focus Group Member.
Title: Dance Education in New Zealand: theory – practice nexus for new pedagogies.
Researcher: Linda Ashley

My name is Linda Ashley. I am doing research about dance education for my doctoral thesis, within the School of Education. My focus is on theory and practice integral to dance education, with a specific focus on the Understanding Dance in Context strand as featured in the *New Zealand Arts Curriculum*. The results of this research will help build awareness of pedagogical practices appropriate for teachers involved in teaching and learning of contextually codified dance genres and styles.

As data collection for my research you are invited to participate in a focus group discussion about the priorities and dilemmas of dance education within the Understanding Context Strand of the NZ Arts/Dance Curriculum. Discussions will address questions such as: In your opinion, what in particular is important, and/or of value, in studying dance within the Understanding Dance in Context Strand Of the NZ Arts Curriculum? Each session should take not more than two hours, at a time and place convenient to the group, (possibly at The School of Education or The School of Music).

It is desirable that these sessions be recorded on audiotape, but this would only be done with your consent and could be turned off at any time. Participants may request an opportunity to listen to their group tape, but they will not be able to change or edit the audio recording. The tapes are only working documents and will not be made available for your personal use, or to the public at large. The tapes will be transcribed by the researcher as a source of data about pedagogical strategies used for the study of culturally specific dance forms. Data will be held for up to six years in a secure area at the university, after which it will be shredded/ destroyed by incineration.

You can withdraw your information any time up to one week after the meeting.

Information from these discussions may be included in the thesis, held in the University of Auckland Library, and in any subsequent publications. Given the nature of the groups and the size of the field of dance education, confidentiality cannot be guaranteed, but information will be reported in a way that does that does not identify individuals. However, if you feel that your information contains personal intellectual property you may request that this material is acknowledged in a manner acceptable to you. A brief report of the research will be provided to you.

Your co-operation in allowing me to conduct this research would be greatly appreciated. If you agree to this research please complete the Consent Form and return it to me. Please feel free to contact me with any questions about the research.

With thanks,

Linda Ashley

 P O Box 109 399, Newmarket, Auckland.
Tel/fax; 09 356 7444 (hm.) 09 921 9999 extn.7864 (wk.)

Supervisor: Dr. David Lines, National Institute of Creative Arts and Industries.
Telephone: 373 7599 # 84881

The Head of School of Education is: Professor Viviane Robinson.
School of Education, The University of Auckland, Private Bag 92019, Auckland. Telephone –
373 7599, # 87379.

If you have any enquiries regarding ethical concerns, please contact: The Chair, University of
Auckland Human Participants Ethics Committee, University of Auckland research office –
Office of the Vice Chancellor, Private Bag 92019, Auckland. Telephone – 373 3799 #87830

APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS
ETHICS COMMITTEE on 14/9/05 for a period of 3 years. From 14/9/05 Reference 2005/315

Supervisor: Dr. David Lines,
National Institute of Creative Arts and Industries
Telephone: 373 7599 # 84881

Consent Form - Focus Group Member.

Title: Dance Education in New Zealand: theory – practice nexus for new pedagogies
Researcher: Linda Ashley

Data and consent forms will be held for up to six years. They will be stored in separate secured areas at the university, after which they will be shredded/ destroyed.

I understand an explanation of this research project. I have had opportunities to ask questions and have had them answered.
I understand that:
• The tapes and data will be stored in a secure area and shredded / destroyed by incineration after full completion of this research.
• I may request an opportunity to listen to my group tape, but I cannot amend the comments or information provided by me.
• The information provided in the focus group may be reported or published, but this will be done in a way that does not identify individuals, unless I request that the use of any specific intellectual property that I have provided be acknowledged in a manner that is acceptable to me.
• I may withdraw myself, or any information traceable, to me up to one week after the meeting without giving a reason.

• I agree to participate in this research   **YES / NO**
• I agree to be audio taped   **YES / NO**

Signed

Name (print clearly)   *Date*

Linda Ashley   PO Box 109 399, Newmarket, Auckland.
Telephone 09 356 7444   email   lindilou@ihug.co.nz
 APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS
ETHICS COMMITTEE on 14/9/05 for a period of 3 years. From 14/9/05 Reference 2005/315

University of Auckland Human Participants Ethics Committee
RESEARCH PROJECT APPLICATION FORM (2004)

RECEIVED
2 ɔ AUG 2004
RESEARCH ETHICS & BIOLOGICAL SAFETY ADMIN

GENERAL INFORMATION / COVERSHEET

1. **PROJECT TITLE:**
Dance education in New Zealand: theory – practice nexus for new pedagogies

2. **APPLICANT/PRINCIPAL INVESTIGATOR (P.I.)** Use name of supervisor if Masters student.
Name: Linda Ashley
Address: PO BOX 109 399, Newmarket, Auckland
Email address: lindilou@ihug.co.nz
Phone number: 09 356 7444
If Doctoral student, name of degree and Department: Doctor of Philosophy, Education Department

3. **NAME OF STUDENT:** (If applicable) As above
Address:
Email address:
Phone number:
Name of degree and Department:

4. **OTHER INVESTIGATORS: None**
Names:
Organisation:
Is ethical approval being applied for from another institution? (If YES, attach evidence) / NO

5. **AUTHORISING SIGNATURES:**
HEAD OF DEPARTMENT: .... Date: 20/8/04
HOD name printed: Richard Hamilton Department Education

6. **APPLICANT'S DECLARATION**
The information supplied is, to the best of my knowledge and belief, accurate. I have read the current University of Auckland Human Participants Ethics Committee Guidelines. I clearly understand my obligations and the rights of the participants, particularly in regard to obtaining freely given informed consent.

Signature of P.I. /Supervisor L. Ashley   Date: 18/8/04

Signature of Student: L. Ashley   Date: 14/8/04
If a student project both the signature of the Supervisor, as the applicant, and the student are required.

Use as much space as is necessary to complete your answers.

Type your answers in 12pt Times New Roman, beginning on the line below the question.

SECTION A: PROJECT

1.   **AIM OF PROJECT:**
          a)   What is the hypothesis / research question(s)? (state briefly)
 How dance education, based in western cultural values, may meaningfully and ethically embrace dance genres and styles from other cultures?
          b)   What are the specific aims of the project?
          • To identify present and new pedagogical practices which have theoretical substance and may be effective for dance education when working in the area of studying dance in cultural context.
          • To delineate principles in dance education, which are justifiable, meaningful, ethical and sustainable in multicultural societies.
2.   RESEARCH BACKGROUND
          Provide sufficient information to place the project in perspective and to allow the significance of the project to be assessed.
The relatively recent innovation of *The Arts in the New Zealand Curriculum* (2001) *,* brings with it, for dance education, a challenge of the fourth learning strand – *Understanding Dance in Context*. Dance education needs new strategies with which to study non-western dances (especially Polynesian, Micronesian and Maori cultures), that are built on different systems and beliefs -- all of which are embodied in their dances.

At a time when the world of dance and the arts is, on the one hand, seemingly becoming more and more like fusion cookery there is another faction promoting more isolation and preservation of tradition. How, if at all, may these two worlds co-exist in dance education? As dance educators and teachers in New Zealand, (and worldwide, for these are by no means a solely onshore issues), refine their practice in dance education within a '*Creative Dance'* model, what is required to support them into the next phase of dance education in what is commonly acknowledged as being in the *postmodern condition*? The creative or modern educational dance, (as it is also known), model was derived from the work of Rudolf Laban in the early twentieth century. At its inception, it dovetailed in a timely fashion with the then current progressivism philosophical underpinnings of education. The model has been through various interpretations and has changed somewhat over the years, but is still extant internationally as a pedagogical theory underpinning practices in dance education. It is a proven valid and valuable pedagogical process, but its Eurocentric and modernist historical position may limit its contemporary relevance. Tantalisingly it may also have hidden value, which has been relatively untapped to date. The pedagogical theory and practices, which are required to implement a tenable future for dance education, bear further scrutiny.

In this regard the research will require scrutiny of literature pertaining to connected educational, philosophical, pedagogical and theoretical issues. Equally important will be field work which explores current practices which surround teaching within the *Understanding Dance in Context,* from *The Arts in the New Zealand Curriculum.* The qualitative inquiry at this stage will address the question; *What is teaching dance as contextual study like in **some** New Zealand schools?* In the first instance this information will be gathered in 2 ways:

• by questionnaire of a group from practising teachers.

• by focussed large group discussion combined with a practical planning exercise with a separate group of practising teachers as part of in-service coursework which the researcher is lecturing at Auckland College of Education, (Faculty of Education, Auckland University).

 A third strand of enquiry relates to dance as art and as a cultural product. Literature and practising dance specialists in relevant communities will be sources of information later in the research process (the second phase / year, by separate UAHPEC application).

          1.   **Describe and discuss any ethical issue(s) arising from this project.** (Be sure to address these in the body of the application)
The researcher takes the view that all participants should be allowed the choice of full anonymity or recognition in their answers to the questionnaire. The reasons are threefold:

1] It is possible that information from the questionnaire will be helpful in selection for focus groups in the second year of the research. Therefore contact names would assist this for follow-up.

2] It is well recognised that participation in research has benefits to the participants, and that this is more so when they feel ownership and empowered during the process. In this regard I would envisage that by recognising individual contribution and by sharing the research findings they are supported to reflect on their involvement more meaningfully. As a consequence their personal practices and pedagogical theories may be more open to growth and development. It is also imperative that in the event that any of the written planning features in the final thesis the participants will be offered the choice of full recognition of intellectual copyright and ownership or total anonymity.

3]As a result of [2] above the researcher anticipates that, with provision of a suitably supportive environment the participants' responses will have greater substance and relevance, to the benefit of the research.

Bearing in mind the above it is important that the researcher makes every endeavour to:

1] Provide highly supportive environments to enable the participants to express their opinions and feel safe.

2] Retain a self-reflexive approach to participants' opinions and wholly respect social and cultural sensitivities as they may arise.

The group discussion will be largely anonymous by the nature of the size of each group, (approx. 50 per group). However, the accompanying planning task is part of a course assessment and it will be made clear to the participants that the research will not affect in any way the marking of the work.

Use of all data, findings and related materials will be subject to approval by the participants themselves.

Adequate realisation that the sample is not nationally representative will be acknowledged.

SECTION B: PARTICIPANTS

The term 'participants' is taken to mean subjects, clients, informants and patients as well as persons subjected to experimental procedures.

1. What types of people are participating in the research? **(Delete those who do not apply).**
   Normal Adults
   Applicant's students

2. How many persons is it intended to recruit?
   1. **Questionnaire – 100 - 150**
   2. **Group task - 100**

3. How will potential participants be identified? **(If by advertisement/notice attach a copy.)**
   1. **Questionnaire – Past students of Auckland College of Education in-service and pre-service dance courses**
   2. **Group task – Current in-service teachers participating in a block course at Auckland College of Education (Faculty of Education, The University of Auckland).**

4. How and where will potential participants be approached? **(e.g. by phone call, door-to-door.)**
   1. **Questionnaire – by post**
   2. **Group task – in person**

5. Who will make the initial approach to potential participants.

6. Is there any special relationship between participants and researchers? **(e.g. student / teacher. If YES, explain.)** YES   **Student /teacher or past student / teacher as explained above**

7. Are there any potential participants who will be excluded? NO
   (If YES, explain, and state the criteria for excluding participants)

SECTION C: RESEARCH PROCEDURES

1. **PROJECT DURATION** (approximate dates): **From…..1/8/04 to 1/8/07**

2. Describe the study design. (E.g. longitudinal study)
A qualitative post positivist approach would be most appropriate because of the interpretive paradigm which is operative in inquiry concerning teachers' present pedagogical practices. Qualitative researchers deploy a wide range of interconnected methods, in order to probe into the layers of characteristics of our experience.

3. List all the methods used for obtaining information.
This ethics application will collect data from human subjects and is in two parts:
1] A questionnaire of closed and open ended questions, (as attached)
2] A practical group task, (as attached).

4.Who will carry out the research procedures? Linda Ashley

5. **Where will the research procedures take place?** (Physical location / setting). **If the study is based overseas, which countries are involved?** (Provide local contact information on the Participant Information Sheet(s).University of Auckland, Faculty of Education, (and on ACE Campus)

6. How much time will participants need to give to the research? (Indicate this on the Participant Information Sheet(s).
1. Questionnaire – 1 hour to 1 hour 30 mins
2. Group task – 2 hours during course time + student self-directed study.

7. a) Does this research involve potentially hazardous substances, e.g. radioactive materials? **(If YES, attach the National Radiation Laboratory risk assessment.)** NO

   b) Does the research involve the administration of any substance e.g. eye-drops / food to participants? **(If YES, explain how sterility / microbiological safety is managed).** NO

8. **Does this research include the use of a questionnaire? (If YES, attach a copy to this application.)** YES

9. Is deception involved at any stage of the research? (If YES, justify its use, and describe the debriefing procedure). NO

10. Will information on the participants be obtained from third parties? (e.g. from participant's employer, teacher, doctor etc. If YES, explain, and indicate in the Participant Information Sheet(s). NO

11. Will any identifiable information on the participants be given to third parties? (If YES, explain, and indicate in the Participant Information Sheet(s). NO

12. Provide details on any compensation or remuneration, and where applicable, level of payment to be made to participants. (If payment is offered, explain in the Participant Information Sheet(s). None

SECTION D: INFORMATION & CONSENT

1. By whom and how, will information about the research be given to participants? (e.g. in writing, verbally – a copy of the information given to prospective participants in the form of a Participant Information Sheet must be attached to this application.) By Linda Ashley.
   1. Questionnaire – In writing on Participant Information Sheet (attached).
   2. Group Task – verbally and in writing on Participant Information Sheet (attached).

2. a)Will the participants have difficulty giving informed consent on their own behalf? (Consider physical or mental condition, age, language, legal status, or other barriers.)   NO

   b) If participants are not competent to give fully informed consent, who will consent on their behalf?

3.In what form will consent be obtained? (e.g. written or oral – Consent should be obtained in writing, unless there are good reasons to the contrary.) Written.

   4.   Will access to Consent Forms be restricted to the researcher and/or the Principal Investigator? (If NO, explain.)**YES**

   5.   Will Consent Forms be stored by the Principal Investigator, in a locked cabinet, on University premises? (If NO, explain.)**YES**

   6.   Will Consent Forms be stored separately from the data, and kept for six years? (If NO, explain.) **YES**

SECTION E: STORAGE & USE OF RESULTS

   1.   Will the participants be audio-taped or video-taped, or recorded by any other means? (If YES, explain in the Participant Information Sheet(s) and the Consent Form. Consider whether recording is an optional or necessary part of the research design, and reflect this in the Consent Form.)**NO**

   2.   **How will data, including audio and videotapes be handled and stored to safeguard confidentiality? If the tapes are being transcribed/translated by someone other than the researcher explain what arrangements are in place to protect the confidentiality of participants**. **(Attach any confidentiality agreements to this application)**   Safe keeping in the researcher's personal home study

   3.   If recordings are made, will participants be offered the opportunity to edit the transcripts of the recordings? N/a

   4. Describe any arrangements to make results available to participants, including whether they will be offered their tapes.
   In the case of original written data being used in the final thesis the participants will be consulted for their full consent in writing. They will also be offered the choice for full recognition or anonymity. Intellectual property rights will be fully acknowledged as appropriate and as per request from the participants. Subsequent to the thesis completion participants, and where relevant their schools will be contacted with offers of copies of the relevant sections of the thesis.

   5.Are you going to use the names of the research participants in any report about the research? (In either case, the Participant Information Sheet(s) must inform the participants, and be part of the consent obtained in the Consent Form(s).   **YES –but anonymity is also an option.**

   6. If you don't use their names, is there any possibility that individuals or groups could be identified? (If YES, explain, and describe in the Participant Information Sheet(s).   **NO**

   7.   a)Will data or other information be stored for later use? If YES, explain how long the data will be stored for and how it is to be used. **(If YES, explain in the Participant Information Sheet(s).** YES

           Data will be stored for six years. During the research phase 1 data may be used to inform Phase 2.
           If NO, describe how and when the data will be destroyed.

SECTION F: TREATY OF WAITANGI
1. Does the proposed research impact on Maori persons as Maori? (If YES complete all questions in this section. If NO go to Section G.) **YES.** Although there is no explicit intention for this impact at this stage in the

research it seems likely that some teachers may contribute data from a Maori cultural viewpoint. This is welcomed by the researcher.

2. **Explain how the intended research process is consistent with the provisions of the Treaty of Waitangi.** (Refer to the Guidelines for further information)

> The researcher will allow for responses in the Maori language if preferred and will seek appropriate translation into English of data which is presented in this way. Intellectual property rights will be fully acknowledged as appropriate and as per request from the participants. Full permissions will be requested.

3. Identify the group(s) with whom consultation has taken place, describe the consultation process, and attach evidence of the support of the group(s).

> Although there is no explicit intention for this impact directly to specific groups at this stage in the research it seems likely that some individual teachers may contribute data from a Maori cultural viewpoint. The researcher will make every endeavour to check that the teacher's participation has legitimate support documented when and where it may occur.

4. Describe any on-going involvement the group(s) consulted has in the project.

> The researcher welcomes any possibility that may arise to pursue further involvement, in Phase 2 of the research, with relevant cultural communities such as iwis, if individual teacher materials offers that opportunity. This would be subject to a separate UAHPEC application and would make every endeavour to respect all cultural protocols.

5. **Describe how information will be disseminated to participants and the group consulted at the end of the project**. Subsequent to the thesis completion every endeavour will be made to contact relevant persons with offers of copies of the relevant sections of the thesis.

SECTION G: OTHER CULTURAL ISSUES

1.Are there any aspects of the research that might raise any specific cultural issues, other than those covered in Section F? (If YES, explain. Otherwise go to Section H) NO

2.What ethnic or cultural group(s) does the research involve? At this stage in the research it is unknown and UAHPEC applications will be made in Phase 2 of the research for specific cultural contexts and communities.

3. Identify the group(s) with whom consultation has taken place, describe the consultation process, and attach evidence of the support of the group(s).

4. Describe any on-going involvement the group(s) consulted has in the project.

5. Describe how information will be disseminated to participants and the group(s) consulted at the end of the project.

SECTION H: RISKS AND BENEFITS

1. **What are the possible benefits to research participants of taking part in the research?**

It is well recognised that participation in research has benefits to the participants, and that this is more so when they feel ownership and empowered during the process. In this regard I would envisage that by recognising individual contribution and by sharing the research findings they are supported to reflect on their involvement more meaningfully. As a consequence their personal practices and pedagogical theories may be more open to growth and development.

2. **What are the possible risks to research participants of taking part in the research? (Make sure that you have clearly identified /explained these risks in the Participant Information Sheet(s).**

1. Questionnaire - In the case of individual planning materials being featured in the final thesis teachers will have the right to confidential and anonymous contribution or as a named participant. It is also imperative that in the event that any of the written planning features in the final thesis the participants will be offered full recognition of intellectual copyright. Materials will only be included after individual scrutiny and their full approval and permission.

2. The Group Task: Thorough efforts through the design of this task offer protection of all participants' grades for coursework. Similarly protection of their right to withdraw is embedded within the process and the professional relationship between lecturer and student is preserved.

3. **a)Are the participants likely to experience discomfort (physical, psychological, social) or incapacity as a result of the procedures?** (If YES, describe, and explain them clearly in the Participant Information Sheet(s) **NO**

b) **What other risks are there?** None foreseen

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c) **What qualified personnel will be available to deal with adverse consequences or physical or psychological risks?** (Explain in the Participant Information Sheet(s).

There is a full first aid service in operation within OSH guidelines at Auckland College of Education

SECTION I: FUNDING

1. **Have you applied for, or received funding for this project?** (If YES, complete this section otherwise proceed to Section J) **NO**
2. Which funding body or bodies are being applied to for funds for this project?

3. **Is this a UniServices project?** (If YES, what is the contract reference number?) **NO**

4. **Explain investigator's financial interest, if any, in the outcome of the project.**

5. **Do you see any conflict of interest between the interests of the researcher, the participants or the funding body? (If YES, describe them.)** **NO**

SECTION J: CLINICAL TRIALS
1. **Is this project a Clinical Trial?** (If YES, complete section, otherwise go to Section K. If YES, attach ACC Form A or B – see Guidelines **NO**
2. **Is this project initiated by a Pharmaceutical Company?** **NO**
3. **Are there other NZ or International Centres involved?** **NO**
4. **Is there a clear statement about indemnity?** **NO**
5. **Is Standing Committee on Therapeutic Trials (SCOTT) approval required?** **NO**
6. **Is National Radiation Laboratory approval required?** (Attach) **NO**
7. Is Gene Therapy Advisory Committee on Assisted Human Reproduction (NACHDSE) approval required? **NO**

SECTION K: HUMAN REMAINS, TISSUE & BODY FLUIDS
1. **Are human remains, tissue, or body fluids being used in this research?** (If YES, complete this section otherwise go to Section L) **NO**
2. **How will the material be taken?** (e.g. operation, urine samples)

3. **Will specimens be retained for possible future use?** (If YES, explain and state this in the Participant Information Sheet(s) **NO**

4. **Is material derived or recovered from archeological excavation?** (If YES, explain how the wishes of Iwi and Hapu (descent groups), or similar interested persons, or groups, have been respected?) **NO**

5. **Where will the material be stored, and how long will it be stored for?**

6. **a) How will the material be disposed of?** (If applicable)

   b) Will material be disposed of in consultation with relevant cultural groups? **NO**
7. **Is the material being taken at autopsy?** **NO**
   If YES, provide a copy of the information to be given to the Transplant Coordinator, and state the information that the Transplant Coordinator will provide to those giving consent. Indicate how the material will be stored / disposed of, and explain how the wishes with regard to the disposal of human remains of the whanau (extended family) or similar interested persons will be respected.

8. **Is blood being collected?** **NO**
   (If YES, what volume at each collection, how frequent are the collections, and who is collecting it?)

SECTION L: OTHER INFORMATION

1. The Committee treats all applications independently. If there is relevant information from past applications or interaction with the Committee, please indicate and append.

2. **Have you made any other related applications?** (If YES, supply approval reference number(s). **NO**

----END OF APPLICATION FORM----

THE UNIVERSITY OF AUCKLAND
NEW ZEALAND

Reference Number*.........2005/315.........
This number will be assigned when the application is accepted for the
UAHPEC agenda. You will receive an acceptance letter with the
number included. Quote this reference number on all documentation
to the Committee and Participants.

University of Auckland Human Participants Ethics Committee
RESEARCH PROJECT APPLICATION FORM (2005)

Applications will only be accepted on forms dated for the current year. Please complete this form in reference to the *UAHPEC Guidelines 2003* available on the University of Auckland website under Research and Research Ethics and Biological Safety Administration. Submit one unstapled, single sided copy of the form and all accompanying documentation to the Research Ethics and Biological Safety Administration, the Secretariat, Room 016 Alfred Nathan House, 24 Princes Street. For Yes or No answers delete whichever does not apply. Use language that is free from jargon and comprehensible to lay people.

GENERAL INFORMATION / COVERSHEET

1. **PROJECT TITLE:** Dance education in New Zealand: theory – practice nexus for new pedagogies

2. **APPLICANT/PRINCIPAL INVESTIGATOR (P.I.)** (This will be the supervisor for a Masters student.)
   Name: Linda Ashley
   Address: P O Box 109 399, Newmarket, Auckland
   Email address: lindilou@ihug.co.nz
   Phone number: 09 356 7444
   If Doctoral student, name of degree, Department and Supervisor: Doctor of Philosophy, Education Department. Supervisor; Dr. David Lines (Music ed.) & co-supervisor Dr. Eve Coxon.

3. **NAME OF STUDENT:** (If applicable)
   Address:
   Email address:
   Phone number:
   Name of degree and Department:
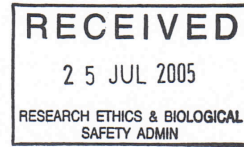
   RECEIVED
   2 5 JUL 2005
   RESEARCH ETHICS & BIOLOGICAL
   SAFETY ADMIN

4. **OTHER INVESTIGATORS:NONE**
   Names:
   Organisation:
   Is ethical approval being applied for from another institution?   NO

   (If YES, indicate name of the institution and attach evidence.) ....

5. **AUTHORISING SIGNATURES:**

   HEAD OF DEPARTMENT: ....**Date:** 20/7/05......
   HOD name printed: MICHAEL TOWNSEND..**Department**......EDUCATION...............

6. **APPLICANT'S DECLARATION**
   The information supplied is, to the best of my knowledge and belief, accurate. I have read the current University of Auckland Human Participants Ethics Committee Guidelines. I clearly understand my obligations and the rights of the participants, particularly in regard to obtaining freely given informed consent.

   NA **Signature of P.I. /Supervisor**...................................p.p.........**Date:** 23/07/05.........

   Signature of Student:........Ashley.................................**Date:** 22/7/05........
   If a student project, including doctorate, signatures of both the Supervisor and the student are required.

Use as much space as is necessary to complete your answers.

Type your answers in 12pt Times New Roman, beginning on the line below the question.

1.   AIM OF PROJECT:
   a)   What is the hypothesis / research question(s)? (State briefly)

This study will address how dance education in New Zealand, based in western cultural values, may meaningfully and ethically embrace codified dance genres and styles from other cultures?

   c)   What are the specific aims of the project?
   • To identify present and new pedagogical practices which have theoretical substance and may be effective for dance education when working in the area of studying dance in cultural context.
   • To delineate principles in dance education, which are justifiable, meaningful, ethical and sustainable in multicultural societies

2.   RESEARCH BACKGROUND
   Provide sufficient information to place the project in perspective and to allow the significance of the project to be assessed.

The relatively recent innovation of *The Arts in the New Zealand Curriculum* (2001) , brings with it, for dance education, a challenge of the fourth learning strand – *Understanding Dance in Context*. Dance education needs new strategies with which to study non-western dances that are built on different value systems and beliefs, all of which are embodied in their dances.

At a time when the world of dance and the arts is, on the one hand, seemingly becoming more and more like fusion cookery there is another faction promoting more isolation and preservation of tradition. How, if at all, may these two worlds co-exist in dance education? As dance educators and teachers in New Zealand, (and worldwide, for these are by no means a solely onshore issues), refine their practice in dance education within a '*Creative Dance*' model, what is required to support them into the next phase of dance education in what is commonly acknowledged as being in the *postmodern condition*? The Creative, or Modern Educational Dance as it is also known, model was derived from the work of Rudolf Laban in the early twentieth century. At its inception, it dovetailed in a timely fashion with the then current progressivism philosophical underpinnings of education. The model has been through various interpretations and has changed somewhat over the years, but is still extant internationally as a pedagogical theory underpinning practices in dance education. It is a proven valid and valuable pedagogical process, but its Eurocentric and modernist historical position may limit its contemporary relevance. In order to implement a tenable future for dance education, pedagogical theory and practice required bear further scrutiny.

In this regard the research will review literature pertaining to connected educational, philosophical, pedagogical and theoretical issues. Equally important will be field work which studies current practices of teaching and learning in *some* NZ schools, within the *Understanding Dance in Context Strand,* from *The Arts in the New Zealand Curriculum.* In essence, the study will explore what teaching dance as contextual study is like in three New Zealand schools and what dance educators regard as dilemmas, priorities, or challenges, in such study of codified dance techniques.

3.   Describe and discuss the ethical issue(s) arising from this project. (Be sure to address these in the body of the application.)

The researcher takes the view that the teachers should be allowed the opportunity to be credited in a manner that is acceptable to them, for all their intellectual property in their planning and the learning materials produced. This includes any dance material that may require sensitive handling in regard to cultural values embodied within. Similarly, with some leaders in the field, whose individual viewpoints may be of some intellectual and/or cultural personal value, full consultation between participants and the researcher will be conducted to safeguard such property issues. Participants may request confidentiality and this will be respected.

Participants may withdraw data up to one week after the data collection point and they will be given the opportunity to verify remarks before being used as data within the thesis.

In regard to the participation and video footage of the lessons, full consent for filming will be requested in writing from parents for participation of students aged less than 16 years. Additionally, verbal assent will be requested from students aged under 16 years and older than 7. Written records of assents will be kept by the researcher. Should the case arise that students are older than 16 years Information Sheets and Consent Forms will be provided separately (attached). The focus groups will be audio recorded only with permission of the participants. Confidentiality for the participants being filmed/taped will be upheld in the final thesis.

SECTION B: PARTICIPANTS

The term 'participants' is taken to mean subjects, clients, informants and patients as well as persons subjected to experimental procedures.between staff and students.

1. **What types of people are participating in the research? (Delete those who do not apply).**
         Normal Adults
         Persons aged less than 16 years old – indicate age frame; between 7 to 15 years

Participants for the observation of dance teaching will be students and their teachers in three dance education Units of lessons. These will be placed within two secondary schools, (Years 10, 11 and possible 12) and oneprimary school, (between Years 5 to 8). Participants for the focus groups will be a mixture of qualified

teachers, professional dance educators from NZ tertiary institutions pre-service teacher education / post-service professional development teams post-service and dance artists/ experts specialising in specific dance genres.

2. Explain how many organisations, departments within the organisations, and individuals you wish to recruit. (Attach any letter of support you may have had from an organisation)
Two secondary school dance departments and one primary school with their respective Principals, Board of Trustees, teachers and students (classes of between 20 and 30 students) for the case studies.

3. How will you identify your potential participants? **(If by advertisement / notice, attach a copy)** Focus Groups-Dance artists/experts, representative from a range of dance genres, and professional dance educators from tertiary teacher education and Professional Development teams, will be identified by the researcher's professional knowledge of key persons working in the fields of dance and dance education. Selection will be based on the need to include a range of dance genres and, in the case of dance educators, a mix of those involved in pre- and post service teacher dance education. The teachers will be selected from those who completed questionnaires in the previous Phase 1 of the study.
Case Studies- Teachers and students will be selected in order to represent a range of ages, decile ratings and cultures. Generalist primary school teachers, and some in the secondary sector, are currently delivering dance education as required by the NZ National Curriculum. Relatively few are skilled and experienced in dance. Practices and perspectives of generalist, and less experienced dance education teachers, differ from the professional dance educators, therefore it is important for the study in incorporate a range of viewpoints in order to ascertain how pedagogical practices, knowledge and skills specific to dance education may need to be expanded on and how relatively inexperienced teachers may be upskilled.

4. How and where will potential participants be approached?   Explain how you will obtain the names and contacts of participants.
Dance specialists and educators from the tertiary sector teacher education / Professional Development teams
participating in the focus groups will be contacted initially through personal communication by telephone and/or email, by the researcher and/or via P.I. and Consent Forms (attached). Possible participants are known to the researcher from her professional engagement within dance education.
　　　　Teachers and students will be approached initially through the school's Principal and Board of Trustees via P.I. and Consent Forms (attached). Possible participants are known to the researcher from her professional engagement within dance education.

5. Who will make the initial approach to potential participants? (e.g. will the owner of the database send out letters?) 　　　 Linda Ashley
6. Is there any special relationship between participants and researchers? (e.g. student / teacher. If YES, explain.) 　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　**NO**

7.Are there any potential participants who will be excluded? 　　　　　　　　　　**NO**
(If YES, explain, and state the criteria for excluding participants)

SECTION C: RESEARCH PROCEDURES
There is a need here to fully inform the Committee about all factors relating to the research, including where appropriate, the researchers' qualifications to conduct this work (Investigation).

1.　　　　　PROJECT DURATION (approximate dates): **From….1/8/05.. to 1/8/07**

2.　　　　Describe the study design. (E.g. longitudinal study)
The case studies will observe three individual units of teaching and learning, each of one term duration,
with a teacher and approximately 20 to 30 students. The duration of between 6 to 8 lessons
per unit is deemed to be typical of such teaching and learning experiences. Each unit will focus on
understanding a different codified dance genre contextually, covering the usual curriculum content.
Observations, in the forms of video recording and field notes, will record; selection of teaching and learning
styles; selection of dance content/ knowledge; dilemmas, challenges and difficulties that may arise during
learning episodes (as related specifically to the Understanding Dance in Context Strand, from The Arts in
the New Zealand Curriculum); specific cultural protocols and values that may arise; authentication of the
dance experience; achievement of learning intentions; the teacher's own assessment, reflections and
evaluation of the lessons and the overall unit. Should a student or parent decline participation the teacher will
make arrangements for them to work off- camera or on an alternative activity.
　　　　There will be four focus groups of between 90 and 120 minutes, each of 4 to 5 individuals. The
participants will be grouped according to similar profiles, that is teachers, professional pre- and post service
teacherdance educators and dance specialists / artists. Open-ended questions (attached), chosen for their
reciprocity with the classroom learning experience, and Phase 1 of the inquiry,(questionnaire and participant
observation), will guide discussions. These sessions will be audio taped and transcribed for analysis of data
relating to the dilemmas, priorities and challenges encountered in dance education within the Understanding
Dance in Context Strand.

Through comparison between case studies and focus group, data clusters of similarities and differences in terms of issues surrounding the dance learning experience will be formed. Further, these clusters from this second phase of the inquiry, will be analysed and used for triangulation with data from previous study within Phase 1 (questionnaire to post-service teachers and participant observation).

3. **List all the methods used for obtaining information. (Attach questionnaires / research instruments / interview guidelines to this application).**
Information will be gathered through:
• Case studies - strategies of data collection will be from video recording, field notes, and teacher's planning reflections and evaluations, as observations of teaching episodes.
• Focus groups - guideline questions (attached) and audio recording will be the means of data collection.

4.**Who will carry out the research procedures?**   Linda Ashley

5.   **a)Where will the research procedures take place?** (Physical location / setting).
Case study observations will be placed within two secondary schools and one primary school during school time and as part of the regular school programme, (not lunchtime clubs or special 'Culture Groups').
       Focus groups will be arranged at a time and place convenient for the participants (possibly the University of Auckland, School of Education, AUT or School of Music).
          b)If the study is based overseas, which countries are involved? (Provide local contact information on the Participant Information Sheet(s).) NONE
          c)If the study is based overseas, explain what special circumstances arise and how they will be dealt with? Explain any special requirements of the country and / or the community with which the research will be carried out.

6. **How much time will participants need to give to the research?** (Indicate this in the Participant Information Sheet(s).)
   Case study – a unit of between 6 to 8, 40 minute lessons within one term in each school.
   Focus Groups – one session for each group of between 90 and 120 minutes.

7. **Does this research include the use of a questionnaire / email? (If YES, attach a copy to this application.)** NO

8. **Are you intending to conduct the research in (University) class time? (If YES, include advice from the course Coordinator giving approval for this to occur.)** NO

9. **Is deception involved at any stage of the research? (If YES, justify its use, and describe the debriefing procedure.)** NO

10. **Will information on the participants be obtained from third parties? (e.g. from participant's employer, teacher, doctor etc. If YES, explain, and indicate in the Participant Information Sheet(s).)**   NO

11.**Will any identifiable information on the participants be given to third parties? (If YES, explain, and indicate in the Participant Information Sheet(s).)**   NO

12. **Provide details on any compensation or reimbursement of expenses, and where applicable, level of payment to be made to participants**. **(If payment / koha is offered, explain in the Participant Information Sheet(s).)**

13. **a)Does the research involve the administration of any substance (e.g. eye-drops / food) to participants?**   NO

   b) Does this research involve potentially hazardous substances, (e.g. radioactive materials)? NO

SECTION D: INFORMATION & CONSENT

1. By whom and how, will information about the research be given to participants? (e.g. in writing, verbally – a copy of the information given to prospective participants in the form of Participant Information Sheet(s) must be attached to this application.) By Linda Ashley, on Participant Information Sheets, as attached.

2.   **a) Will the participants have difficulty giving informed consent on their own behalf? (Consider physical or mental condition, age, language, legal status, or other barriers.)**   Students under the age of 16 years/ YES

       b) If participants are not competent to give fully informed consent, who will consent on their behalf? (e.g. parents / guardian). Parents/ guardians/caregiver

3. **Consent should be obtained in writing. Explain and justify any alternative to written consent.**

4. **It is expected that access to the Consent Forms be restricted to the researcher and/or the Principal Investigator. If you intend otherwise, please explain.**

5. Will Consent Forms be stored by the Principal Investigator, in a locked cabinet, on University premises?
                                                                                                                                         YES

7. It is required that Consent Forms be stored separately from data and kept for six years. If a different procedure is to be followed, describe and justify.

1. Will the participants be audio-taped or video-taped, or recorded by any other electronic means? (If YES, explain in the Participant Information Sheet(s) and the Consent Form. Consider whether recording is an optional or necessary part of the research design, and reflect this in the Consent Form.)   **YES**
          Case studies will be video taped and Focus Groups audio taped.

2.   a) How will data, including audio and videotapes and electronic data be handled and stored to protect against unauthorised access? (Explain this in the Participant Information Sheet(s) with details of storage, possible future use and eventual destruction.)

The audio tape will be transcribed.Data will be held for up to six years. It will be stored in a secured area at the university, after which it will be shredded/ destroyed.

b) If the tapes are being transcribed / translated by someone other than the researcher, explain what arrangements are in place to protect the confidentiality of participants. (Attach any confidentiality agreements to this application.)

c) If recordings are made, will participants be offered the opportunity to edit the transcripts of the recordings? (In either case, the Participant Information Sheet must inform the participants. Where participants are asked to make a choice, this should be shown on the Consent Form.)   NO

d) Will participants be offered their tapes (or a copy thereof)? (In either case, the Participant Information Sheet must inform the participants. Where participants are asked to make a choice, this should be shown on the Consent Form.)   NO

e) Will data or other information be stored for later use? YES

i) If YES, explain how long the data will be stored and how it will be used. (Indicate this in the Participant Information Sheet(s). The period data is to be kept will be commensurate to the scale of its research. For peer reviewed publication or research that might be further developed, the University expects six years. Data will be held for up to six years to enable writing of the doctoral thesis and any subsequent publications based on the data.

          ii)   If NO, describe how and when the data will be destroyed. **(Indicate this in the Participant Information Sheet(s).)**

f) Describe any arrangements to make results available to participants, including whether they will be offered their tapes. (Explain this in the Participant Information Sheet(s). Where participants are asked to make a choice, this should be shown on the Consent Form.)
          The results of the research will be published in a doctoral thesis to be held in the University of Auckland Library. A brief report of the study will also be provided to the schools who participated and adult participants in the focus groups.

3.   a)Are you going to use the names of the research participants in any publication or report about the research? (The Participant Information Sheet(s) must inform the participants, and be part of the consent obtained in the Consent Form(s). This is a problem either when you are dealing with a small group of participants known to a wider public or when there is to be a report back to participants likely to know each other.)
NO, except in cases where an adult participant wishes to have their intellectual property acknowledged.
          b) If you don't use their names, is there any possibility that individuals or groups could be identified in the final publication or report? (If YES, explain, and describe in the Participant Information Sheet(s). **NO**

1.   Does the proposed research impact on Maori persons as Maori? If YES, complete all questions in this section and attach evidence of consultation from the nominated Maori Advisor within your Faculty. (If NO, go to Section G.)   **NO**
Although there is no explicit intention for this impact at this stage in the research it seems likely that some participants may contribute data from a Maori cultural viewpoint, this is welcomed by the researcher.
2.   Explain how the intended research process is consistent with the provisions of the Treaty of Waitangi. (Refer to the Guidelines for further information)

The researcher will allow for responses in the Maori language if preferred and will seek appropriate translation into English of data that is presented in this way. Intellectual property rights will be fully acknowledged as appropriate as per request from the participants. Full permissions will be requested.

3.   Identify the group(s) with whom consultation has taken place, describe the consultation process, and attach evidence of the support of the group(s).

Although there is no explicit intention for this to impact directly on specific groups at this stage in the research it seems likely that some participants may contribute data from a Maori cultural viewpoint. The researcher will endeavour to seek assurance from the teacher that legitimate protocols have been followed.

4.   Describe any on-going involvement the group(s) consulted has / have in the project.

5.   Describe how information will be disseminated to participants and the group(s) consulted at the end of the project.

SECTION G: OTHER CULTURAL ISSUES

1.   Are there any aspects of the research that might raise any specific cultural issues, other than those covered in Section F? (If YES, explain. Otherwise go to Section H)   YES

Individual dance teachers of specific genres may require cultural protocols to be in place and these will be adhered to as per. request/s

2.   What ethnic or cultural group(s) does the research involve?

 No particular groups, although it is likely that dance artists, specialists, students and dance educators will represent a variety of ethnic groups, and that the content of dance lessons will involve different cultural and ethnic values. Cultural protocols will be followed in these situations as requested.

3.   Identify the group(s) with whom consultation has taken place, describe the consultation process, and attach evidence of the support of the group(s).

4.   Describe any on-going involvement the group(s) consulted has / have in the project.

5.   Describe how information will be disseminated to participants and the group(s) consulted at the end of the project.

SECTION H: CLINICAL TRIALS
1.	**Is this project a Clinical Trial?** (If YES, complete section, otherwise go to Section K. If YES, attach ACC Form A or B – see Guidelines	**NO**
2.	**Is this project initiated by a Pharmaceutical Company?**	**NO**
3.	**Are there other NZ or International Centres involved?**	**NO**
4.	**Is there a clear statement about indemnity?**	**NO**
5.	**Is Standing Committee on Therapeutic Trials (SCOTT) approval required?**	**NO**
6.	**Is National Radiation Laboratory approval required?** (Attach)	**NO**
7.	**Is Gene Therapy Advisory Committee on Assisted Human Reproduction (NACHDSE) approval required?**	**NO**

SECTION I: RISKS AND BENEFITS

1.   What are the possible benefits to research participants of taking part in the research?

It is well recognised that participation in research has benefits to the participants, and that this is more so when they feel ownership and empowered during the process. In this regard I would envisage that in recognising the individual contributions of focus group members and teachers by sharing the research findings, they are supported to reflect on their involvement more meaningfully. As a consequence their personal practices and pedagogical theories may be more open to growth and development.

2.   **What are the possible risks to research participants of taking part in the research? (Make sure that you have clearly identified /explained these risks in the Participant Information Sheet(s).**
The Principal/ Board of Trustees have been requested to give an assurance that whether or not teachers and students consent to participate, their standing within the school will not be affected. Protection of the right to withdraw information/permission is embedded within the process.

3.   a)   Are the participants likely to experience discomfort (physical, psychological, social) or incacapity as a result of the procedures? (If YES, describe, and explain them clearly in the Participant Information Sheet(s)   **NO**
        b)   What other risks are there?   None foreseen

c) **What qualified personnel will be available to deal with adverse consequences or physical or psychological risks?** (Explain in the Participant Information Sheet(s).

SECTION J: FUNDING
It is expected that all funding will be mentioned in the Participant Information Sheets.

1. **Do you have or intend to apply for funding for this project?** (If YES, complete this section and acknowledge it in the Participant Information Sheet(s)), otherwise proceed to Section J)   **NO**
2. **From which funding bodies?**

3. **Is this a UniServices project?** (If YES, what is the project reference number?)   **NO**

4. **Explain investigator's and /or supervisor's financial interest, if any, in the outcome of the project.**

5. **Do you see any conflict of interest between the interests of the researcher(s), the participants or the funding body? (If YES, describe them.)**   **NO**

SECTION K: HUMAN REMAINS, TISSUE & BODY FLUIDS
1. **Are human remains, tissue, or body fluids being used in this research?** (If YES, complete this section otherwise go to Section L)   **NO**
2. **How will the material be taken?** (e.g. operation, urine samples, archaeological digs)
3. **Will specimens be retained for possible future use?** (If YES, explain and state this in the Participant Information Sheet(s)   **NO**
4. **Is material derived or recovered from archeological excavation?** (If YES, explain how the wishes of Iwi and Hapu (descent groups), or similar interested persons, or groups, have been respected?)   **NO**
5. **Where will the material be stored, and how long will it be stored for?**
6. a)   **How will the material be disposed of?** (If applicable)
    b)   **Will material be disposed of in consultation with relevant cultural groups?**   **NO**
7. **Is the material being taken at autopsy?**   **NO**
    If YES, provide a copy of the information to be given to the Transplant Coordinator, and state the information that the Transplant Coordinator will provide to those giving consent. Indicate how the material will be stored / disposed of, and explain how the wishes with regard to the disposal of human remains of the whanau (extended family) or similar interested persons will be respected.
8. **Is blood being collected?**   **NO**
    (If YES, what volume at each collection, how frequent are the collections, and who is collecting it?)
    a)   **Explain how long it will be kept and how it will be stored.**
    b)   **Explain how it will be disposed of.**

SECTION L: OTHER MATTERS

1. The Committee treats all applications independently. If there is relevant information from past applications or interaction with the Committee, please indicate and append. Phase 1 of the research was approved in a previous UAHPEC application in 2004. Data from this phase is still being collected and will be completed by end of November this year.

2. Have you made any other related applications? (If YES, supply approval reference number(s).   YES
    Reference 2004/330

3. Are there any other matters you would like to raise that will help the Committee review your application? NO

----END OF APPLICATION FORM----

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